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The fence around the Alexander Column

The photo on the cover of this issue of Romanov News shows a detail of the fence around the Alexander Column on Palace Square in St. Petersburg.

The Alexander Column was surrounded by a decorative bronze fence about 1.5 meters tall, made on the project of Auguste Montferrand. The fence is decorated with 136 double headed eagles and 12 captured guns (4 corners and 2 flank the double gates to the four sides of the fence), that are crowned with three-headed eagles.

Between them were placed alternating spears and flagpoles banners topped with double-headed eagles.

In addition, the project involved the installation of chandeliers with brass lanterns, and gas lighting.

The fence in its original form was established in 1834, and with all the elements it was completed in 1837.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

"Yekaterinburg remains" - Report of the Patriarch of Moscow and All Russia Kirill at the Bishops' Council of the Russian Orthodox Church, February 2, 2016

An important topic, concerned not only the church, but also a secular society over the years, is the identification of the remains found in 1979 in the vicinity of Yekaterinburg. At the time they were hidden, but in 1991 the discoverers of the burial pit at Ganina said that it contains the remains of those shot in the Ipatiev house of the Royal family and their servants, with the exception of Crown Prince Alexei and Grand Duchess Maria. Excavations have been carried out, the remains were unearthed. The Russian press started violent discussion regarding their identification. Already then it was told of the need for a thorough scientific and forensic investigation. Today, for the faithful, this topic is of particular importance, since it could be famous relics of the saints.

In July 1993, the Holy Synod sent a message to all archpriests, pastors and faithful children of the Russian Church on the occasion of the 75th anniversary of the assassination of the Royal family. In his address, inter alia, called upon the civil authorities proceed to a detailed investigation of the Ekaterinburg crime.

Two months later, it was a government commission, in the name of which was postulated affiliation of remains of the Royal family found near Yekaterinburg, "the Commission to study issues related to the study and reburial of the remains of Emperor Nicholas II and his family." Thus, historical, anthropological and genetic examination turned into a formality. Thanks to God, the commission includes persons who strongly advocated a more balanced approach. Such were Krutitsy and Kolomna, Metropolitan Juvenal, historian and academician of the Russian Academy of Science Veniamin V. Alekseev, church archaeologist Sergey Belyaev, Deputy of Minister of Culture Vyacheslav Bragin, artist Ilya Glazunov, the leader of the Russian Nobility Assembly Andrey Kirillovich Golitsyn.



These members of the government commission had numerous questions regarding the conduct scientific-forensic investigation. Here are some of these questions:

- why the investigation, which is built on the basis of allegations contained in the so-called memorandum regicide Yurovsky, evaded the study of the authenticity of the note, while various researchers have repeatedly questioned the authenticity of this?
- why the investigation is not carried out the development of all possible investigative leads, but from the beginning focused on the version, which included the recognition that remains belonged to the Royal family?
- why the investigation ignored the data of investigator N.A. Sokolov, researching the regicide in 1919 and has collected a lot of material, based on several hundred testimonies and numerous investigative actions?
- Why were grossly violated strict rules of storage and transportation of the materials? Bone fragments of Grand Duke George Alexandrovich (exhumed), as well as the skeletal remains of the burial of Yekaterinburg, stored and transported in unsealed form. This has caused serious criticism from a number of historians and forensic scientists, as thus created the conditions for the possible manipulation of the tested materials. Genetic examination was conducted without the necessary transparency in this

situation that would ensure that the compared samples really belong to studied remains.

Mentioned members of the government committee repeatedly asked orally and in writing all four chairmen about emerging issues. They did not receive satisfactory answer. Similarly, in spite of sending a request had not been received from the head of the investigation transceiver transfer acts for transportation of materials for genetic research in the Russian and foreign laboratories. Academician Veniamin V. Alekseev, member of the committee, insisted to conduct historical examination. His requests were ignored.

Church authorities called on the leadership of the government commission for an open dialogue. In particular, it was proposed to transfer part of the remains to the Church for genetic research in independent laboratories that could provide scientists with the opportunity to compare these results in a scientific discussion and, eventually, to find the truth. These proposals have been met with abhorrence. On 6th of October 1995 senior government officials invited to meeting of the Holy Synod started to threaten the Patriarch and the members of the Holy Synod, equating doubt of the investigation the findings to a violation of state laws.

In connection with the refusal of the government commission on the constructive dialogue Supreme Authority officially forwarded to the Commission a number of questions on the main issues of the research of Yekaterinburg remains, and proposed a more historical, anthropological, forensic and genetic examination. The proposal has been ignored, and the questions received replies.

All this was the reason that the case management of the government commission for the recognition of Yekaterinburg remains belonging to the Royal family was found unconvincing. In 1998, the hierarchs of the Church were not present at the burial of the remains in the fortress, and the memorial service was done without the remembrance of names.

In 2007, the remains were found, with respect to which it has been suggested that they belong to Martyrs Crown Prince Alexei and Grand Duchess Maria. The Government Commission on the initiative of the burial of the remains was established in 2015. In response to my appeal with a request to resume investigation of the Yekaterinburg remains, and the exhumation of the remains of Emperor Alexander III

Russian President agreed to the full and thorough study of the topic. The Investigative Committee of the Russian Federation, a new investigation team, whose work is under the constant supervision of the Chairman of the Investigative Committee Alexander Bastrykin was formed.



In contrast to the situation of 90s, the state has provided to representatives of the Church - bishops, clergy and visiting scholars - an opportunity to be directly involved in the investigation. In this regard, the church was created a commission headed by the Metropolitan of St. Petersburg and Ladoga Varsonofy.

It is a three-level expertise: historical, anthropological and genetic. An important step was the examination of sampling for genetic studies of the remains attributed to the Holy Martyrs

Emperor Nicholas Alexandrovich and Empress Alexandra Feodorovna, as well as the remains of Emperor Alexander III in the immediate presence of the representatives of the Church.

I have received assurances at the highest level, that no haste, and tying the investigation to certain dates will not be tolerated. The investigation will last as long as necessary in order to establish the truth.

I will ask the bishops participating in the work of the commission inform us within the most current information about the progress of the research.

ROC: Results of the examination of the remains of the Tsar should be published

Feb. 3. RIA Novosti - The results of complex examination of the remains of the Emperor's family alleged Nicholas II should be published for public debate, it was said on Wednesday in the resolution of Bishops' Council of the ROC.

Council expressed "its satisfaction with the fact that in response to the appeal of the Patriarch of Moscow and All Russia Kirill to the public authorities, it was decided to conduct a comprehensive historical, anthropological, genetic and forensic examination of the remains and comprehensive investigation of the circumstances of the murder of the Royal family."

"The decision on the recognition or non-recognition" of Yekaterinburg remains as "the holy relics of the Royal martyrs can be taken on the proposal of Council of Bishops of the Holy Synod, on the basis of estimates of the outcomes of the comprehensive examination, which must be pre-published for public discussion", - says the decision.

"Examination completion dates should not depend on any external circumstances, but determined by the time required for research," - says the decision of the ROC supreme governing body. Council statement was made after the participants got acquainted with the work of church commission to study the "Yekaterinburg remains". Commission received blessing of Patriarch Kirill.

Father Chaplin: Radicals are very active, delaying the recognition of the remains

4 Feb. MKRU - Chaplin, in spite of his recent scandalous downfall from Church Olympus (in December last year, he lost his post as chairman of the Synodal Department of Church Interaction with Society of the Moscow Patriarchate), fully shares the official church view on the subject: "I think it is right that the Church has taken an independent position and did not follow the instructions of the authorities, and set the agenda." Theologian Victor Aksyutchits (in 1997-1998 he was an adviser to First Deputy Prime Minister Boris Nemtsov, head of a government commission to study the remains and reburial of the Romanovs) has a slightly different view on what is happening. According to him, the patriarch misled regarding the quality of the investigation.

However Aksyutchits explains that the position of the Russian Orthodox Church leadership was motivated by purely political reasons: "The fact that members of a particular wing of the believing community are very radical regarding the remains and they are very active. So there is a threat of split. Apparently, the church leadership takes into account this fact. Perhaps this is why they delayed recognition of the remains - expecting that things will settle down."

The timing of the burial of the remains of Tsarevich Alexei and Grand Duchess depend on the Church

11 Feb. TASS - The representative of the Government said that in his opinion, "the ceremony should not divide but unite" church and state.

"On the timing, we are not yet ready to say when will be the burial", - admitted in an interview source in the government. According to him, "the timing of burial is largely associated with the willingness of the Church to hold a large state - church activities, when they (the representatives of the Church) will be ready for it."

"We (the government) are ready for this - we are ready for the funeral, and a ceremony modeled on the 1998 (burial of the remains of the Royal family). We are ready for any option," - said the source.

He believes that "the ceremony should not divide but unite" church and state. According to the minister, at the moment it passed "the first stage, conducted genetic studies of the remains of the Royal children at the request of representatives of the Russian Orthodox Church."

"The phase of constructive cooperation (church and state) continues, specific terms are not made, we do not hurry the representatives of the church." - The source said.



The representative of the Government considers that while in existing studies is done everything possible to study the remains, there is provided the conditions for additional expertise with the involvement of representatives of the church.

The decision on the recognition of Nicholas II's family remains as holy relics of the Russian Orthodox Church will be made once investigation completed and will be published for public discussion of its outcome.

ROC stated claim to the place where the remains of Emperor Nicholas II were found

Meeting of 19 of February (reported by Znak.com on 2 of March) - Russian Orthodox Church is still not officially recognizing the "Yekaterinburg remains", the remains of the last Russian Emperor Nicholas II and his family, but now claims the place of their discovery - the place Pig log (Porosenkov log) on the northwestern outskirts of Yekaterinburg.

It was announced at a recent meeting of the First Deputy Prime Minister of the Sverdlovsk government Vladimir Vlasov and Metropolitan Kirill of Yekaterinburg and Verkhoturye. According to the priest, if the remains are to be recognized as the Emperor's, then the Pig log is worthy of building another church, just as it was done at Ganina pit.

"There is a road map of the Ministry of Culture [Sverdlovsk Region] on the transfer of the site (3.7 hectares) to Sverdlovsk Regional Museum and the creation of a memorial museum complex there. We operate strictly according to it. But Metropolitan came at the last meeting at Vlasov office, and said that if the remains of the Imperial family will be recognized, they are going to enforce the use of the land for religious purposes" - said an employee from the Sverdlovsk Region Government.

The meeting in question was held on 19 of February. Besides vice-prime minister Vlasov, regional ministers of culture - Paul Krekov, natural resources - Alex Kuznetsov, state property management - Aleksey Pjankov participated. Besides them the director of the Department of Forestry in the region Oleg Sandakov and Metropolitan Kirill of Yekaterinburg and Verkhoturye. Metropolitan speech in the meeting agenda was listed as "Request of a centralized religious organization "Yekaterinburg diocese of the Russian Orthodox Church" for the forest area, which is part of a cultural heritage "Place of detection of the Imperial family of Nicholas II on Old Koptyaki road". " Koptyaki road passed through the Pig log, so the two names are in fact talking about the same place.

11.15-11.25	Выступление: «О заявке Централизованной религиозной организации «Екатеринбургская Епархия Русской Православной Церкви» на лесной участок, входящий в состав территории объекта культурного наследия «Место обнаружения останков Царской семьи Николая II на Старой Коптыковской дороге». Докладчик: Митрополит Екатеринбургский и Верхотурский Кирилл
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It was said, that the priest did not answer to the question of what would happen if ROC does not recognize the Emperor's remains from the Pig log. Therefore, the officials decided to continue its work on the allocation of the site according to previously plan approved by the Ministry of Culture, ie to transfer it to the management of Sverdlovsk museum. The government believes that if the Orthodox Church will be determined in its opinion, it is not too late to return to the land question again.

The first deputy of the ruling bishop of the Diocese of Yekaterinburg Alexis Cullberg commented on the topic very carefully. "There are profound doubts about the fact that this place have at least some relation to the Imperial family. It is in this sense no different from any other land and forests of our region. Until there is at least some evidence in favor of its relationship to the Imperial family, there are no plans for building a church," - said Cullberg.

According to him, the Church Commission, established in September 2015 by Patriarch Kirill ordered to address the issue of recognition of the imperial remains found in Yekaterinburg, has to come to "an unequivocal conclusion": "There is no reason to talk about belonging of found remains to the Royal family. More research is needed, and, apparently, [new archaeological] excavations in the Pig pit (they already have carried out three times: in 1978, 1991 and 2007)".

Archpriest Oleg Mitra, a member of the church commission studying the Ekaterinburg remains told almost the same during the January Christmas Readings. One of the speakers of the event, by the way, was the patriarch Kirill. With this in mind the definition of the ROC of its position on this matter may take another few years.

Nevertheless, the same Cullberg emphasizes: "Since it is clear that at this place (Pig log) were put to rest some people, Yekaterinburg diocese is not interested, that the parks, recreation or leisure will be at this place. Behind it we would like to maintain the status of a memorial site, such as it was made at the 12ve kilometer [of Moscow highway in the memory of the victims of Stalin's repressions], saving the place from the construction. "

Sverdlovsk Ministry of Culture carefully voiced about the fate of Pig log. According to the Ministry press-secretary Yulia Voronina, " there is no ready-made concept" for the use of this site, it is a question only of the proper registration of land. Now the main work is concentrated in MUGISO, ministry experts carried out surveying the object and determine its security zone. According to our publication, complete clearance of Pig log shall be by 1 of July.



Interestingly, the Yekaterinburg diocese has already claimed to transfer the place under its jurisdiction. It happened when Vincent was Archbishop of Yekaterinburg and Verkhoturye. However, then it was about the organization in the log of an Orthodox cemetery. In 2009, the faithful have the output of the Sverdlovsk region a protected signed by Viktor Koksharov on reducing government regulations territory, which included Pig log, and subsequent orders of the Cabinet already signed by Anatoly Gredin to establish a burial place here.

There was a scandal on this occasion on the eve of the appointment of Metropolitan Kirill (appointed in July 2011) in the Yekaterinburg diocese. If cemetery would be at this place, it could not be considered any museum complex on the site of discovery of the remains of Nicholas II and his family. The same applies to the possibility of its further research. The case was heard in the Charter Court of Sverdlovsk region. Thanks to the active position of historians and public figures both documents have been canceled.

Russian Orthodox Church canonized Dr. Botkin

February 3rd. INTERFAX - On Wednesday Council of Bishops of the Russian Orthodox Church made decision on the canonization of Dr. Eugeny Botkin.



"The Council of Bishops issued a decision on the glorification of Dr. Eugeny Botkin. I think it's long been desirable solution, because he is one of the saints, who is revered not only in the Russian Orthodox Church, but also in many dioceses of the Russian Orthodox Church, including the medical community" - said the head of the Synodal Department for External Church Relations Metropolitan Hilarion at a press conference in Moscow on the results of the last Council of Bishops. According to him, regarding Tsar's servants and those who were killed with the Grand Duchess Elizabeth Feodorovna in Alapaevsk, "study of their lives and circumstances of their death will continue."

The first to tell that the Russian church could canonize Botkin and the servants of the last Russian Emperor was Metropolitan Kirill of Yekaterinburg and Verkhoturye. He noted that in the Urals, a special attitude to Botkin, as well as to the three Tsar's servants, who have suffered along with the Royal family, and this attitude embodied in the interior of the Church-on-Blood, built on the site of Ipatiev House in Yekaterinburg. In the southern apse of the church there are commemorative plaques with the

names of the Emperor, the Empress and their children, and on the opposite, northern apse - commemorative plaques with the names of the faithful servants.

In 1981, the Russian Orthodox Church Abroad canonized Botkin, along with the servants of the Royal family (the cook Ivan Kharitonov, the footman Aloysius Trupp and maid Anna Demidova), shot in the Ipatiev House.

In 2000, the Russian Church in Russia canonized the martyrs and confessors, including Nicholas II, his wife Alexandra Feodorovna, and five children.

According to the definition of the Council, physician Eugeny Botkin is glorified as a righteous martyr (Remembrance Day - July 4/17).

Eugeny Botkin was born on May 27 (June 8), 1865 in Tsarskoye Selo in the family of a famous Russian doctor, court physician to Emperor Alexander II and Alexander III Sergei Botkin and Anastasia Krylova. In 13 years, thanks to the education received at home, he was accepted at once in 5th grade of 2nd St. Petersburg Classical Gymnasium. In 1882 he entered the Physics and Mathematics Faculty of St. Petersburg University. However, then, passing the exams, he went to prep course of Military Medical Academy (only opened), which he graduated in 1889 with the title of doctor with honors.

Initially, Eugeny Botkin worked as a physician assistant at the Mariinsky Hospital for the poor, but at the end of 1890 went on a business trip abroad for further training. In particular, he became acquainted in Berlin (Germany) with the unit of local hospitals.



From 1892 to 1894 years, Eugeny Botkin, first worked as a court chapel, and then returned to the Mariinsky Hospital already as supernumerary intern. May 8, 1893, he defended the Military Medical Academy thesis for the degree of doctor of medicine, which is dedicated to his father. In the spring of 1895 a doctor again went abroad, where he studied for two more years and was an intern at the leading German doctors.



Since the beginning of Russian-Japanese War (1904-1905) Eugeny Botkin went for the front as volunteer. He served as head of the medical unit of the Russian Red Cross in the Manchurian army. During the war he proved to be a real medical professional, earned a number of awards: the Order of St. Vladimir III and II degree with swords, St. Anne's II degree, St. Stanislaus III degree. He was also awarded foreign orders - Serbian - St. Sava II degree and a Bulgarian - "For Civil Merit." In 1905, Eugeny Botkin got position of an honorary court physician, in the autumn of the same year he began teaching in the academy. In 1907, the doctor became chief physician of the community of St. George.

In 1908 Eugeny Botkin was invited by Empress Alexandra Feodorovna to the Royal family, and in April of the same year he joined permanently as Life medic to Emperor Nicholas II.

After the events of 1917, Eugeny Botkin remained to serve the Emperor and his family, first being under arrest in Tsarskoye Selo, and then sent to exile. Staying temporarily in Tobolsk, he treated local residents for free. In April 1918 together with the Royal family he went to Yekaterinburg.

In the night from 16 to 17 July 1918 Eugeny Botkin was shot in the Ipatiev House in

Yekaterinburg, along with the Royal family and the three servants.



Dr. Eugeny Botkin can be seen in uniform in the back, last row, to the right

In 1981, he was canonized along with the other shot in Yekaterinburg by the Russian Orthodox Church Outside of Russia.

October 16, 2009 Yevgeny Botkin was rehabilitated by the General Prosecutor of Russia on a par with the Imperial family, and 51 others repressed by the Bolsheviks.

The feast day of New Martyrs and confessors, and glorification among the Saints of Dr. Eugeny Botkin



February 7, 2016, on the feast day of New Martyrs and Confessors of the Russian Orthodox Church, Metropolitan Kirill of Yekaterinburg and Verkhoturye and Bishop Alapaevsky Kamensky and Methodius celebrated the Divine Liturgy in the Church on the Spilled Blood.



During the service there was a glorification among the saints - of Eugeny Botkin, the doctor of the Imperial family, murdered in Yekaterinburg, in the place where now stands the Church-on-Blood.

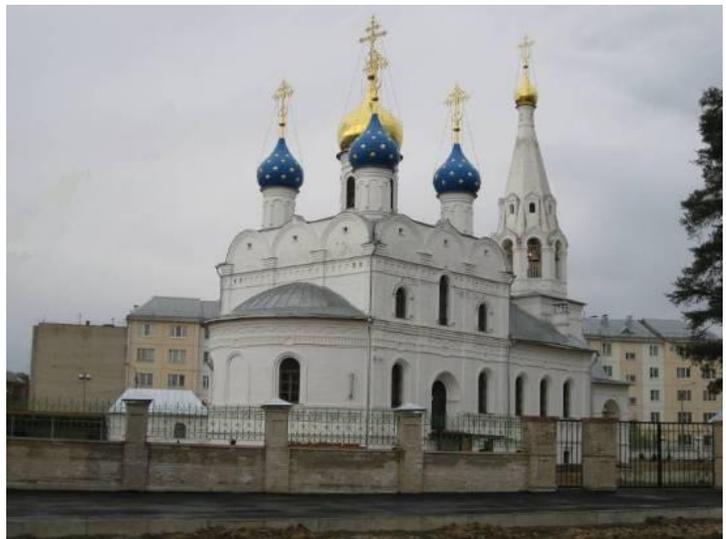
Voikova Street in the suburban of Dedovsk renamed to St. George street

In Dedovsk, Moscow Region, the Council of Deputies has decided to rename the street Voikova to St. George, where is located the church of St. Great Martyr George.

The report of the Board of Deputies noted that "having considered the appeal of residents of the city Dedovsk, deanery churches of Istra district, given that there is the Church of the Great Martyr St. George on this street, with a view to civil-patriotic and moral education of the younger generation ... decided: To approve the initiative ... of rename Voikov street to the St. George street".

One of the sides of the church, located on the street to be renamed, because it is directly linked with the memory of the Imperial family, as it is dedicated holy Tsarevich Alexei.

At the moment the nameplate of one of the participants in the murder of the family of Emperor Nicholas II Peter Voikov has been removed and is to be replaced with new ones.



"Grandmother Olga loved to make jam"

Great-granddaughter of Emperor Alexander III: about the vicissitudes of post-revolutionary life of her family.

15 February. "Ogonjek" by Vera Knudsen, Copenhagen (Note: the interview were done in summer 2015, and only now was published in Russia)

Xenia Kulikovsky Nielsen - a direct descendant of the Romanov dynasty. Born in Denmark during World War II, but she knows what emigration means: in 1948 she was forced to emigrate to Canada with her family, which included grandmother - the Grand Duchess Olga. They fled from the "Soviet terror" (as they say in the family) and again headlong – like in the Civil when Grand Duchess Olga and her husband Nicholas Kulikovsky with two kids miraculously escaped from the clutches of war in Kuban.

However Xenia Gurievna have yet returned home (to Denmark) and lived there for half a century. We met at the opening of the monument to her great-grandmother - the Danish Princess Dagmar, who left a bright trace in Russian history under the name of Empress Maria Feodorovna, wife of Alexander III and mother of the last Russian Tsar Nicholas II. Knowing that I want to make an interview for a Russian newspaper, Xenia Gurevna gladly agreed.

And here we are in the cozy living room of her villa on the outskirts of Copenhagen with a cup of fragrant tea in the company of a family pet - a huge dog Leo lying on the hostess feet, slowly talking about the past. Patronymic is not the custom in Denmark, so I address my interlocutress not by name, but "You".

- Your childhood was in an estate near Copenhagen with your grandmother Olga - you were the favorite granddaughter, also the only one. How do you remember the Grand Duchess?

- Grand Duchess Olga Alexandrovna was a wonderful grandmother - very kind and hospitable. And very talented - Professor Stanislav Zhukovsky (landscape painter, pupil of Levitan, participated in exhibitions of "peredvizhniki".-"O") taught her to paint. Of all the children, She was the only child of Alexander III who was "born in purple" - when her father has already ascended to the throne. Life turned out the way it did, but she lived it in full, was not embittered and was very affectionate.

I was born in Denmark, June 19, 1941, in "Knudsminde" estate (in the commune Ballerup, in 24 km from Copenhagen), where Grand Duchess Olga and her husband - Colonel Nikolai Kulikovsky and adult sons - Tikhon and Gury lived at that time. They were taught at home, the matriculation exams they took in Russian school in Paris, later both enlisted in the Royal Danish Guard. Both were married



Xenia Kulikovsky Nielsen - the great-granddaughter of Emperor Alexander III and granddaughter of Emperor's Nicholas II sister - talked to Vera Knudsen in Copenhagen about herself, her grandmother and her grandchildren.

to Danish girls. My mother, Ruth Schwartz, was the daughter of a wealthy landowner, who lived nearby. And the eldest son Tikhon was married to Agnette, the daughter of a Salesman. Grandmother told that I was baptized in the Russian Orthodox Church of St. Alexander Nevsky in Copenhagen, it was built in 1883 at the request of Empress Maria Feodorovna by her husband Alexander III.

Grandma Olga loved the estate "Knudsminde". It was her first real home, except the lodge of the gardener at the royal summer residence Villa Hvidøre on the coast near Copenhagen, where they settled in 1920 after miraculously escaped from Russia and where they lived caring for the Dowager Empress Maria Feodorovna until her death in 1928.

"Knudsminde" was big and beautiful mansion, surrounded by beech forest. There were babbling brooks a lake with wild ducks. The house was large, with lofts, very intimate. I lived on the second floor with my parents. There was farm with cows and horses in front of the house. Milk and butter were taken to the market where my grandmother and I loved to shop and enjoyed the ice cream. Also we made candles from beeswax for sale.



Grandfather Nicholas Kulikovsky managed all farming. But everything in the house was arranged by grandmother: she lovingly picked antique furniture, heavy curtains, upholstery of walls. All the furniture in the room was soft, covers had floral pattern, as in English estates. And on the floor in the living room – there was incredibly beautiful huge carpet of 3.5 meters wide. Grandmother got it from her father, Tsar Alexander III, who received it as a present from the Emir of Bukhara. The carpet was red, and she was very fond of this color. I remember at Christmas grandmother always received red slippers.

Grandmother was recognized as an artist, exhibited paintings on exhibitions and for sale in a local gallery - terribly proud of the money from the sales which helped the family budget, although the funds remaining from the legacy was more than enough to live on, and Nikolai Kulikovsky received a salary from being on the board of an insurance company .

- Do you remember anything about the bodyguard of Maria Feodorovna Life-Cossack Timothy Yachik, whom the Dowager Empress was able to take home to Denmark in March 1919, when she was evacuated from the Crimea on the battleship, sent for her from England?

- Oh, there's an interesting story! Timothy Ksenofontovich *Yachik* - is our guardian angel, my grandmother, Grand Duchess Olga, called him just like that. And that's because in January 1919 she with her husband Nicholas Kulikovsky and their first-born Tikhon, year-old, bravely decided to go to the Kuban from the royal residence Dulber in the Crimea (where the Bolsheviks held under house arrest Maria Feodorovna and the family.- "O"). There were two reasons. First - personally she was not under house arrest, like her mother, the Dowager Empress and all the other Romanovs, who were at that time in the Crimea. I think, for the Bolsheviks she did not pose a threat, because in 1916 after she divorced Prince Peter of Oldenburg, the same year she married the officer of cuirassier regiment, a captain Nikolai Kulikovsky (the marriage was morganatic and children born in it do not have rights to the throne - "O"). But there was a second reason - Cossack Timothy, personal guard of Maria Feodorovna, had his family and relatives in a Kuban village, who could, if anything, be a strong and reliable protection. So my grandmother was in the Cossack village, where soon she gave birth to a second son - Guri, my future father. As Olga recalled later, they were very happy and did not want to leave their little paradise. But fate decreed otherwise - Civil War approached, massacre started, they fled to Rostov, then to Novorossisk ... But the family of Timothy was not warned: his wife and children were killed by the Reds.

When Olga and her family got to Copenhagen, they found refuge in the palace of her mother, where they lived until 1928. And when she passed away, the Kulikovsky couple received the inheritance and bought the estate "Knudsminde" in 1930.

- The names of the sons of the Grand Duchess, Tikhon and Guri, are not royal. I do not know why?

- Tikhon, the eldest son, my uncle, named in honor of St. Tikhon (Tikhon of Zadonsk, Bishop of Voronezh and Yelets, Orthodox educator of XVIII century.- "O"). And Guri, the younger son - in honor of Guri Panaev, one of three brothers-officers, with whom the Grand Duchess Olga was well known during the First World War, when she worked as nurse in a hospital. Guri showed amazing generosity and devotion to the officer's honor. All three brothers were killed at the front.

- Why did the Tsar's daughter, married to Prince Peter of Oldenburg, suddenly become a nurse?

- You know, marriages in their royal families were not always for love, and this union suits Olga Alexandrovna because she did not have to leave Russia, which she loved. She was only 18 years old, with her husband had friendly relations. But, as it turned out, Petyusha, affectionately known at the court as the Prince of Oldenburg, was "not for girls." He was gay, as it is now called. And then fate gave her a chance - on her wedding day her brother, the Tsar Nicholas II granted her honorary post of commander of the cuirassier regiment. Then one day, arrived in the regiment on a visit, the Grand Duchess Olga, met the officer Nicholas Kulikovsky and fell in love with him, then the Prince of Oldenburg made Kulikovsky adjutant. But he did not give a divorce for a long time, in royal surroundings it was considered "comme il faut." So Olga settled first on a nursing course, and then to a hospital and waited patiently for the loved one, seeking the Tsar's decree for divorce.

- Your grandmother was brave!

- Yes, but hard-working and affectionate. We had a cook, but my grandmother Olga loved to make jam. In the summer, a large pot was put on the bricks in the garden and she cooked over a fire strawberry jam, stirring it with a long wooden spoon. The smell was amazing, and the children were given foam to feast on. Grandmother cooked well, but she made only fish and chicken with vegetables and was very slim. And I was spoiled. I had a fashioned doll's house, she played with me and the dolls, and sewed herself outfits for them. She was very fond to give presents to everybody!

- Tell us about the most precious gift for you ...

- At my 12^{ve} Birthday my grandmother gave me a gold bracelet studded with amethysts, she received from her father, Tsar Alexander III. Also in the day when she became 12 years old!

- You have not only watercolor of the Grand Duchess, but also oil portraits in the living room and that's the picture with a scene in the pond. Who is in the paintings?

- Who in the pictures? Here with a candle - it's me, on the second canvas with the pond, - I with my brother Leonid, he was three years, and I was six. In family we called him affectionately Nidik, later younger brother – Alexander was born. Where are all pictures of grandmother, it is hard to say. Often she just gave them, then started to give to charity exhibitions and auctions. For example, in 1936, her paintings were sold at a charity exhibition for the benefit of Russian refugees in the "Agnes" gallery on Bond Street in London. 50 paintings were sold out in two days - among the buyers were Mary, Queen of England, Maud, Queen of Norway, Baron Rothschild, and the Churchill family. In addition, the Grand Duchess Olga did paintings for the royal porcelain factory in Copenhagen, made icons, one of them, "St. George" was presented to the priest of the Alexander Nevsky church. This



icon, along with hundreds of her other paintings are in the collection of the museum in Ballerup, where is a permanent exhibit dedicated to my grandmother.

- Tell us about the reason for emigration to Canada. After all, by the time the Grand Duchess Olga lived in Denmark for 28 years, grandchildren were growing up, and age was already serious - 66 years.

- The reason was very serious. Olga and Nicholas Kulikovsky suddenly were accused that during the German occupation of Denmark from 1940 to 1945, they gave shelter in "Knudsminde" and money to the former Russian White Guards, who worked for the Germans. But my grandmother Olga said: "They fought Bolshevik in Russia and wanted to free my country from the Red, from the Communists, to return to Russia." It was her fault, an utopia of many Russian emigrants.

- Is it true that the Grand Duchess Olga Alexandrovna was godmother of Christian von Shalburg, who was a Nazi, joined the elite corps of the SS and was killed on the Eastern Front?

- Yes it is. But he died in 1942, and was baptized in 1906, in St. Petersburg. His parents were close to the Russian and Danish Imperial courts, and after the revolution emigrated to Denmark, where their son, after graduating officer school, soon headed to the royal guards. Later both sons of Grand Duchess Olga Alexandrovna served there.



- And who accused Kulikovsky?

- The government of the USSR. There was sent a note to the Danish Parliament, followed by an investigation, but the Danish Government rejected the note. However in 1948, the situation again became complicated: the Soviets sent a note demanding the arrest and extradition of the family Kulikovsky. They didn't wait for complications. After a private conversation with the King of Denmark Frederik the IX, whose father was a cousin of my grandmother Olga, they decided to follow his wise advice: "Leave as soon as possible and as far as possible." Why Canada? The climate and the nature there is almost as in Russia, where Olga lived for 38 years. And open spaces are the same, and birch trees, which she missed.

But first of all Danish citizenship were issued for them promptly with the personal assistance of the King. Before that they were stateless - Imperial documents lost power after the revolution. It was quite easy to get a residence permit in Canada with Danish passport, if there is a bill of sale on the ground. The estate of 100 hectares in Halton County, 80 km

from Toronto was bought for them. In spring 1948, they took the plane to England, and then went on the oceanliner "Empress of Canada," and sailed to Canada.

- Why it was so difficult? They were afraid of persecution?

- Yes. First, they wanted to go on a Polish ship directly to Canada, but in international waters they could be taken from the ship by Russians: a warrant for their arrest was already issued! Moreover, my father, Captain Guri Kulikovsky, worked for the last two months as a translator on the island of Bornholm, which was occupied by Russians. He felt from conversations that there may be provocations...

- Do you remember how you sailed to Canada?

- We sailed for a long time, six days, and the first two days, all suffered from seasickness, except Olga Alexandrovna and Nicholas. I remember my grandfather took me away with Nidik to the stern to "rinse" in the fresh breeze, and gave us to my grandmother, and she put us to bed ...

- In fact, you have emigrated. And how was Canada to you?

- I was 7 years old, we settled at Toronto on the shores of beautiful Lake Ontario. There I went to school and was shocked. The school was great, there were 30 students in the class, I saw for the first

time Blacks, Chinese, Indians, I had no idea about their existence in a small provincial Denmark. I didn't know a word in English, had no friends. But two girls lived nearby, their families, too, just moved, we went to school together. They were from Estonia, only spoke their own language, and I - only Danish, but after a year we already spoke English. In childhood everything is easy! ..

- You lived like in Denmark, as big family?

- At first yes - in anticipation of a spacious house would be built. Then Olga Alexandrovna and her husband Nicholas Kulikovsky moved to Cooksville, 80 km away.

- They also made farming like in Denmark?

- No, due to age they were not really able, both were just under 70 years old. But they had huge land and tried to have horses, even racehorses. We often visited them – there was enough space in the house, and all the holidays we have tried to celebrate together. This is very Russian tradition.

- Tell me, how it happened that the last years of her life the Grand Duchess was alone in her friends' house?

- This is true but still a little bit wrong. I was next to her for almost 20 years. My grandmother was a surprisingly delicate person, and when in 1958 Nicholas Kulikovsky passed away, with whom they lived happily for 42 years, she moved to the house of her close friends. It was difficult for her to cope with grief: she was often ill and did not want to be a burden to the children. Especially as families of her sons didn't pass the test of emigration. My father Gury, divorced, and my mother, Ruth Schwartz, with sons Alexander and Leonid returned to Denmark in 1956. Dad married an aristocrat, Elena Gagarina, in the beginning I lived with them. Then, enrolling into college in Toronto, I went and stayed a lot with my grandmother. All the more so with the new wife of my father, we did not get along: I was 15, teenage problems ...

In general, after the lectures in college, I ran into Captain Martemyanov house where my grandmother lived. These were wealthy people: their home was a three-story mansion. Salon was on the first floor, the second and third - were for living. The energy in me was in full swing, I started to clean something, I bother my thoughtful grandmother ... She quietly faded. And on 24th of November, 1960 died, she was buried in the York cemetery in Toronto, among the tombs of Russian emigrants.



- Next to the grave of her spouse?

- Yes, there is beautiful granite cross, on the pedestal - the inscription in Russian and in English: "Her Imperial Highness - Grand Duchess Olga Alexandrovna (14.VI.1882 - 24.XI.1960)"

- How it happened that you have returned to Denmark?

- I finished college and moved for a time to my father. But then I fell in love, son Paul Edward was born and relationship with my Dad's wife did not work out so much that one day he put me with my four-months baby outside the door. I lived with friends for a few months, then when I broke up with the father of my child, went to Denmark, to my mother Ruth and brothers.

- You were just twenty ...

- Yes, it was difficult, with a little boy, it was necessary to find job quickly. I worked as a secretary at the Directorate of large ladies' boutique, studied to become jeweler, and then got a job in the company KTAS as telephone operator - they liked my voice. By that time I was already married second time and was mother of three children. But after the divorce with my second husband, I went to live outside the city, in Albertslund, got job in a post office and worked until retirement.

- How did you meet third husband? Is it true that he is a count?

- No it is not true. Well, what kind of count is he?! He's just my knight. I met Aage Nielsen at work. He was 32 years old, he fell in love with me at first sight. A year later a daughter Vibeke was born, we bought this villa, and I planted two birches in memory of my grandmother Olga.

- Have you been to Russia?

- Only once, in 1994. And, you know, suddenly I felt that I was at home! Especially memorable were Petersburg and Gatchina where grandmother's childhood passed.

- And do your children and grandchildren have some connection with Russia?

- I have four adult children - two sons and two daughters. They presented me seven grandchildren: the youngest granddaughter Cecilia - daughter of Vibeke.

We come to the photos on the wall: Left - vintage photo of the Danish Princess Dagmar in her youth (Xenia's great-grandmother) and Grand Duchess Olga (grandmother), and next - the wall covered with photos of Xenia's children and grandchildren, of all ages. Pointing to one of them, my companion explained:

- This is my oldest son, Paul Kulikovsky with his second wife Ludmila Antonova, they met in London and in 2004 married. Very happy marriage, from 2008 they lived in Moscow, which he likes. He works in the representation of a Danish company, his eldest daughter Maiken studied at Moscow State University and she is very excited about Russia. "Grandma, there's such a drive here!" - She said recently on the phone.

- You have two brothers, do you meet them often?

- Alexander, who was born in Canada, lives in Copenhagen. He is 67, we often meet with him. But Leonid is now 71 years old, he lives in Australia, but the last 10 years, we did not get news from him. (He died shortly after this interview was made - Ed).

- And your children and grandchildren?

- They are giving me such happy moments .. Vibeke with my younger granddaughter Cecilia live nearby, they often comes. And Paul has his own room in our villa, he with his wife stay here, when they are in Denmark.

- You have on the kitchen table oil cloth with daisies as something very Russian. Do you cook like it is customary in Russian families?

- You know, yes. I know how to cook - inherited from my grandmother with her optimism. Usually in Danish families there are men in the kitchens, but perhaps I do best, and my family members are always satisfied. By the way, like my grandmother Olga, I love to make jam from apples from my garden ...

- If you had the opportunity, would you like to change your life?

- No, not really. It has developed happily. The only thing I've always dreamed of is to learn to sing. But God has deprived me this talent.

- You will have serious anniversary soon. How will you celebrate?

- Oh, there will be many guests! We divide the tent in the garden and throw a feast for the whole world, as they say in Russian ...

Time to say good-bye. Knowing that I'll get to the train to Copenhagen by bus, Xenia Gurevna kindly offers to drive to the station. We get into it her car and I cannot help but notice how well she drives. "I have driving license since 15 years old - that is properly the answer - it was possible in Canada..."

I pay attention that the rear seat - a child seat.

- Now I'm a grandmother too! - Smiling granddaughter of the last Grand Duchess of Russian Empire - Often I have to pick up granddaughter Cecilia from the garden. And isn't it a happiness?

Actress Nicoletta Romanoff in Moscow

On February 18, in a Moscow mansion on Volkhonka the Jewelry House Damiani had invited to a gala dinner and to see their new collection. Several Russian celebrities, including Philip Kirkorov, Yana Rudkovsky, and Emin Agalarov arrived, but the main person became the Romanov descendant, actress Nicoletta Romanoff - a daughter of Princess Natalia Nicholaevna Romanova and Giuseppe Consolo, and granddaughter of Prince Nicholas Romanovich Romanov - who arrived from Italy.



The Jewelry brand Damiani is historically linked to aristocracy - in 1924 its founder Enrico Grassi began to create small masterpieces for influential families at the time. In consequence the House worked closely with Monaco's ruling dynasty. The new collection is said to be dedicated to the descendants of the Russian imperial family.



A cocktail preceded the dinner, where the ladies was invited to evaluate the "Russian" collection - to see what kind of gift would be ideal to wish for the upcoming International women's day. At the dinner organizers carefully "planted" Nicoletta at the table next to the singer Philip Kirkorov. The Russian Pop King was not too shy to make a selfie with her, and to post it on his page on the social network Instagram.

Nicholetta Romanoff made a speech at the table - listen to a little bit of it here in this video:
<http://video.bigmir.net/show/553033/>



A descendant of the Romanovs will illustrate a book, which will be exhibited at the Hermitage

28 February. Lifenews78 - A descendant of the Imperial Romanov dynasty, Prince Rostislav arrived in St. Petersburg for a few days. Together with the artist Daria Fursei he plans to create a book with illustrations, and then put it in the Winter Palace.

Rostislav Romanov lived in two places: in Russia and the UK. In his notebook there are sketches of Russian landscapes. Hereditary Prince wants to revive them in his book. Handmade, unique materials, copyright illustration – It will be Russian fairy tale through the eyes of a foreigner with Russian roots.

- This is my home, where the history of my family lives. And Winter Palace is an absolutely wonderful place and a wonderful museum - said the descendant of the Romanov dynasty.

Now Rostislav plans more frequently to come to St. Petersburg. He has been friend with the artist Daria Fursei for a long time, but this is their first joint creative project. They create the illustrations for a book of Russian fairy tales. Rostislav paints landscapes, Daria - the heroes.

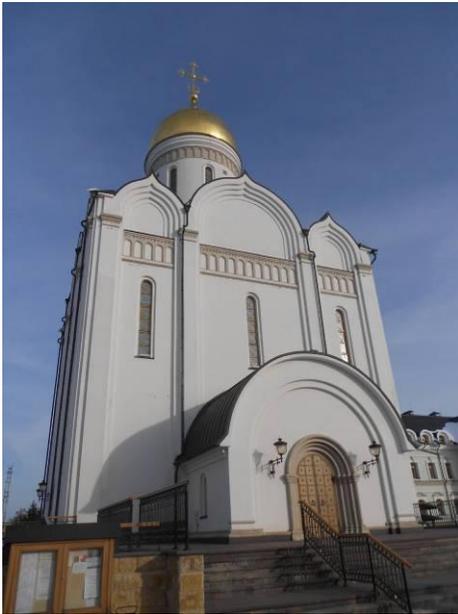
- It's not just a book in the usual sense - this book is a work of art. All is there, in a single body: the cover and the text and illustrations. It is impossible to draw a clear line - explains Daria Fursei.

Artists will release 25 copies of the book. Each of them is handmade. They will be printed on authentic machines of the 19th century. The painstaking and time-consuming process is involving several people. Machines themselves is of great value, and the final product will be a real work of art - the publishers promise. The process of creating the book "Ivan Tsarevich and the Grey Wolf" is only at the initial stage. The artists discussed with the publisher the basic nuances, prepare sketches, and they are planning to present the book in the walls of the Hermitage this year.

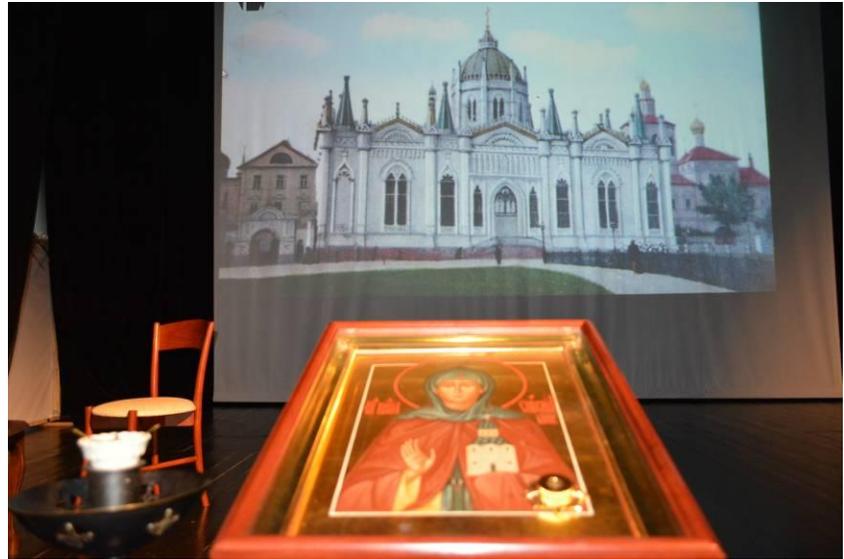
Videos - 1) <http://lifenews78.ru/news/187524>
2) <http://lifenews78.ru/news/187746>



The film "Ascension Monastery: legends and mysteries of the Kremlin" was presented in Usovo



On February 28, 2016, presentation of a documentary made by Lubov S. Akelina about the Ascension Monastery in Kremlin, dedicated to Grand Duchess Eudoxia Dmitrievna, held in the spiritual and educational center in the parish of Church of our Savior in Usovo village.



The guests were welcomed by the rector of the Church of our Savior Archimandrite Nestor (Jiliaev). Then the Chairman of the Supervisory Board of the Foundation "Elisabeth Sergius educational society" Anna V. Gromova and Lubov S. Akelina introduced the movie and some of those people who had participated in the project - Rector of the Church of St. Eudoxia in Kotlovka Archpriest Alexy (Ladygin), Deputy Head of the Federal Agency for Press and Mass Communications T.V. Naumova, and Head of the Department of History of Russian XX-XXI centuries of historical faculty of MSU Sergei V. Devyatov, who all told a few words about the movie project.

Among the guests were Svetlana Gnutova, Ambassador Stegny with spouse, Dennis Solodovnikov, and Ludmila and Paul Kulikovskiy.

Then 52 minutes documentary was shown, which tells about Ascension monastery history in chronological order, ending with its destruction in 1929. Ascension Monastery now exists only in historical documents and old photographs, but still it have been proposed to reconstruct it. And now Kremlin administrative building that was built on its place is under demolition.

Why is this re-construction so important? Well, the Ascension Monastery was of great importance in the history of the Moscow State and Russia.

In official history of the Ascension Monastery the year 1407 is considered to be its construction year, but many thinks it was founded as early as 1389. Its founder was Grand Duchess Eudoxia of Moscow, the wife of the hero of the Battle of Kulikov, and a collector of Russian lands to the Moscow principality - Grand Duke Dmitry Donskoy. After his death Eudoxia became the de facto ruler of Moscow, becoming, in fact, the first woman at the head of the Russian state. Shortly before her death, the Grand Duchess took monastic vows in her Ascension Monastery under the name of Yefrosiniya (Euphrosyne) and remained there until her death in 1407.

The Ascension Monastery became the burial place of the female Royals, while the Archangel Cathedral became the burial place for the Moscow Grand Dukes and Tsars. In the restructuring and decoration of the Ascension Monastery participated all the Grand Duchesses and the first Tsarinas of the Romanov dynasty. It was considered a "royal" monastery and the main monastery of Russia. All Russian rulers did not forget Ascension monastery and brought it gifts - because in its walls their mothers, wives, sisters, and daughters rested - the best liturgical utensils and objects, ancient icons unique in its artistic qualities, iconostasis, and rare Orthodox books.



A 3D computer model of the reconstruction project

Among those who have found their last resting place there, are the great and famous Russian women: Sophia Palaeologus, Elena Glinskaya, Irina Godunova, Anastasia Romanova, Maria Miloslavskaya, Natalia Naryshkina and many others. With each of these remarkable women are linked pages of Russian history.

Before military campaigns, or wandering on a pilgrimage the rulers were not only praying in the Archangel Cathedral, but also in the Ascension Monastery.

The Monastery was also used as a residence for royal fiancées prior to their wedding in Kremlin.

Monastery was connected with the lives of many Russian and Moscow shrines, such as the icon of the Mother of God "Hodegetria", made by Dionysius, Feodorovskaya Icon of the Mother of God, sculpture of the patron saint of Moscow, St. George the Victorious, who was standing at the entrance to the Spassky Gate in Kremlin, and others. The Neo-Gothic styled Church of Saint Catherine, which was added to the monastery in 1814, was built by the famous architect Carlo Rossi - the only construction of his in Moscow.

In 1929, the most famous monastery was blown up. Fortunately, the female burial tombs were saved, as they were transferred to the crypt of the Archangel Cathedral of the Moscow Kremlin. But, despite the barbaric destruction of the monastery, historians and the general public have not forgotten the Ascension Monastery and now when there is a possibility for its reconstruction, it is important to raise the awareness of this important building complex, in the center of the Moscow Kremlin, the Holy heart of Russia.

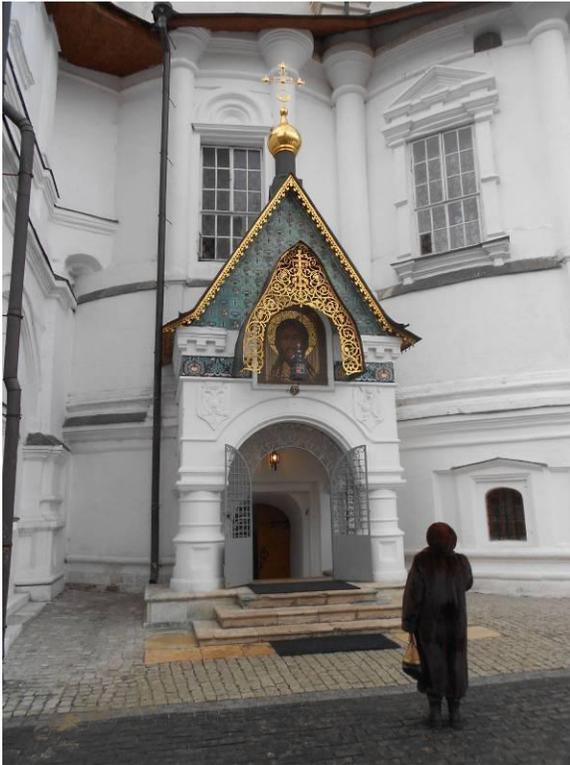


Lubov Akelina, with Paul and Ludmila Kulikovsky

See the documentary film here: <https://youtu.be/kc9dYo-fqns>

In memory of Grand Duke Sergei Alexandrovich

On 17 February, in the Novospassky Monastery clergy and public honored the memory of Grand Duke Sergei Alexandrovich, governor-general of Moscow, brother of Emperor Alexander III. 111 years ago, on 17 (4) February 1905 the Grand Duke was killed in Moscow Kremlin by a bomb thrown by the terrorist S.R. Kaliayev.



Divine Liturgy was served in the Church of St. Roman Melodist in the crypt of the Romanov Boyars, where the remains of Grand Duke Sergei Alexandrovich were buried in 1995. After the Liturgy a requiem for the Grand Duke was celebrated.



Anna Vitalevna Gromova, the Chairman of the Supervisory Board of the Foundation "Elisabeth Sergius Educational Society", the great-great-grandson of Emperor Alexander III, Paul E. Kulikovskiy and his

wife Ludmila, Lubov Akelina, Gregory Manevich, Dmitry Grishin and Dennis Solodovnikov, members of the Moscow branch of the Imperial Orthodox Palestine Society attended the memorial service.

Bishop Savva led the service and noted the tireless efforts of the Grand Duke in the office of Moscow Governor-General and recalled the many-sided personality of the Grand Duke, who solved many issues, led a lot of organizations and was actively engaged in charity. Bishop Savva warmly thanked everyone for their prayers and participation in the liturgy and wished good health, patience and the ability to keep Lord in their hearts.



Nun Dosifej (Princess Tarakanov), daughter of Empress Elizabeth, who was famous for her righteous life and buried in the Novospassky Monastery also was remembered on this day.

After the service the historian Dmitry Grishin, the author of the book "Sergei and Elizabeth", told the guests about Grand Duke Sergei Alexandrovich.

A children's choir from the Orthodox gymnasium "Lublin" (leader Fr. Viktor Shkaburin) gave a wonderful concert of



spiritual and patriotic songs.

Free tours of the Novospassky monastery were also arranged on the day.

Video - <http://tv-soyuz.ru/news/v-novospasskom-monastyre-moskvy-pochtili-pamyat-velikogo-knyazya-sergeya-aleksandrovicha-romanova>



In memory of Grand Duke Sergei Alexandrovich in St. Petersburg

On 18 of February a musical evening in commemoration of Grand Duke Sergei Alexandrovich was arranged in Sergius Palace in St. Petersburg (the former Beloselsky-Belozersky palace).



When Prince Konstantin Esperovitch Belosselsky-Belozersky inherited the palace, he and his family were more often living at their estate on Krestovsky Island and the vast palace was a huge drain on the family resources, which prompted the decision to sell their Nevsky Prospect palace.

The palace was put up for sale around the time of the engagement of Grand Duke Sergei Alexandrovich of Russia to Princess Elisabeth of Hesse and the Rhine in 1883. The couple, who needed a suitable residence in the city, acquired the palace and it was made their principal residence.

Under the ownership of Grand Duke Sergei Alexandrovich, the palace had an extensive remodeling and the interior was redone. The redecorating included adding a vast library and a Slavic revival chapel. When Grand Duke Sergei Alexandrovich was assassinated, the palace went to his wife. When Grand Duchess Elisabeth became a nun in 1909, she lived at the Marfo-Mariinsky Convent in Moscow and willed the palace to her ward Grand Duke Dmitri Pavlovich.

During the First World War, from January 1916 until January 1918, the

palace was turned into the Anglo-Russian Hospital, a voluntary British Red Cross hospital set up to treat Russian soldiers.

The musical evening was hosted by Archpriest Andrey Logvin. Historian Dmitry Grishin, chairman of the Public Fund of the Grand Duke Sergei Alexandrovich made presentation about the fate of the Grand-Ducal couple and the history of the Palace.

The children's choir of John of Damascus under the direction of Irina Boldysheva gave a musical performance.



Photo exhibition and the Order of St. George in the Strelets chambers

On 20 of February in Moscow, Ludmila and Paul Kulikovskiy attended the opening of the retrospective photo exhibition "An objective view of history" by Vadim Dmitrivich Konev, a well known photographer in Moscow's monarchist circles and you have seen several of his photos here in "Romanov News".

Konev presents his works in different genres: from urban landscapes to portraits, photos of unique historical artifacts, and photos chronicling secular and religious events.

A special place in the work of Vadim Konev takes the theme of the history of Russia. There are photos from various events dedicated to 400 years anniversary of the House of Romanov.

Marina V. Nazarova, the director of the museum, opened the exhibition. Visserion Alyadin, Chairman of the Society of descendants of participants in the war of 1812 and of the Society of descendants of participants in the First World War, Stanislav Dumin, Alexei Olferiev, Boris Morozov, Pavel Kutler, Igor Mashkov, Peter Stronskiy, and family of Vadim D. Konev attended the ceremony.



At the opening Paul Kulikovskiy said a few words, mentioning that Konev's photos are not just about the history of Russia, but are themselves becoming a part of Russian history, documenting the big and small events related to the Romanovs, Russian Nobility, Russian emigration and monarchist organizations.



Above - a photo of a lamp, which was used in the procession from Moscow to Kostroma in 1613, to inform Michael Feodorovich about his election as Tsar. Right, on the top - photo of the founding meeting of the Society of the descendants of participants in the First World War. To the right - more samples of Konev's photos.



The "Strelets chambers"

Konev's photo exhibition took place in the "Strelets chambers" in Lavrushinsky alley, Moscow, also known as the "House of Titov", which it got from the first owner - Semen Stepanovich Titov, an associate of Tsar Alexei Mikhailovich Romanov.

The building is an architectural monument of XVII-XVIII centuries, renovated and opened in 2014 as a part of the Russian Military-History Society. Inside there is a small visible part of the original building (painted in pastel colors!), while the rest is covered with a second internal wall, as the original walls are not to be reconstructed.



Currently, the museum exhibits the "Heroes of the Fatherland. The Order of St. George's history in Russia" and after the tour of the photo exhibition, we went on a guided tour of the "St. George" exhibition. In eight thematic halls there are rare items from private collections and unique archival materials - documents describing feats, medals, photos. Many artifacts are presented in 3D-format.



At the entrance there is a holographic image of Empress Catherine the Great, telling about the degree to create the order - The Order of St. George the Great Martyr and Wonderworker George. It was established 9 December (old style 26 November) 1769.



The first room is of course devoted to icons of St. George and then follows a room with portraits of the Great Russian military leaders who was awarded the Order of St. George.

The exposition covers the different stages in the history of the Order. From Catherine's time it moves during the Napoleonic wars, Crimean War and the Turkish wars, where it is joined by the St. George Cross, to the First World War.



In the exposition there are many short film clips to illustrate the period and the people.



There is a mentioning of Grand Duchess Maria Pavlovna Jr. and of Prince of Imperial Blood Oleg Konstantinovich.

A photo series shows the youngest receivers of the St. George Cross, the young boys; D. Markelov, S.M. Mamonov, Peter Zimichev, and Ivan Rjabukhin.



The pride of the exposition is the Order of St. George IV degree, which Emperor Nicholas II awarded the Major General Eugene Envalda in 1914. It was given to the museum by writer and historian Igor Andrushevich, grandson of Evgeny Vasilyevich, now living in Argentina.

There are actually a lot of orders, medals and newly commemorative medals. The more recent ones include a series of Civil War heroes: Anton Denikin, Baron Peter Wrangel and Alexander Kutepov, all from 2010, and a commemorative medal for second the World War Field Marshal Zhukov from 2014.

After 1917, the rewarding of the Order of St. George was interrupted. In 2000, by presidential decree the order was restored as the highest military award of Russia.

The St. George exhibition is opened until 15 May 2016.



The conference "The First Romanovs"

On 10 of February in the Patriarchal Yard, in the Znamensky monastery on Varvarka street - a side street to Red Square in Moscow, a "round table" or conference called "The First Romanovs" was arranged. Organizer was the director of the Romanov Boyar House Galina K. Schutskaya. She welcomed participants and guests and then gave the word to the President of the Russian State Historical Museum - of which the Romanov boyar House is a branch - A. Shkurko greeted all participants and guest.



Paul Kulikovsky gave the second greeting:

"Father Vaycheslav! Dear Galina Konstantinovna! Brothers and sisters, Ladies and Gentlemen!

It is a great pleasure to be here in Znamensky monastery, located in between the Romanov Boyar House and the Moscow Kremlin. One could say this place in a very short way tell the main history of the first Romanovs - Orthodox faith, Boyar roots and Tsar of all Russians!

For me, this place is an important part of my roots. I am a 12th generation descendant of Tsar Michael Feodorovich - being a great-great-grandson of Emperor Alexander III.

I know more about the later Romanovs, simply because there are more material available. So today hopefully will be an opportunity to learn more about the early Romanovs.

Living in Russia - and I might add I live here in Moscow - I am mainly researching the Russian part of my family, of which the Romanovs of course is a big part, but they are not the only one. I do now and then make a little research into other parts of my ancestors. Recently I established my family roots to several other famous Russian families, those being the ancestors of Nicholas Alexandrovich Kulikovsky - My great-grandfather. He was married to Grand Duchess Olga Alexandrovna, sister of Emperor Nicholas II - These includes names as; Gudovich, Golitsyn, Apraksin, Razumovsky and Naryshkin. All of them associate of the first Romanovs.



Before that I was looking into my Rurik origin. These goes via Empress Maria Feodorovna, wife of Emperor Alexander III, via her mother Queen of Denmark Louise, through German and French royalty, to Anna of Kiev, Yaroslav the Wise, St. Vladimir and St. Olga of Kiev.

However, I must admit the more I learn, then I also realize how little I know. I guess that is the essence of research - you answer one question, but then appears 10 new.

With my recent research and with the theme of today's conference, some new questions of mine are:

- Were the first Romanovs related to the royal dynasty of the Byzantine Empire?*
- Could this connection have been one of the reasons for their high and growing status in Moscow?*
- Could this be one of reason why the Romanovs support the idea of Moscow as the third Rome and Constantinople always was a goal for liberation?*

Just some thought for further research. Or maybe you already have the answers?

I would to thank the organizors for selecting this theme - The first Romanovs. It is very much the right timing, both with regard to these days, and in this year. I am commemorating the following dates:

420 years ago - on 22 July 1596 was born Mikhail Feodorovich.

403 years ago - on 3 March 1613 was elected Michael Feodorovich as the first Tsar from the Romanov dynasty.

385 years ago - on 27 January 1631 died Xenia Ivanovna (born Shestova), and later known as nun Martha - the mother of Michael Feodorovich.

340 years ago - on 8 February 1676 died Tsar Alexei Michailovich the Quiet, 47 years old. He was the son of the first Romanov Tsar - Michael Feodorovich and Eudoxia Streshneva.

320 years ago - on 8 February 1696 died Tsar Ivan V, 29 years old. He was the youngest son of Tsar Alexei and Maria Miloslavskaya. Half brother of Peter.

291 years ago - on 8 February 1725 died Emperor Peter the Great, 52 years old. Son of Tsar Alexei Mikhailovich and Natalya Naryshkina. One could say, that with him ended the epoch of the First Romanovs.

Thank you to the speakers for preparing their report and to the audience for coming."

The presentations included many details and different aspects of the time of first Romanovs.

There were reports like "New aspects in research of the Time of Troubles" by Marina Kovaleva, assistant professor of regional history and local history of history and archives institute of the Russian State University for the humanities and then "Xenia Ivanovna - Empress - nun Martha Ivanovna" by Galina K. Schutskaya, Head of the Historical Museum "Romanov Boyars' House", Honored Worker of Culture of the Russian Federation:

"Xenia Ivanovna - the wife of Feodor Nikitich Romanov (Filaret), later became known as the Great Staritsa, Empress.

There are not many documents and artifacts about her life, but they give the opportunity to follow her career from the landed noblewoman to the Sovereign and to present her as a bright personality, strong willed nature, whom obeyed not only her son Tsar Mikhail Fedorovich but also Patriarch Filaret.

It is not known precisely when Martha was born, probably about 1568-1570 years. She was the daughter of the landlord of the Kostroma Ivan Shestov. Shestov family has its origin from Michael Prushanin who left Prussia in the XIII century.

Feodor Nikitich Romanov - Moscow noble and handsome beau married Xenia Ivanovna, apparently because he fell in love. Xenia's family was not rich, but old and noble. Tsar Feodor Ivanovich and Boris



Godunov attended their wedding. Their family life in Varvarka estate was happy. They had 6 children: five sons and one daughter. Michael, the future first Tsar of the Romanov dynasty, was born on 12 of July, 1596 in the family estate on Varvarka.

Family of Feodor Nikitich lived peacefully and happily until the autumn of 1600, when the Tsar Boris Godunov accused the boyars Romanovs in a conspiracy against him, he arrested all his brothers, their families and exiled to different places. Unfortunately, "Romanovs'case" did not survive, but a lot of circumstantial evidence that a conspiracy existed.

Dutch explorer Isaac Massa - a person close to the Romanovs - argued that the soul anti-Godunov conspiracy was the wife of Feodor Nikitich Xenia Ivanovna.



In 1601 Xenia Ivanovna was separated from her husband, children and sent to Zaonezhie in Tolvuy ancient settlement where she was forcibly tonsured as a nun under the name of Martha. From 1619 (when Filaret returned from captivity) and up to 1631 (when nun Martha died) there were not two, but three rulers in Russia. The third, but not least, in the royal family was wife of Filaret and mother of Michael "Great Staritsa" Marfa Ivanovna. Triumvirate was for 12 years! There are no more similar examples in Russian and in European history!

There are no reliable portraits of nun Martha. She lived in a time when the portrait genre did not exist in Russia. Therefore, all her known images belong to the genre of so-called "imaginary portraits".

Helena Serebryakova of Manuscripts Department of State Historical Museum told about one of the artifacts they have in storage:

"A handmade Apostle from 1570, which nun Marfa Ivanovna gave to the Ugreshsky Monastery. Original was titled "Apostle to the interpretation" but was rewritten in 1570 by a clergyman Simeon Golygino to abbot Pimen (Sadykov) (1561 - 1571) in Ugreshsky Monastery. It is made according to the rules of the literary etiquette: praised the wisdom of the abbot, the customer and provided a solemn formula of the naming of the Tsar Ivan IV (the Terrible). Lovely semi-uncial calligraphic manuscripts and beautiful ligature cinnabar titles indicate the tradition of XV - XVI centuries.

The most valuable historical monument of the Apostle is made in the addition of the hand written text - On 26 of March, 1618 in Ugreshsky Monastery "Her Majesty Marfa Ivanovna bestowed gift to monks." On another page it is written that book "was squandering" for many years and only on the petition of Abbot Paphnutius (1618 -1622's) it was returned to the monastery as a gift to "the noble and venerable great oxbow Martha Ivanovna."

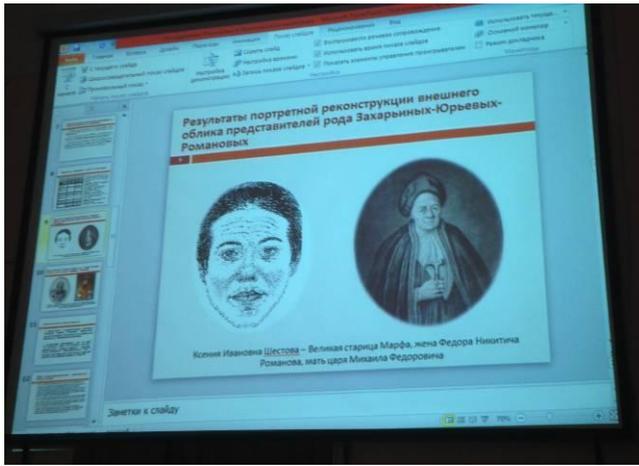
Most likely, during the Time of Troubles in 1610-1611, when Ugreshsky Monastery was ransacked and looted, the book has been stolen, and Martha later bought and returned the book, which belonged to the monastery since the time of Ivan the Terrible.

This version allows you to put Martha Ivanovna in a series of Russian people, who, after the Time of Troubles felt obliged to buy back and return the stolen books in their "native" monastery, as evidenced in a number of existing manuscripts kept in State Historical Museum."

"Images of the Empress Martha Ivanovna in the illuminated manuscripts of the second half XVII" by Yury A. Gribov, a leading researcher at the Department of Manuscripts GIM.

Julia Stihareva, press secretary of Novospassky monastery made the presentation "Tombs of the Romanov family in the Moscow Novospassky monastery".





a facial reconstruction of nun Martha, which he said showed she had a bit of Mongol-Tatar features.

Sergei Alexeyev, chairman of the NGO "Kostroma scientific society for the study of the local area" presented report "The time and place of burial of Ivan Susanin".

Marina Shvedova, head of "Izmailovo Manor" department of Historical Museum made presentation "The iconostasis' icons of Tsar Alexei Mikhailovich family, as a relic of the Romanov dynasty".

Paul S. Kupriyanov, Ph.D., a research fellow of the Institute of Ethnology and Anthropology talked about "The first Romanovs in ordinary consciousness: the problem of identification?" which at the same time was very funny and depressing. He showed how Russian media could find out who is who and constantly make wrong identifications. In many ways it seems that the historical knowledge is even less when it comes to media people. They do not even bother to check anything and put whatever photo to their article, as they assume their readers will not notice!

It was an interesting conference which should be repeated once a year. There are so many outstanding questions to answer, apparently still many discoveries waiting in museum storages, and certainly a need to spread the accumulated knowledge to more people.

The exhibition “The First Romanovs” in the Romanov Boyar House

On 8th of February, 2016 in the Romanov Boyar House, a branch of the State Historical Museum (Moscow) opened an exhibition of Igor Gennadievich Mashkov "The first Romanovs". The exhibition is dedicated to the important dates: the 420th anniversary of the birth of Mikhail Fedorovich Romanov and the 385th anniversary of the death of his mother Xenia Ivanovna (nun Martha). I. G. Mashkov is known for historical paintings devoted to the pre-Peter the Great Rus'.

The exhibition presents works by the artist, in which he captures the first tsar Mikhail Fedorovich's election as a representative of the Romanov family to the throne. There are paintings named "Calling Mikhail Fedorovich Romanov to the throne in 1613", "Coronation of Mikhail Fedorovich in the Assumption Cathedral of the Moscow Kremlin on July 11, 1613", "Take the power, Emperor", which depicts not only Mikhail Fedorovich, but his mother - the nun Martha, who blessed her son to reign.

ВЫСТАВКА
Заслуженного художника России,
Члена-корреспондента Российской Академии Художеств

И.Г. Машкова
«Первые Романовы»

8 февраля
2016 года

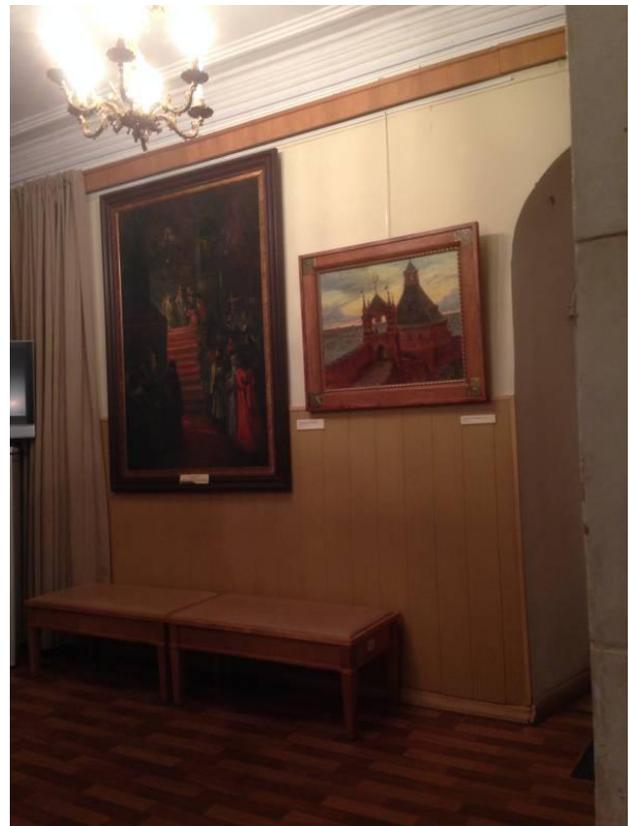
27 апреля
2016 года

Часы работы выставки:
С 10.00 до 17.00, среда с 11.00 до 19.00
Выходной: вторник
Первый понедельник месяца - санитарный день

Москва, ул. Варварка, 10
8(495) 698 - 12 - 56

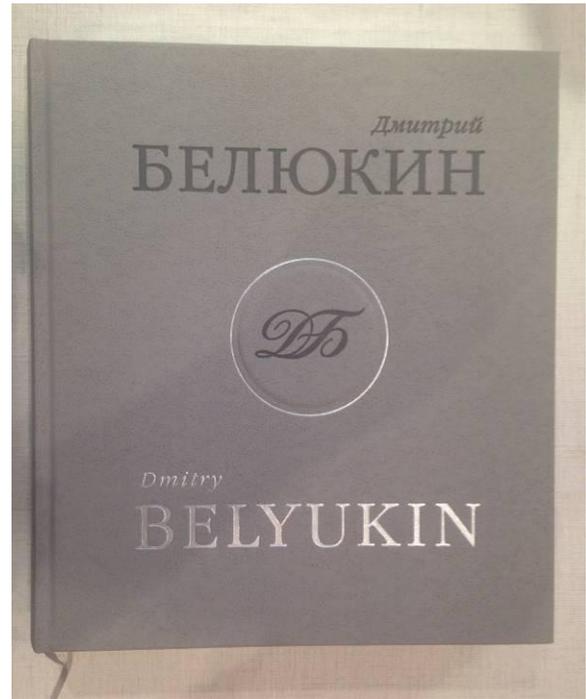
There are also several paintings associated with the first Romanovs - "Novospassky Monastery", where is the tomb of the ancestors of the Romanovs, "House of Romanov boyars" - the birthplace of Mikhail Feodorovich", the Ipatiev Monastery" - where the vocation to the kingdom of Mikhail Feodorovich took place.

The exhibition runs until 27 of April 2016.



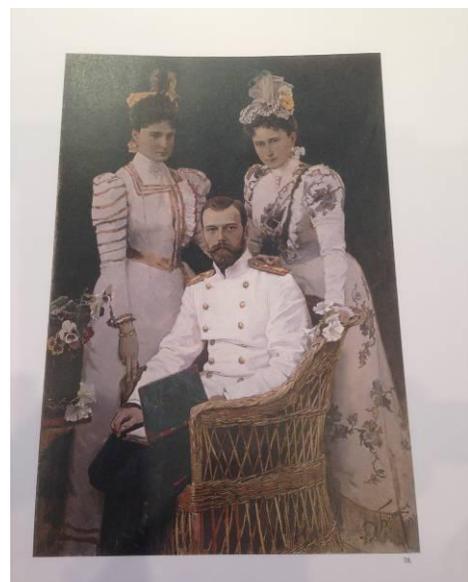
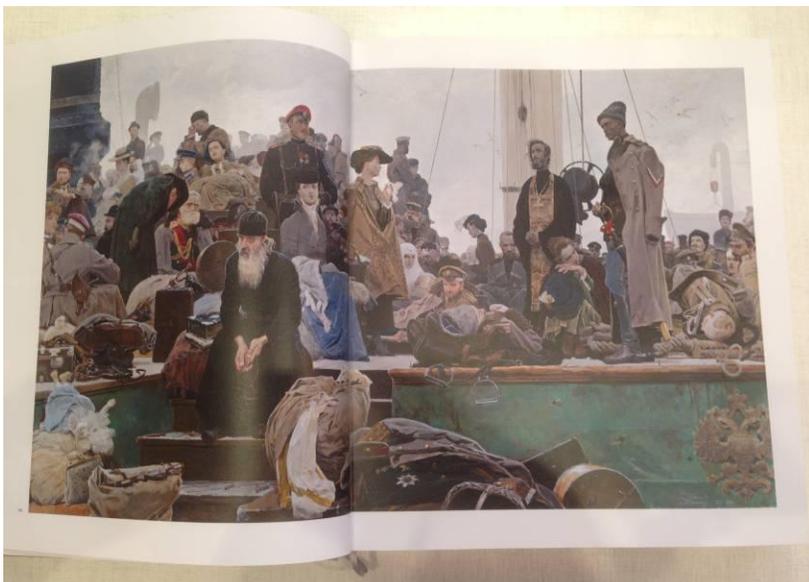
Dmitry Belyukin book presentation

On 9th of February, 2016 A.S. Pushkin Museum on Prechistenka Street hosted the presentation of the major monograph of painter Dmitry Belyukin - an 8 kg heavy, with 650 pages, in size 29 x 33 x6 cm, impressive book. Among the guest were Vladimir Yakunin, ex-Chairman of Russian Railways, with spouse, Alexander Sokolov, rector of Moscow Conservatory, Mikhail Yakushin, Larisa Cherkasina, Olga Kostina, Anna V. Gromova, Lubov Akelina, Ludmila and Paul Kulikovskiy.

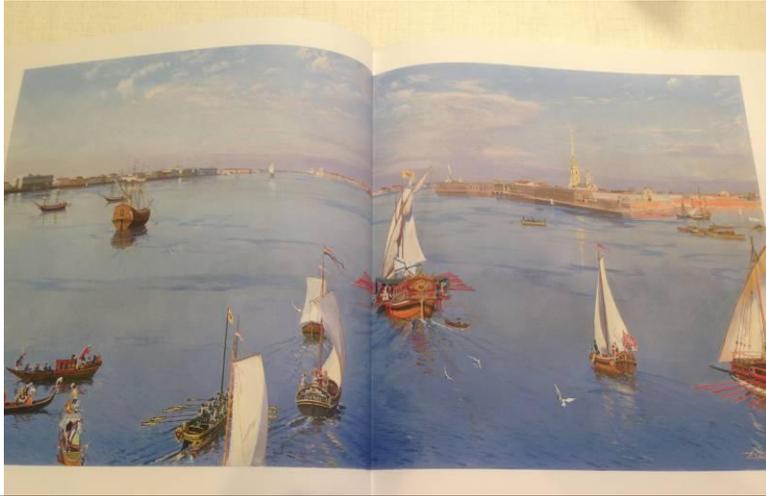
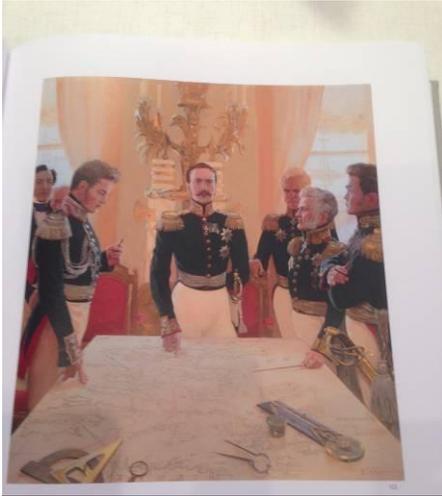


It tells the story of Belyukin's work and places it in the history of Russian art. It is a tribute to him, celebrating his 25 years of work, in a turbulent period, in which he managed to preserve his individuality and staying faithful to his art with traditional historical painting.

The text is in both Russian and English and there are many full page (some even double page) photos of the works, allowing for appreciating the details, of which there are also many enlarged individual photos.



Left - "White Russia. The Exodus" (Belyukin, 1994). Right – "Emperor Nicholas II, Empress Alexandra Feodorovna and Grand Duchess Elizabeth Feodorovna" (Belyukin, 1993)



Left - "Nicholas I giving order to dispatch a navel squadron to assist Greece" (Belyukin, 2010). Right - "Morning outing of Catherine the Great along the Neva in the autumn of 1789" (Belyukin, 2002)

The evening started with a tour of the Alexander S. Pushkin Museum, guided by the Director Evgeni A. Bogatirev, in which could be seen the many items from the period of Alexander S. Pushkin - or as we would say the period of Emperor Nicholas I. There are several Romanov related items, including very interesting books and paintings (to the right: Emperor Peter the Great and Empress Catherine the Great). Then in the concert hall actors made a theatrical presentation of the book, with a mix of photos of the roots (family) of Dmitry Belyukin and his paintings - a very creative presentation indeed.



Left - The theatrical presentation of Dmitry Belyukin, his family and works. Right - Olga Kostina, Ph. D. of art history, telling about Dmitry and the book and to the right Dmitry Belyukin.

Dr. Xavier Emmanuelle in the Embassy of France in Russia

On 3 of February Ludmila and Paul Kulikovskiy attended presentation of the book "Two deaths will not happen ..." ("L'en fout la mort"), by one of the co-founders of the organization "Doctors Without Borders" Dr. Xavier Emmanuelli. He is known throughout the world as a real professional, a fighter for mercy and compassion for the sick and disadvantaged people. His book, original in French, is now out in Russian. The presentation was organized by the Fund Ludwig Nobel together with the Embassy of France in Russia.



The official part of the festive evening was opened by Extraordinary and Plenipotentiary Ambassador of France to Russia Jean-Maurice Ripert. After his welcoming speech to the guests, Dr. Xavier Emmanuelli told more about the book.

The evening was attended by Anna Yakovleva and Eugene Lukoshkov, the managers of Fund Ludvig Nobel, "Children's doctor of the World", the president of the National Medical Chamber Leonid Roshal, chairman of the Russian Children's Fund Albert Likhanov, the president of the Pushkin Museum Irina Antonova, People's Artist of the USSR and Russia Vladimir Vasiliev, the president of "Russian Public Fund of Alexander Solzhenitsyn's" Natalya Solzhenitsyn, as well as the head of the Moscow branch of the International Public Service SAMU ambulance, an officer of the Order of the Legion of Honor Irene Zayonchek, executive secretary of the Council for legal Expertise of the Presidential Administration Paul Narkevitch, Deputy Chairman of the Union of national and non-Olympic sports Russia Alexey Kucherov, Ludmila and Paul Kulikovskiy, and other outstanding figures of science and culture, and prominent public figures of Russia and France.



The French embassy is located in a splendid building, built in 1888, in New-Russian style. It's original name was "Igumnov mansion" after the textile merchant who built it.

The reception room is decorated in French 18 century style, but has two wonderful Russian paintings, one of Emperor Peter the Great and one of Empress Catherine the Great.



The Royal Victorian chain of Emperor Nicholas II is back in Russia

On 25th of February 2016 a ceremony of the solemn transfer of the unique subject - the Royal Victorian chain of Emperor Nicholas II from the Royal Collections in UK to the collection of Moscow Kremlin Museums took place in the Armory of the Moscow Kremlin.



This chain was found by Academician A.L. Khazin in the preparation of the exhibition "Knight of the Order of Europe", which was held in the Moscow Kremlin Museum from 24 April to 30 August 2015. The study of this subject by specialists of the Moscow Kremlin, as well as consultations with colleagues from the Royal Collection of Windsor led to the conclusion the order belongs to the last ruler of the Russian Empire.

According to the rules, after the death of the gentleman the chain should have been returned to the state, who rewarded him, but the

Royal Victorian Chain was sold by the Bolsheviks after the transfer of values to Gokhran in 1922, then its trace was lost.



At the end of the exhibition Academician A.L. Khazin sent an official appeal to Her Majesty Queen Elizabeth II with the proposal to transfer the order from the English side. In response, he received a letter informing him of the decision of the Crown - Her Majesty Queen Elizabeth II expressed a desire to let the Victorian chain be transferred to the Moscow Kremlin Museums on the long-term lease, so the many visitors in the Armory have the opportunity to see this unique piece.

The ceremony was attended by The First Deputy Minister of Foreign Affairs of the Russian Federation Vladimir Titov, Extraordinary and Plenipotentiary Ambassador of Great Britain in Russia Laurie Bristow, the first Deputy Minister of Culture Vladimir Aristarkhov, General Director of the Moscow Kremlin Museums Elena Gagarina, Academician of Russian Academy of Arts, professor of Moscow State University Andrei Khazin, and the head of the Information Department of the Royal Collection Steven Patterson.



"We are the participants of a historical moment. This transfer of invaluable relics is a symbol of friendship and cooperation between Russia and Britain. It is symbolic that this is happening on the eve of the century of the tragic events of 1917 that led to the tragic death of Emperor Nicholas II" - said Vladimir

From right to left. Kirilin Alexander V., Major-General, Sergey Pavlovich Karpov, Academician, President of the Faculty of History, Elena Gagarina, General Director of the Moscow Kremlin Museums, Stephen James Patterson, head of the information department of the Royal Collection, Olga Golodets, Deputy Chairman of the Government of the Russian Federation, Andrey Leonidovich Khazin, Academician of the Russian Academy of Arts, Professor, Head of Strategic communications and public Administration of Moscow State University and collector.

Aristarkhov. On behalf of the Ministry of Culture of the Russian Federation, he expressed gratitude to Britain's Queen Elizabeth II for "her truly royal gesture - to leave this relic in the exposition of the Moscow Kremlin".

Director of the Moscow Kremlin Museums Elena Gagarina explained that the award is given to the museum in perpetual lease, which does not imply the issuance of anything in return. However, at the request of the British side, the Russian side is obliged to transfer it, for example, for display at exhibitions.



Five rarest orders belonging to Russian Emperor Nicholas II are exhibited on a massive table in the Armory exposition hall. Four orders were in the collection of the Moscow Kremlin Museums as early as the 1960s, but the fifth has just been added.

The Royal Victorian Chain was founded in 1902 by King Edward VII and is an exclusive and separate award from the Royal Victorian Order. It is intended to award foreign monarchs, Princes and heads of state and Royal family members and the elected representatives of the community of very high rank (such as the Archbishop of Canterbury).



Several years ago, Academician of the Russian Academy of Arts, the famous collector Andrei Khazin bought this order at an auction. In reference to the lot it said "Royal Victorian Chain belonged from 1927 to 1936 to the Egyptian Sultan Fuadu I", one of the few foreign rulers who were awarded this order. - "At the beginning of last year we took it for a thorough study, during the preparation of the exhibition "Knight of the Order in Europe" - said Andrei Leonidovich. - Found on it during the studying the serial number. Contacted colleagues from the Royal Windsor collection, analysis of the Order was made, we found a lot of historical documents and photos, and it turned out that the chain belonged to Nicholas II. We do not doubt the authenticity of the item."

- "For about 10 years, I chased this chain - said Andrei Khazin. - I bought it and my collection became unique. However, after the announcement of the examination results, it became clear that only a British Monarch has the right to dispose this order. According to the rules Victorian chain is part of the historical Royal Collection, because after the death of the Chevalier the award must be returned to the state."

The chief of the information department of the Royal Collection, Stephen Patterson:

- "By the decision of Her Majesty Queen Elizabeth II serving on long-term lease the relic is transferred to the Moscow Kremlin Museums, - with dignity, said Sir Patterson.

Videos - 1) <http://www.tvc.ru/news/show/id/87332>

2) http://tvkultura.ru/article/show/article_id/148813/

3) <http://www.otr-online.ru/news/muzei-moskovs-54409.html>

The exhibition "Russian memorial weapon"

From 20 of February to 30 of March

On 20th of February the Military-Historical Museum of Artillery, Engineer and Signal Corps in St. Petersburg opened the exhibition "Russian memorial weapon".

The funds of Artillery museum contains hundreds of samples of memorial weapons, both Russian and foreign. In the vast majority it came to the museum collection after the Revolution, in the 1920s - early 1930s, from the palace collection (in particular, weapons of representatives of the Romanov dynasty), as well as from the Department of Military Property of Leningrad repository State Museum Fund and other organizations. In the State museum fund weapons were concentrated after numerous seizures and confiscations carried out in the first years after the revolution in Petrograd apartments of emigrated and repressed owners. There were many private collections of weapons that existed before the revolution. Unfortunately, they are deliberately not mentioned at the moment of their seizure or confiscation, or a little later, in the preparation of inventories of items belonging to specific owners in the pre-revolutionary period. However, a careful study of coats of arms, monograms, various inscriptions, as well as archive documents in some cases make possible to establish the names of its owners.



New exhibition presented examples of weapons that have been "discovered" only recently. The vast majority of them are exhibited for the first time. Among them, in particular, items that belonged to members of the Romanov family - Saber and rifle of Grand Duke Mikhail Nikolayevich, Duke George of Mecklenburg's rifle, and Award saber of Emperor Alexander II.

Interestingly, the Tsar Liberator was not officially awarded any golden arms. But the date November 28, 1877 and the order of St. George on the sword of Alexander II, is on the occasion of the victory over the Turks at Plevna. Thus, the Emperor awarded himself the award sword.

The authors of the exhibition have been prepared detailed summaries and biographical information to help trace the artifacts belonging to specific historical characters. Some of them, incidentally, have been linked quite closely to friendly relations. Deciphering names available on a weapon, allowing, for example, to determine what relation to a saber of Grand Duke Mikhail Nikolayevich has the famous British actress Helena Bonham Carter, who starred in one of the main roles in four films in the Harry Potter series.

The main focus of the exhibition is on military weapons and those items that were used as an integral part of some form of clothing, military or civilian. In this section you can see, for example, a Georgian saber of Tiflis work, late XVIII - early XIX century, belonged to the hero of the War of 1812 Nicholas Raevsky the elder. A cavalry officer's sword 1798, where the hilt is engraved with inscription: "F.K.-P. Rodzianko 1877 and K-P. Prince Golitsyn 1st 1877". A cavalry officer saber of the second quarter of the XIX century belonged to hussar officer J. Falkowski. Interestingly, on the left side of the blade

etching is applied a whole biography of saber owner, since his service with the rank of lieutenant, to the post as mayor of Verkhneursalsk city.

A separate group of award weapons is the saber of Grand Duke Mikhail Alexandrovich, and the Zlatoust blade of General A.A. Gerngross, which has 134 signatures of the officers, clerks and doctors of the Security guards of the Chinese Eastern Railway, which superior he was. It is known that the hilt of the award sword of Gerngross was made of pure gold, it was an exceptional rarity as those awarded weapons almost always preferred to receive the award money instead and wear the sword or saber with brass gilded hilt. According to the daughter of General Gerngross, the sword was transferred a museum back in 1936, the gold hilt after the revolution was sold in order to survive in the lean years.



There is also British flintlock dueling pistols of the London masters G. Nock (the end of XVIII - the beginning of XIX century), which were donated to the Life Guards officers Semenov regiment in 1807 Colonel I.A. Velyaminov, on the occasion of his transfer from the regiment to another position; a rifle from 1856, given to Colonel V.N. Sipyagin by officers of the 3rd Infantry Training Battalion on June 29, 1859, engraved with the names of all donors; and etc. Altogether there are about 30 memorial items of bladed weapons and firearms.

Videos - 1) <http://www.ntv.ru/novosti/1607755/>
2) <http://topspb.tv/news/news98041/>

8-meter monument to Catherine II might appear in Lugansk

11 Feb. Lugansk info - The eight-meter monument to Catherine II is to be located on the square near the Palace of Culture, in Lugansk - in that part of the city, where its story began. Head of department for urban planning and architecture of Lugansk administration Vyacheslav Zhenesku said in a briefing



"We chose such a historical figure as Catherine II, because she initiated foundation of our city. Therefore, a place for it has been chosen precisely in the historical part of the city" - he explained.

According to Zhenesku, Lugansk leadership supported a sketch of the monument, designed by a group of sculptors headed by Viktor Horbulin. This project includes improvement of the territory adjacent to the monument and buildings.

"We planned to create planting area near the recreation center, private parking for cars, as well as the upgrading of buildings of both the Palace of Culture and houses on Pushkin street," - said the chief architect.

Russian university was renamed in honor of Emperor Nicholas II

19 Feb. Speakercom - The Moscow State University of Railway Engineering (MIIT) regained its historical name. Now the university is called "Moscow State University of Emperor Nicholas II". The name change is timed to the 120th anniversary of the institution, which is celebrated this year.



It was the initiative of the rector of the University Boris Levin. "It was the initiative of our Rector Boris Levin, it had support in the academic council of the university - said Head of Public Relations of MIIT Andrey Kryuchkov.

- "Railway Engineering was founded in 1896 by a nominal decree of Emperor Nicholas II. It was then called the Imperial Moscow Engineering School. In 1914, after 18 years, the school was renamed by a decree of the Emperor to the Moscow Institute of Transport - INIA. Then the name of the Emperor Nicholas II was added."

MIIT has decided to rename, inspired by the example of its St. Petersburg "colleagues" - St. Petersburg State University of Railways. "It is an institution of the highest rank" - says Andrey Kryuchkov.

- "The Imperial title appropriated significant objects, such as the Museum of Fine Arts. We were not the first who went this way, but our colleagues from St. Petersburg. They have recently returned to its historical name and now it is called St. Petersburg State University of Railway of Emperor Alexander I. We are now Moscow State University of Railway of Emperor Nicholas II. This is not only a return to our history, which means Imperial identity, that is belonging to the first person of the state, a special distinction. We have the Academy under the President of the Russian Federation. This is also the highest rank. Moreover, the establishment is a nominal membership, even if the person has died."

“Created by a hand armed with a chisel” - Sculpture in St. Petersburg’s palaces in the 19th century

On 26 of February 2016 exhibition “Created by a hand armed with a chisel” devoted to the sculpture in St Petersburg’s Palaces in the 19th century opens in the Twelve-Column Hall of the New Hermitage. The exhibition presents splendid works of sculpture that adorned the halls of Imperial and grand-ducal palaces and the private apartments of Petersburgers in the 1800s. A key part of the display is the watercolor interior views of palaces featuring these sculptures that were created by 19th-century artists. In all, more than 70 works from the State Hermitage’s collection are included (over 30 sculptures and 40 watercolors).



Alexandra Feodorovna by D. Saveliev (1807-1843), copy of an original of Carl Friedrich Wichmann (1775-1836) 1840. Marble. Height 118 cm.



From the early 1800s, works of sculpture were increasingly used to embellish the private apartments of Imperial and grand-ducal palaces and also private residences. Portrait busts and statues, groups with mythological and allegorical subjects produced in a great variety of materials and small-scale plastic art in bronze adorned drawing rooms and studies, libraries and winter gardens. Sculpture gradually became an inseparable part of a refined St Petersburg interior. In artistic standard, many of these marble statues and groups were not inferior to the works exhibited at that time in the Imperial Hermitage, but they were known only to a narrow circle of citizens of the Russian capital. For example, in 1802 a statue of Cupid and the group Cupid and Psyche by Antonio Canova were delivered to Prince Nikolai Borisovich Yusupov at his palace on the Fontanka, while in 1815 Emperor Alexander I acquired four works by the same Italian sculptor for the Hermitage collection.



Esmeralda by Antonio Rossetti (1819-1856). 1856. Marble. Height 100 cm.

Besides the creations of Antonio Canova (1757–1822) and Bertel Thorvaldsen (1770–1844), the most famous sculptors of the Neo-Classical period, the palaces of St Petersburg contained works by their gifted pupils and followers – Pietro Tenerani (1789–1869) and Luigi Bienamé (1795–1878), Rinaldo Rinaldi (1793–1873) and John Gibson (1790–1866), Christian Daniel Rauch (1777–1857) and Emil Wolff (1802–1879), Boris Orlovsky (1797–1837), Alexander Loganovsky (1812–1855) and many other celebrated Western European and Russian figures of the 19th century.

The statues and sculptural groups that belonged to members of the Imperial family and the St Petersburg nobility in the mid-1800s were most often acquired in Italy and Germany. In these countries Emperor Nicholas I purchased the “latest sculpture”, both for the New Hermitage and as gifts. Among them was the Danaid created by Rauch in 1839 and presented to Empress Alexandra Feodorovna by her husband in 1840. The display includes works of sculpture specially commissioned and purchased in Italy in 1838–39 for the collection of the heir to the Russian throne, Grand Duke Alexander Nikolayevich (the future Alexander II), and also the sculpture Cupid with Attributes of Hercules by Emil Wolff that was bought in 1859 for his son, Grand Duke Nikolai Alexandrovich.

The statue of Empress Alexandra Feodorovna created on a special commission from Emperor Nicholas I has an interesting history. The sculpture by Karl Friedrich Wichmann (1775–1836) was lost in the great Winter Palace fire of 1837 and recreated by the Russian sculptor Dmitry Savelyevich Savelyev in 1840.

The Mariinsky Palace, which belonged to the family of Nicholas I's eldest daughter, Grand Duchess Maria Nikolayevna, was embellished with marble works by Canova, Rauch, Wolff and other 19th-century sculptors.



Thetis on a Dolphin by Emil Wolff (1802-1879). XIX century. Marble.



Visitors to Baron Alexander von Stieglitz's mansion on the English Embankment could see works by celebrated sculptors – Thorvaldsen, Wolff and Bienamé. The exhibition includes Emil Wolff's marble group Thetis that belonged to Stieglitz in the 1870s and adorned the drawing-room of his residence. The bust of a Faun in the display was brought to St Petersburg in the early 1830s, when it was considered to be by Michelangelo (now it is attributed to his contemporary Baccio Bandinelli). After

passing through several hands in St Petersburg, in the 1860s the Faun came into the home of Count Pavel Sergeyeovich Stroganov, from whom it entered the Hermitage in 1912.

Watercolours by Eduard Hau, Konstantin Ukhtomsky, Luigi Premazzi, Ivan Volsky and Jules Mayblum that recorded rooms in the Winter, Mikhailovsky, Mariinsky and Novo-Mikhailovsky Palaces, the apartments in the residences of Count Stroganov and Baron Stieglitz, today make it possible to see lost or inaccessible interiors and also to appreciate the quantity and variety of the sculpture, as well as the different ways it was placed in 19th-century interiors.

The exhibition has been prepared by the Department of Western European Fine Art (headed by Sergei Olegovich Androsov, doctor of art studies). The exhibition curators are Yelena Ivanovna Karcheva, Candidate of Art Studies, senior researcher, and Yekaterina Mikhailovna Orekhova, junior researcher in the Department of Western European Fine Art. An illustrated scholarly catalogue, "Created by a Hand with but a Chisel Armed..." Sculpture in St Petersburg's Palaces in the Nineteenth Century (State Hermitage Publishing House, 2016), has been produced for the exhibition. The descriptions in the catalogue have been written by members of the State Hermitage staff: Sergei Androsov, Mikhail Dedinkin, Yelena Karcheva, Yekaterina Orekhova, A.V. Solovyev, I.O. Sychev and E.A. Tarasova.

Video - http://tvkultura.ru/article/show/article_id/149086/

A memorial service in the Great Church of the Winter Palace

On 18 of February, 2016 was solemn lithium in memory of the 200th anniversary of the wedding of Grand Duchess Anna Pavlovna with the Dutch Crown Prince Willem of Orange held in the Great Church of the Winter Palace.

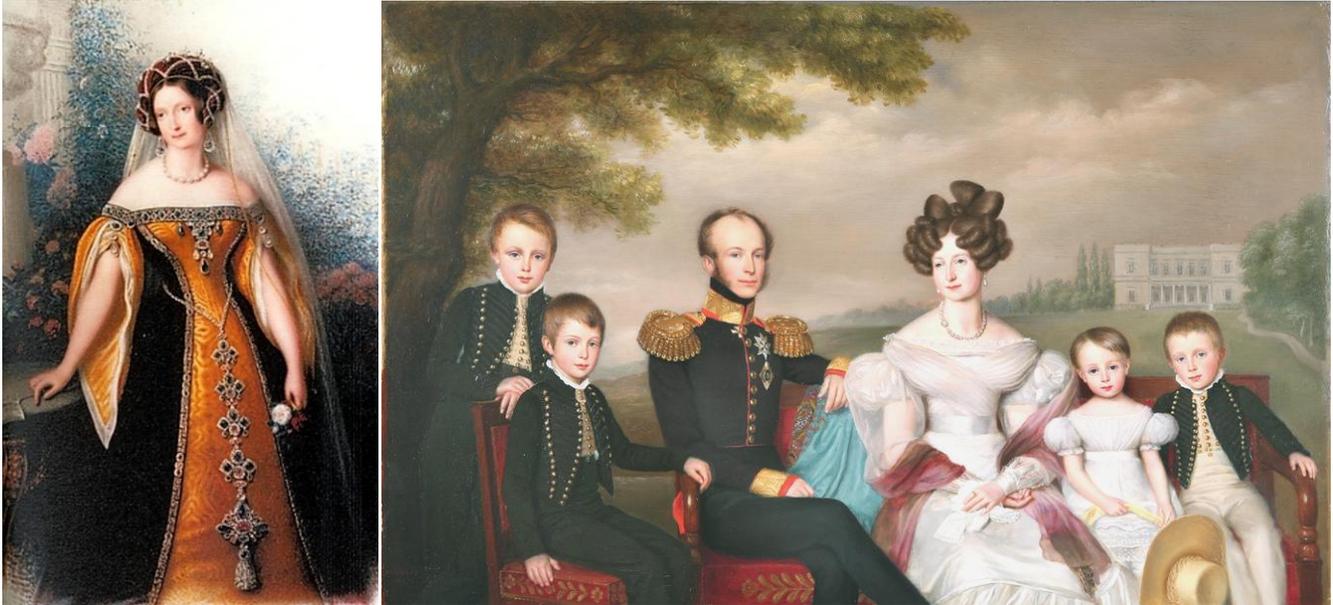
Archpriest Vladimir Sorokin, rector of Prince Vladimir Cathedral, St. Petersburg, and Father Nikon, rector of the Russian Orthodox Church of St. Mary Magdalene led the service.



200 years ago, February 9, 1816 the wedding of Prince William of Orange and Grand Duchess Anna Pavlovna (later King William II of the Netherlands and Queen Anna Pavlovna of the Netherlands) took

place in the church of the Savior Holy Face of the Winter Palace. To the day of the wedding, Alexander Pushkin wrote the famous poem "The Prince of Orange."

Anna Pavlova (January 18, 1795, St. Petersburg - March 1, 1865, The Hague) was the daughter of Paul I Petrovich and Maria Feodorovna, sister of Alexander I and Nicholas I, Queen of the Netherlands and the Grand Duchess of Luxembourg in 1840-1849, respectively. Married, Anna Pavlovna took up the study of the Dutch language, literature and history of the Netherlands, a lot of care on the establishment of educational institutions for children from poor families; 50 such shelters were founded under her patronage.



At the direction of Anna Pavlova in 1823-1828 the Brussels palace was built - as the new residence of the dynasty of Orange - now known as the Palace of the Academies, which houses the Academy of Sciences and Fine Arts of Belgium and other institutions. Anna Pavlovna and her husband lived in the palace for only two years and had to leave it due to the Belgian revolution.

During the war with the insurgent Belgium she founded at her own expense a hospital and a nursing home. Widowed in 1849, Anna Pavlovna lived the rest of her life in Hague. She was buried in the church Nieuwe Kerk in Delft.

After the death of Anna Pavlovna the Orthodox chapels, built on the orders of her in all the palaces of the Netherlands, were removed. Beautiful items that were part of the dowry of the Grand Duchess and had decorated the chapel - iconostasis, church silver, Scripture, etc., are preserved. They were placed in the Russian Orthodox Church of St. Mary Magdalene in Hague, where to this day they are used during worship. By the 200th anniversary of the marriage the church for public funds has been completely renovated. For 33 years the rector of the church of St. Mary Magdalene is Archimandrite Nikon (Yakimov).



The name Pavlova involves a lot of places and events in the Netherlands. Streets in different cities of the country were named after it. Area Pavlova in Hague and the next street were built about 1870. In 1999 in Hague there was established a monument to Anna Pavlovna at the intersection of streets and squares named in her honor.

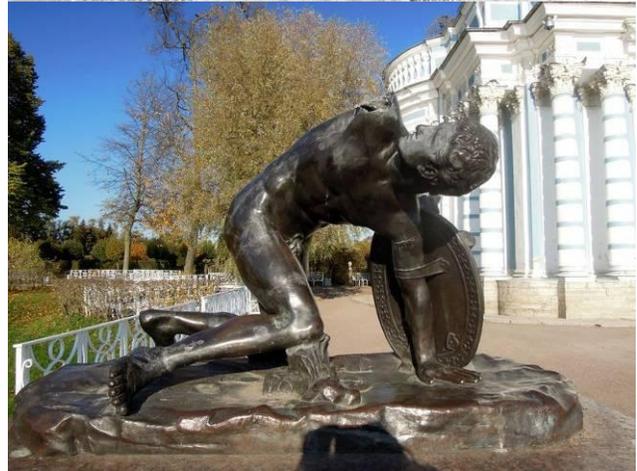
Activities in Tsarskoye Selo



Copy made of the gladiator sculpture

In front of the pavilion "Grotto" in Catherine's park a copy of the Gladiator statue is installed. The decision to replace the genuine sculpture was made after numerous cases of vandalism - the sculpture had its head damaged twice, in 2011 and 2013 - and had its hand torn. Unlike the original which was electroformed, the new one is casted in bronze. The new figure of the gladiator at the "Grotto" pavilion was immediately after installation hid in a protective box. Visitors will see the statue only later in spring. A large part of the historic sculptures of Catherine Park are made in electroplating, but these sculptures looking like bronze, are very fragile, so they are more likely to suffer from vandals. The original "Gladiator" is also restored, and now it is inside the museum.

In 1836, the scientist Boris Jacobi invented the electroplating method. This method of obtaining accurate copies in hollow metal by electro deposition of metal on the surface. The thickness of the copper layer in this case is only 2-3 mm. During Alexander II reign galvanoplastic copies of famous antique statues were installed in the Catherine Park. In 1859, 26 statues, made by Johann Hamburger, by the Emperor's command and under the supervision of the architect Hippolyte Monighetti moved to Tsarskoye Selo "to be placed in the Cameron temporary wooden colonnade on pedestals at the direction of the architect Shtakenshneider". In the summer of 1860 they were placed in the Tsar's residence, but not in the Cameron Gallery, but in the park. They were placed depending on the size. Eight statues installed on granite pedestals on the parapet of Ruski terrace. "Borgezskogo fighter!" and "Discus Thrower" were beneath the terrace on a granite pier of Great Pond, in front of the marina in the meadow there is a large statue of Emperor Nerva. In the southern facade of the pavilion "Grotto" figures "Dying Gaul" (then - "Spartan") and "Gladiator" were



established The statue "Gladiator" in the Great Patriotic War was not evacuated, but moved to the museum, like most of the sculptures from the electroforming. In the late 1940's "Gladiator" returned to the park to its original location in front of the pavilion "Grotto".



Kokoshnik of Grand Duchess Olga Nikolaevna restored

Restoration of objects from the collection of Museum-Preserve "Tsarskoye Selo" are completed. Basically these are things from ladies' clothes - dresses and accessories the late XVIII - early XX century. Among them there is the kokoshnik of Grand Duchess Olga Nikolaevna and a genuine woman's court dress. The master of the Moscow company "Phenomenon" under the direction of Natalia Sinitsyna completed restoration.

Now we can show them to visitors in an updated permanent exhibition and temporary exhibitions. The kokoshnik is particularly important for the museum. This is a genuine memorial item, as it was in the Alexander Palace and the collection of memorial items of members of the Royal family is a priority for us.

The kokoshnik that belonged to Grand Duchess Olga Nikolaevna, the museum acquired in 2014 from a private collection. The invaluable museum object was commissioned for the celebration of the 300th anniversary of the Romanov dynasty in 1913, and it was made in the Nicholas Starotorzhsky convent in Kostroma province. It was made in traditional style in the shape of a crown, covered with velvet peach color. On the external side it is embroidered with silk and silver threads, decorated with semiprecious stones and mother of pearl. The central part is shaped as a crown. Similar kokoshniks were made to the four daughters of Nicholas II. Two of them (Olga and Maria's) was sold abroad - presumably in the 30s of the last century. The other two, owned by Grand Duchesses Tatiana and Anastasia, were evacuated and survived, and now kept in the State Museum "Pavlovsk". Location of Maria's kokoshnik is unknown.



Court dress and uniform of a Chamberlain beginning of the XX century, in 2014 it was donated to the museum by the representative of the famous noble family living in London, Vincent George Poklevsky-Kozell. Crimson velvet dress belonged to his mother, maid of honor of Empress Alexandra Feodorovna. It is produced in 1913 - for the 300th anniversary of the Romanov dynasty - in the studio of the fashion house of famous couturier Charles Frederick Worth.



Winter evening of light in Tsarskoye Selo

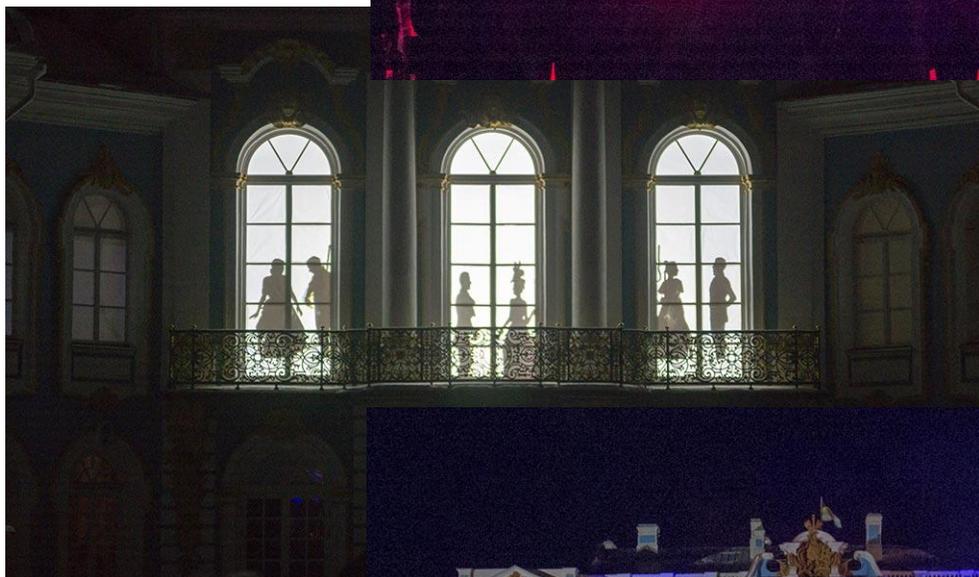
The 3rd Winter Evening Of Light festival at Tsarskoye Selo was held on Saturday 27 of February 2016 and welcomed nearly six thousand spectators. Like the previous two years, Tsarskoye Selo joined four other world-famous historic residences in a symbolic farewell to winter. The event is part of Gardens of Light, an international project showcasing the world's most spectacular historic gardens and museums. The other unique royal residences specially selected for the project are

the Royal Łazienki Museum in Warsaw, Prince Pückler Park in Bad Muskau (Germany), Prince Kung's Mansion in Beijing (China) and Château de Lunéville in France.

This time, besides the traditional tours of the Old Garden, the Catherine Park greeted visitors with some original light installations in various places, a ball of dancing shadows at the Hermitage pavilion, a lightsaber fight workshop and a fire show.



All the revenue from the tickets will go to support the special programs of our Children's Center, including tours of the Catherine Palace and the First World War Museum at the Martial Chamber for children with sight problems.



The Russian Museum in the Mikhailovsky Palace will be closed for reconstruction

11 Feb. RBC - Russian Museum announced that currently there is discussion of reconstruction project of the Mikhailovsky Palace. The details of the project will be known when the question of the financing of the work will be resolved by the World Bank, the Ministry of Culture and the Ministry of Finance. At the same time the museum was informed that in case of realization of the project "absolutely no changes will undergo of any the exterior or interior of the unique monument of architecture of Carlo Rossi."



The Palace Reconstruction Project was prepared by "LenPolproekt" in 2002, and went through all the stages of an official, expert and public review, and approved by the Council of St. Petersburg on the protection of cultural heritage. The concept of the project includes work in the internal courtyard. "It will be greatly improved and expand the entrance and vestibule area, equipped with a ramp, and put three elevators that will make the Museum fully accessible to people with disabilities. You will see a spacious conference hall with 100 seats, and will increase the area of the restoration workshops of the department of ancient art and oil painting" - said the museum's press service.

The fact that the Mikhailovsky Palace may be closed temporarily for renovation became known a few days ago. According to Ministry of Finance data, the World

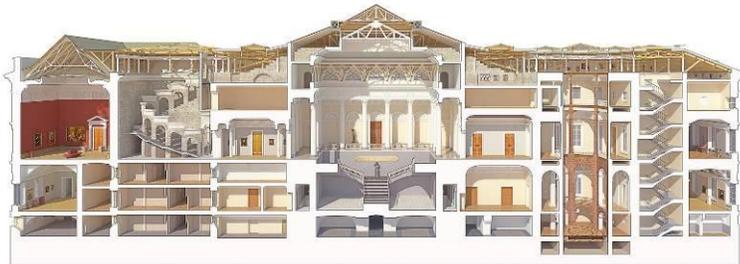
Bank loan was taken into account in the budget for 2015 and the planning period of 2016 and 2017. According to "Goroda.812" - "to empty the building" is scheduled to start in July 2016, so that by January 2017 nothing is left inside. Then the work will begin, which is planned to be conducted in five years.

The Mikhailovsky Palace was built due to the birth of the Grand Duke Michael. In 1798, Emperor Paul I ordered to set aside every year several hundred thousand rubles for the construction in the future of a palace for his younger son. When Grand Duke Mikhail Pavlovich turned 21, the construction of the palace began according to the project of architect Carlo Rossi (1775-1849).

In 1895, by decree of Nicholas II the "Russian Museum of Emperor Alexander III" was established and handed it the entire complex of the Mikhailovsky Palace.

Later in February color sketches of the project of reconstruction of the Russian Museum, the former Mikhailovsky Palace were published - showing atriums overlapped with glass, comfortable entrance area, new exhibition spaces and public spaces, elevator and other means of accessibility for physically

challenged visitors - in general, the museum would become friendly . But many are not happy, saying it becomes just like any shopping mall and loose its atmosphere as a historic palace.



Tsereteli presented a bust of Empress Elizabeth

9 February. Altai-Info - In honor of the 260th anniversary of the voluntary entry of the Altai people to Russia and the 25th anniversary of the Altai Republic, the President of the Russian Academy of Arts Zurab Tsereteli presented a gift to the people of the Altai Mountains - a bronze bust of Empress Elizabeth.

The bust was given to the head of the Altai Republic Alexander Berdnikov yesterday.



Two anniversaries will be celebrated this year. As we know, Elizabeth signed a decree on the adoption of the Altai people to Russia May 2, 1756. The question of an installation in the Altai Republic of a monument to the Empress has been raised repeatedly at different levels. This idea is supported by the general public, but until now the monument has not been set.



A Forgotten Legacy: The Romanov Patronage of Finland's Early Art Collections

By Elina Sopo, Department of Cultural Heritage Studies, University of Turku, Finland

Museums are makers of histories and identities, for besides storing artefacts and exhibiting facts, their spaces are where cultural meanings and values are constructed. Museums are thus deeply rooted in questions of representation and power. They play an important role in institutionalising the concept of collection, as they recontextualise objects, removing them from their original contexts, often private collections, and placing them on a new stage in their object biographies—their new space in “the collection.” This process of public institutionalisation is reflected in several formerly private collections of the Finnish National Gallery, most of which came into being in the nineteenth century when the autonomous Grand Duchy of Finland was part of imperial Russia (1809–1917). The formation, history and historical context of a large part of these collections are characterized by specifically Russian cultural features and collecting practices.



The history of Finnish art collecting began in 1846 with the founding of the Finnish Art Society, precursor of the Finnish National Gallery, with scholarly articles on the subject appearing in the late nineteenth century, followed by more comprehensive studies.⁵ Finland's official museum historiography covers what is known as the imperial period from 1809 to 1917. However, up until now, its early museum history has been associated exclusively with European models and ideas, such as the Enlightenment. And because its art collections have been studied only in relation to European collections - they have bypassed the early Russian influence on their formation. The widespread view has thus been that the Finnish Art Society sought its models and contacts only in Central Europe - in Munich, Berlin, Dresden and London. The history of the Society and its collections has therefore been seen as resistant and alien to Finland's eastern neighbors, and was interpreted as Finland's way of differentiating itself from Russia and Russian collecting practices. Although a few earlier studies reconstructed the timeline of Finnish museums and related some developments to the Swedish monarchy, they largely omitted the

developments that occurred in Finland's imperial period. Thus, with the exception of Johan Jakob Tikkanen's 1896 study, the legacy of the Romanov patronage of the Society has so far not been comprehensively researched.

Tikkanen suggested that especially during its early years, Romanov patronage was vital to the Society's finances and activities. In other words, until recently the emphasis in the academic cultural discourse in Finland has been, to use Carlo Ginzburg's term, hierarchical, with non-western influences or viewpoints tending to be ignored.

Museum institutions, then, can privilege particular discourses and practices, and simultaneously hide certain processes in a nation's cultural past by marginalizing them. The tendency to attribute historical developments to internal causes only can be said to be a form of methodological nationalism. Given the considerable discrepancy between the absence of the Russian or eastern influence in Finnish museum historiography and the evidence related to the early period of the Finnish Art Society (1840s–1860s), I want to draw attention to the Romanov patronage during the early stages of building Finland's art collections. My aim is to shift the focus to the politics and strategies associated with cultural products, which until recently have been considered “objective” or “true,” by looking critically, as Sharon Macdonald puts it, at the “historical, social and political context in which certain kinds of knowledge reigned and others were marginalized or ignored.” The issue of identity in museum research, I argue, can be approached in ways that differ from earlier approaches, so as to reflect changing contexts and sensibilities, and thus changing historiographies.



In the following sections I examine the early correspondence of the Finnish Art Society from the perspectives of the history of art collections and the history of ideas and ideologies.

I discuss my central findings in terms of institutional history by positioning some of the processes initiated by the imperial Russian authorities in the timeline of Finnish museum history. My research draws mainly on the work of historians Alexei I. Miller and Matti Klinge, according to whose theories my source material can be validated by historicising certain concepts, such as ideology. Among Finnish historians, Klinge has also addressed cultural issues,

while Klinge considers the early formative period of Finnish national identity to be organically connected to the position of Finland in the Russian Empire and to its relationship with it. In fact, Klinge articulates Finland's special status as part of Russia, with diverse privileges, as the "oldest bureaucratic means of forming a national identity."

My primary sources include the correspondence of the Finnish Art Society in the Central Art Archives at the Finnish National Gallery in Helsinki, and the diaries of Magnus von Wright (1805–68), the trustee and sole artist member of the Finnish Art Society from its inception.

Nicholas I's Legacy in the Western Borderland

National identity is a central feature of museum research, as too in the case of Finland. Since Finland's ties with Sweden and Europe more generally have a long history, it is understandable why earlier studies have mapped the history of its art collections from a specifically European point of view. To be more precise, the nineteenth-century perception of Russian "Frenchness," "Germanness," and "Europeanness" were all closely associated with "Finnishness" as well, and, moreover, from a Russian perspective, Finnishness was partly comprised of "Swedishness."

When we refer to the Imperial dimension of Russian history, we must therefore first establish what is meant by the term "Russian Empire." For Imperial Russia, the term primarily meant the ethnic diversity of the Empire's population and the complex relations between the Empire's centre and its peripheries and borderlines, such as the Grand Duchy of Finland. Russia started acquiring its Imperial dimension in the first quarter of the eighteenth century when it annexed vast territories that differed drastically from each other.



In 1809 Russia annexed Finland. When studying this period and Finland's early museum history, it is thus important to assess the impact of the empire's modernization on the relationship between the Russian authorities and the local communities. To show the continuity in their attitude to cultural patronage of Finland between the reigns of Nicholas I (1825–55) and the reform period under Alexander II (1855–81), I will therefore stress the correlation between Nicholaevan modernization ("official nationality") and the encouragement of local cultural identity formation in the western provinces. Nicholas I's specific borderland policy was part of the ideological re-orientation of the Russian monarchy in response to political developments in Europe. The new political doctrine, formulated by Count Sergei Uvarov, sought to balance "the rock of modernizing the Empire and the hard place of preserving the status quo of the monarchy." This program was of paramount importance, especially from the Finnish perspective, because it aimed not to alienate but rather to unify the multicultural diversity of the Empire. Its core elements included the acculturation of the regional elite and the attempt to inspire its loyalty to the Empire. While this policy increased the prestige of Russian culture, it did not include a program of mass assimilation. Quite the contrary: in pursuing its policy the

Imperial authority attempted to avoid using coercive methods. This orientation was associated with European conservatism, but according to Miller, it was in fact created specifically to oppose the ideas of the Enlightenment: Miller prefers to call it a “reformist conservatism,” that is, a policy that does not rule out reforms but designs them in accordance with principles other than those that grew out of the Enlightenment conception of liberalism.

From the Russian perspective, the positive cultivation of the borderland’s local culture, in the idealistic-romantic sense, thus seems to have defined Romanov policy at the time when the Finnish Art Society was founded, against the more radical pursuit of a western orientation in Finnish society. Furthermore, although in the late 1840s this state of affairs changed with the spread of local radicalism and increased Russian surveillance, the construction and preservation of the Society, in its initial phase, was supervised by the Romanov bureaucracy. Miller notes the contrast between the methods used by Uvarov - gradual, non-repressive and “gentle” - and the more repressive measures associated with Nicholas I.

Clearly, the Russian encouragement of Finnish local culture and art also entailed differentiating and emancipating it from its “rival” Swedish or, more generally, western influence. And although some aspects of the Nicholaevan (Uvarovian) policy slightly changed over time, it largely remained the state ideology until the end of the Russian Empire. Thus, throughout the nineteenth century there were inevitable shifts in the interactions between the various populations under Russian rule, such as the Finnish, and the Imperial centre.



Patrons of the Finnish Art Society

During the 1830s–1850s, “culture” in Finland was largely associated with the Imperial Alexander University. The country at the time had no cultural institutions, such as public collections or art academies, though various societies slowly emerged inside university circles. This applied mainly to fields where political interests and ambitions were less pronounced, such as music, literature and, art. The Imperial Alexander University in Helsinki thus represented culture in general, encompassing both the sciences and art. The community of students and professors was small, and included the key actors in the Finnish Art Society. As Klinge points out, in such circumstances the private, personal narrative gains special significance. The small number of people involved in cultural affairs enabled an active process of intercultural exchange between Russia and Finland. Those who held the most important positions in the Society during its early years also happened to have close ties with Nicholas I and with Alexander II. They came primarily from the higher echelons of the Imperial bureaucracy and were thus loyal supporters of the Uvarovian approach that advocated measured, paternalistic policies. Among them were Otto W. Klinckowstrom, Deputy and Vice President of the Finnish Art Society, and Alexander Armfelt, Minister State Secretary for Finnish Affairs.

The aims of the Finnish Art Society can perhaps best be understood by comparing it with another of Russia’s borderland institutions, with which the Society had close contacts - the Society for the Encouragement of Fine Arts of the Kingdom of Poland (SEFA), established in 1860. Both Societies were authorized by the Emperor as civic initiatives aimed at promoting and disseminating the fine arts for the benefit of artists and society at large. Their activities consisted of organizing lotteries, awarding prizes, assisting young artists, organizing exhibitions, and purchasing works of art for their national collections.

Moreover, Warsaw's present-day Zachęta National Gallery of Art acknowledges its Imperial past by dating its foundation to the year 1860, when its predecessor, SEFA, was founded. The Russian patronage of the Finnish Art Society and of individual artists, such as Ferdinand von Wright, was manifested through the personal support of Emperor Nicholas I and even more so of his successor Alexander II. From 1846 onwards, Tsarevich Alexander Nikolaevich (the future Alexander II) supported the early building of Finland's cultural infrastructure in the name of the one-year-old heir to the throne, Alexander Alexandrovich (the future Alexander III). He not only accepted on behalf of Alexander III the title of Supreme Patron of the Society but also extended financial support to the Society "for its own purposes," through Count Alexander Armfelt, who acted as an intermediary. Allowing the Society to decide on how to allocate these funds suggests the Imperial authority's fairly liberal and pragmatic policy, though the plans of local authorities, such as Armfelt's, could at times differ from those proposed by the Imperial centre. Still, the local authorities could influence the Imperial centre's decision-making on various questions and in various directions.

The Romanovs' patronage is mentioned in a letter written by the founder-members of the Society in which they promise to "complete what he [the sovereign] has started." This is followed by another promise: Under the patronage of His Imperial Highness, who allowed the Art Society to be formed, shall the Society, with greatest... and redoubled efforts, complete what He has started: rejoicing about the successful efforts that have resulted in this outstanding achievement.... the memory of which will forever be cherished in Finland, even if one day the Society ceased to exist.

Even if we take these sentiments as expressions of mere politeness, their significance lies in voicing Nicholas I's cultural policy, which sought to inspire loyalty both towards the Russian central authorities and as a general rule of interstate relations. The letter also manifests the paternalism that characterized the reigns of both Nicholas I and Alexander II, which inspired the deep trust of the people towards a mythic-like Emperor who aroused in them religious feelings of tenderness and exaltation.

At the early stages of its development, the Russian sovereign made several donations to the Society, and it appears that the future Emperor Alexander II acted as its patron by proxy on behalf of the one-year-old Supreme Patron of the Society. This support continued with Tsarevich Alexander Alexandrovich (the future Alexander III) in person. Financial patronage was evident, for example, in December 1865, by both the adolescent Tsarevich Alexander Alexandrovich and his father, Alexander II. Similarly, in the spring of 1873, another donation was made by Tsarevich Alexander Alexandrovich.

Overall, in its earliest phase, there was a regular, if not very intense, communication between the Imperial Cabinet and the Finnish Art Society. Alexander II's interest in, and recognition of, Finland's domestic art was mediated by his aide, Count Alexander Armfelt. We read, for example, that his Imperial Highness felt "exceptional interest in the domestic art [of Finland] including its encouragement." Similarly, in 1860, the young Alexander Alexandrovich expressed the wish that "this useful institution would flourish and its actions contribute to the development of the arts in Finland."

These examples stress the importance of local culture and the Romanovs' encouragement of Finnish identity formation through "the development of the arts in Finland." They are also in line with Miller's view that the Russian Empire did not always suppress local cultural identity formation but, in a number of cases actually facilitated them, at times quite deliberately. Subsequently, Tsarevich Alexander Nikolaevich purchased a private Finnish art collection that had belonged to Otto Wilhelm Klinckowstrom, a member of the Senate, and the first Palace Custodian of the Imperial Palace in Helsinki from 1837 to 1850. Klinckowstrom's collection was presented to the Society on behalf of Tsarevich Alexander Nikolaevich's son, its Supreme Patron, Alexander Alexandrovich. This donation may be seen as the



Count Alexander Armfelt

symbolic foundation of the Society, and thus of the history of the Finnish National Gallery, although earlier studies have explained it as mere necessity because Klinckowstrom had been declared bankrupt by the time of his death. The early documents suggest that the donation was in fact connected to the fifth anniversary of the Society, that, in other words, it was given as a tribute to its existence and as a sign of the bond between the Society and its sponsors.

As Count Armfelt wrote: "Already five years have passed since the Finnish Art Society, established in the capital of Finland, came into existence under the gracious protection of the High son of His Imperial Highness." Equally significant is the reference to a painting gallery as one of the aims of the Society: "it is wished that the most valuable part of it will always be kept as the beginning of the Society's painting gallery."

It was not an unusual gesture for a Sovereign to buy an art collection upon the death or bankruptcy of its owner, and, indeed, this recurred several times from the time of Catherine the Great to the twentieth century. Often the owners of such collections were acquaintances or intimates of the Sovereign. Thus, generation after generation, the Russian Sovereigns demonstrated their zeal for cultural philanthropy, such as saving collections for posterity.



Alexander II's special attachment to the province of Finland was therefore no exception. When viewed alongside his sponsorship of the nascent Finnish art community, his donation of Klinckowstrom's collection should be understood as the expression of his active support, through bureaucratic means, of developing the infrastructure of the Finnish art collection, rather than as a case of a "retrospective writing of history." We may infer from the correspondence of the Society between the years 1846 and 1881 that without exaggeration, Imperial patronage was crucial for its development and for laying the foundations for the country's cultural institutions in general.

Another private art collection, acquired almost simultaneously with the foundation of the Society and Alexander II's succession to the throne in 1855, was that of the Imperial Palace in Finland, now housed in the Presidential Palace. Out of the twenty-eight paintings of the collection, nineteen were purchased during Alexander II's reign. It is also worth noting the chronological proximity between the latter and Nicholas I's inauguration in 1852 of the Russian museum known as the New Hermitage. Following the fire that devastated his Winter Palace in 1837, Nicholas I initiated the creation of a public museum by transforming his Imperial Residence into a "second Vatican." This project, planned and carefully executed by the Emperor, was as significant to him as any other major political decision, and remained the property of the Romanov dynasty, as part of the Imperial Court, until 1917. Thus the Imperial Collection of Helsinki may be seen as a close counterpart of the New Hermitage project, both of which were initiated by the Imperial centre and the same individual. Evidently, the scale of the Finnish collection was much smaller than its Russian counterpart, yet it nevertheless seemed to represent the Sovereign's intimate art gallery on the western borders of his Empire.

Finally, Nicholas I's patronage was also apparent in the development of the Helsinki University Library collection, now the National Library of Finland, to which he donated three important book collections. These acts of generosity, moreover, forged close links between the Helsinki University Library collections and their large Russian counterparts.

The Romanovs' Favourable Attitude to Finland

The Romanovs extended their patronage to Magnus von Wright, the key figure and sole artist member of the Finnish Art Society, and actively promoted the influence of Russian, specifically St. Petersburgian, collecting practices on the Society. The von Wright brothers, Ferdinand, Magnus, and Wilhelm, were ornithologists and painters, whose family of officers and clergymen had lived in the region of northern Savo from the late 1760s. Their artistic oeuvre was inspired by the natural landscape

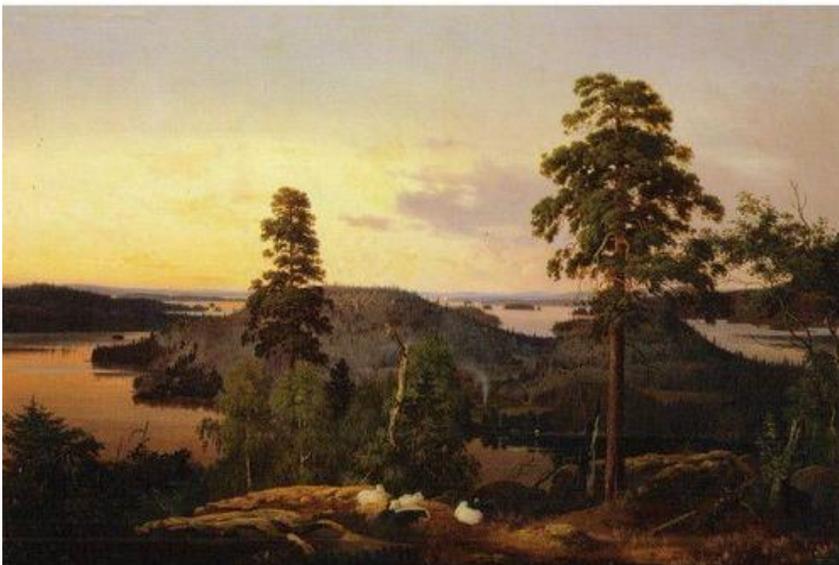
of the Haminalahti region, with its immense expanses of woods and blue lakes, and they particularly excelled in their precise depictions of nature and birds. Their paintings had a special appeal to the Grand Duke Alexander Nikolaevich and Nicholas I, and between 1854 and 1860, Alexander II purchased three paintings by Ferdinand von Wright, whose work he particularly admired.

In all of these transactions, Alexander II enjoyed the services of two faithful Finnish aides: his childhood friend, Governor-General of Finland Nikolay Vladimirovich Adlerberg, and Count Alexander Armfelt. Together, this trio, known as the “three A’s,” practically governed the Grand Duchy of Finland. Although the private life of Armfelt has remained somewhat of a mystery, as Alexander II’s closest aide, an influential diplomat, and one of Finland’s most versatile “grey eminences,” Armfelt was involved in every aspect of life in the country - from the political, juridical, economic, to the social and cultural.

Tsarevich Alexander Nikolaevich (the future Alexander II) met Magnus von Wright on his first visit to Helsinki in 1842, when he came to express his satisfaction with the land surveying work done in the Helsinki office where Magnus worked as a cartographer. In March 1851 he visited Helsinki for the second time. By then Magnus was teaching at the Drawing School of the Imperial Alexander University, and Tsarevich Alexander visited his drawing class. In March 1854, Emperor Nicholas I travelled to Helsinki with Tsarevich Alexander and the Grand Dukes. During the second day of their visit, Magnus got the idea to sell his brother’s Ferdinand’s large landscape of Haminalahti, *View from Haminalahti (1853)*, to Tsarevich Alexander, because “nowadays no private person could afford to buy such an expensive painting.” Armfelt took the painting to the Imperial Palace where he presented it to Tsarevich Alexander, and shortly afterward, it was bought in honor of His Majesty Nicholas I and given in his son’s name to the Finnish Art Society. The following morning, Magnus received the payment, along with an official letter to the Society.



*Governor-General of Finland
Nikolay Vladimirovich
Adlerberg*



View from Haminalahti (1853) by Ferdinand von Wright

During this visit, Tsarevich Alexander also extended his patronage to the collections of the Anatomical Museum of the Imperial Alexander University, and Magnus received an additional sum, double the amount paid for Ferdinand’s painting, as a donation to the Zoological Museum.

In 1850, the future Emperor Alexander II offered Magnus, and through him the Finnish Art Society, a unique opportunity to become acquainted with the latest Russian art collecting practices. Between 18 January and 8 February 1850, Magnus took three trips, generously funded by Armfelt who had

presumably arranged the visits, to see St. Petersburg’s private collections. In St. Petersburg, he first visited the Stroganovs’ private painting gallery, considered to be an illustrious example of the art collecting practices of the Sovereign’s inner circle. Magnus was so impressed by the works of the Old Masters he saw there that he wondered how many of the paintings were copies.

The second private collection Magnus saw in St. Petersburg was that of Fyodor Ivanovich Pryanishnikov, which consisted mainly of Russian art (172 of its 182 paintings were by Russian masters). The history of this collection, which inspired, for example, Pavel Tretyakov - founder of the Tretyakov Gallery - to collect exclusively Russian national art, is analogous to the Sovereign's purchase of Otto von Klinckowstrom's collection. After the death of Pryanishnikov, Alexander II purchased the collection and donated it in 1867 to the Rumyantsev Museum in St. Petersburg. While viewing this collection, Magnus was particularly attracted by a "beautiful moonlight piece" by Ivan Konstantinovich Aivazovsky, and, interestingly, five years later, Ferdinand von Wright painted a rarely exhibited moonlight scene of Haminalahti, now part of the Cygnaeus Collection of the National Museum of Finland.

The third private collection Magnus visited, housed in the neoclassical Moika Palace, belonged to the Yussupov family. This collection, according to Neverov, was gathered by one of the most "enlightened connoisseurs of art that Russia has ever known," Prince Nikolai Borisovich Yussupov. After his death, his only son and heir Boris Nikolaievich transferred most of the family collection from Moscow to St. Petersburg. In his diary, Magnus mentioned the "two paintings of Rembrandt that stood out in particular."

Magnus von Wright's contacts with leading art collectors, including Alexander II who was himself a collector, and his many visits to St. Petersburg's private collections, may well have shaped his concept - as trustee and member of the Finnish Art Society - of art collecting as a "poetic" practice or policy. In 1850 he also made three separate trips to the Imperial Hermitage (21 January, 25 January, and 2 February), as well as to the St. Petersburg Academy of Art and its Drawing Class. It was also during his visit to St. Petersburg that Count Alexander Armfelt made him an unexpected offer - to work as an artist at the Department of Heraldry in the Governing Senate in St. Petersburg. But Magnus declined. Being a solitary soul, he apparently could not adapt to a metropolis such as St. Petersburg.

There is evidence that suggests that apart from Imperial support, the von Wrights enjoyed a growing reputation among Russian collectors living in Finland. Among them, for example, was Platon Ivanovich Rokassovsky, General of the Infantry, assistant to the Governor-General of Finland, baron, philanthropist and collector, who already in 1849 expressed an interest in Magnus's depiction of birds and landscapes when the artist visited his home. In the following year, Magnus sent General Rokassovsky three of his paintings, Winter Landscape, Cottage Painting, and Grandmother's Portrait, as well as Ferdinand's Watercolor Birds. Through these social interactions, as recorded in Magnus's diaries from the late 1830s, a close personal network grew between Count Alexander Armfelt, Magnus von Wright, and Otto Wilhelm Klinckowstrom. Klinckowstrom, we hear, was his close acquaintance and hunting partner. Magnus also recounted the growth of his friendship with a certain young Count of Latokartano - Count Alexander Armfelt - whom he accidentally met in the spring of 1838 while out on a bird-hunting trip. From then on, he adds, he was granted the right to go bird-hunting on Armfelt's estate.



Conclusion

It is a truism that historical research enjoys greater credibility when it is based on disparate sources that agree rather than contradicting each other. This explains why historical data can be used either to support or to reject a given hypothesis. If several independent sources converge on a certain historical fact, it should perhaps be understood to have been a more widespread phenomenon, even if the evidence is scarce. This, I believe, is the case with the Romanovs' patronage of the early development of Finnish cultural institutions.

By focusing on the relationship between the Romanovs and the Finnish Art Society, their sponsorship appears to be an "exceptional normal" whose presence was constant but rarely documented. Thus, since the public and private historical sources I have used—the Central Art Archives/Archive of the Finnish Art Society and a private diary - do not contradict each other, the Romanov patronage, spanning three generations, can justifiably be seen as an integral part of Finnish museum history.

Their patronage of the Society should indeed be considered as an example of the use of bureaucratic means in laying the foundations of Finland's cultural institutions. What, then, does the absence - the erasure of the figures of the Romanovs and Imperial identity - from the official Finnish museum narrative more generally signify? The secretion of the symbols of earlier power (fragments of correspondence) implies the impossibility of a formulation of diverse lines of historical thought. On the other hand, the repression of the images of the past may do the opposite by creating a myth of absence. Such an erasure, like the ancient tradition of "damnatio memoriae", may generate a mythologized permanence, an "absence" that sustains an eternal memorial.

If we recall that the primary aim of an Imperial authority, which, according to Miller, is to determine "how compatible a particular version of ethnic identity is with loyalty to the dynasty and to the Empire" the foundation of the Finnish Art Society may be said to have functioned as an adequate version of the local cultural identity in the Uvarovian sense. For the Romanovs, it thus signified not the alienation of the multicultural groups of the Empire but rather their unification.

Finally, the new approaches to museum studies, as noted earlier, seek to emphasize the role of contexts and the significance of memory, thus drawing attention to the acts and policies of individual actors, rather than to the grand histories of nation states and official accounts of the past. Future research in the field of museum studies and especially projects on questions of cultural identity and origins would, I believe, require a broadening of the existing boundaries of the discipline, for museums, besides being academic spaces, have a longstanding and central role in the articulation of identity: they are, in other words, primary sites for studying and examining identity dilemmas.

Romanov buzz



The miracle icon Feodorovsky of Mother of God visited the cities and villages of the Caucasus. For two weeks, from 6 to 20 of February, the miraculous icon of Feodore visited the churches of Stavropol, Nalchik, village Zelenchukskaya, Cherkessk, Pyatigorsk and Georgievsk. This icon - one of the most ancient Russian icons of the Virgin Mary, preserved to our days. For three centuries it has been the patron of the Royal house of Romanov. The icon is venerated as the patroness of brides, family well-being, the birth of children in childless couples, and helps in difficult childbirth.

In Stavropol, the icon was on display from 6 to 12 of February in the Kazan Cathedral. On February 15, the icon was in the Simeon church of Nalchik, in the afternoon on 17 of February the shrine was transported to Karachay-Cherkessia, where it for two days stayed in the Peter and Paul church of the village Zelenchukskaya, and on February 18th went to be in St. Nicholas Cherkessk cathedral. On the next day, 19 of February, the miraculous icon was transported to the Cathedral of Christ the Savior in Pyatigorsk, and on 20 of February the shrine moved to the Savior Cathedral Georgievsk. In the days for the miraculous icon the churches was working late, so that everyone could come to it. Later, the icon returned to the Kostroma Bogoyavlensko-Anastasiin convent.





The Presidential Library will digitize Tsar's marches. Russian Institute of Art History provided scores of the marches approved by Emperor Nicholas II to the Presidential Library for digitization. This unique material from the special collection of the Institute will join the digital collection of the Presidential Library. It will be made fully available on the website and in electronic reading rooms in Russia and abroad.

Military or parade march as a genre has its roots in the age of Peter I. The regular march music appeared with the development of the regular army: in 1711, a decree was issued on the staff of regimental bands. The Preobrazhensky Life Guards Regiment, founded in 1691 by Peter the Great, was the first to have a march raising the spirits for parades, going to the war and support the soldiers' spirits during the long tedious marches. When the legs of soldiers failed, they were supported by music. Before the marches appearance this function was performed by a marching song. By 1716, the Preobrazhensky Regiment orchestra included 40 musicians, and from 1722 all the regiments were obliged to have orchestras - wind or mixed type.

File from the manuscripts room of Russian Institute of Art History, which includes the marches, is an unpublished album of notes containing 252 sheets of musical notations of marches with the author's marks and blots. The best works of this genre were selected for the regiments personally by Emperor Nicholas II and were supposed to raise the morale of the Russian army.

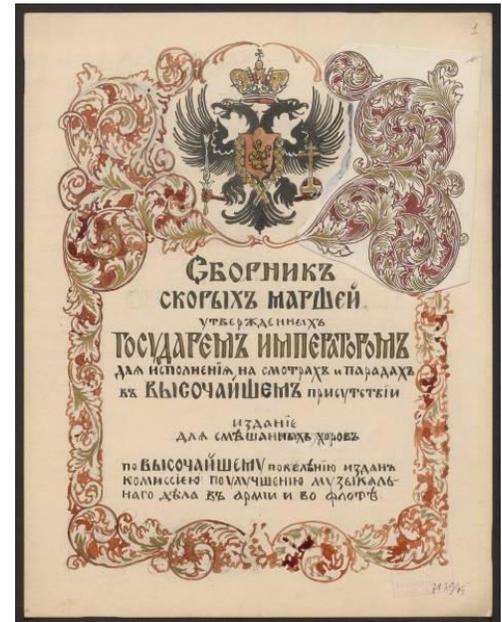
Muses, alas, fell into silence when guns spoke and the revolution broke out. As a result, the album was not published. And only now, owing to the innovative technologies of the Presidential Library, it got a chance to be published in electronic form.

Among the scores, which are being digitized, there are such marches as, "Martial Spirit" by Fr. Von Blon, "A Dashing Unit" by Yu. Lengardt, "Marching into Paris" 1914 by I. Walch, which glorifies the victory over Napoleon. Most of the scores were written for brass bands of mixed composition.

Basically, the Russian Institute of Art History delivered to the Presidential Library military marches, which, according to the Emperor Nicholas II, who select them, "would give moral support the soldiers going up the line."

The extensive collection of scores, which are currently digitized by the Presidential Library, will also feature "Montenegrin" march by L. Minkus from the ballet "Roxanne" and Cesare Pugni's march from the ballet "The Little Humpbacked Horse."

Video - <http://www.ntv.ru/novosti/1604600/>



In the Marble Palace, St. Petersburg, is completed the restoration of two halls. The branch of the Russian Museum - the Marble Palace - has complete restoration of two successive grand suite rooms. Its historical interiors after the 1917 revolution, housed the Russian Academy of History of Material Culture. So to recover some elements was not possible. But museum workers managed to recreate the parquet by the builder of the palace, the Italian architect Antonio Rinaldi.

The appearance of the Rotunda and Orlovsky Hall of Marble Palace was formed in the 30s of XIX century. The architect Alexander Bryullov reconstructed interiors for the wedding of the son of Nicholas I, Grand Duke Konstantin Nikolayevich. Facilities of front suite got saturated with allusions to the occupation of the new owner of the palace.

"In the modeling of the hall there are a large number of maritime paraphernalia - that anchors and dolphins, shipwrecks, sea horses. And it is not entirely accidental. Brullov trimmed this room to Grand Duke Konstantin Nikolayevich, who was the head of the Russian Navy, as general-admiral." - said a senior researcher at the Russian Museum Elena Kochetova.

Video - http://tvkultura.ru/article/show/article_id/147991/



It seems like some people in Russia are so eager to celebrate the 100th anniversary of the 1917 revolution that they cannot even wait until 2017. Already 18 February 2016 - a whole year in advance - was the first celebration, which was promoted by the Association "Russian Historical Society".



February 19th the Museum of M.E. Saltykov -Shchedrin in Tver opened an exhibition with one special object - for the first time a unique legal document of XVIII century - a letter of patent by Empress Elizabeth was presented to the public. The document was issued to the Nilo-Stolobenskaya monastery on the ownership of land and fishing rights.

This exhibition offers a series of events dedicated to the 150th anniversary of the Tver Museum. The letter will be displayed only 5 days from 19 to 23 of February.

- The document is a richly illustrated manuscript on seven sheets of parchment, painted in gold and color. The letter was signed by prominent statesmen of Russia XVIII century. Incontestable historical value of the document - note the museum staff.

The letter was received in Tver Museum in the 20s of XX century, along with other items from the monastery. In December 2015 its restoration was completed.

ANNOUNCEMENTS

- 06/14/2016 - International scientific-practical conference "Religion and Power", dedicated to the 100th anniversary of the revolutionary events of 1917
- 03/29/2016 - "Historical and cultural standard in the GEF system: a systematic approach to the teaching of history in schools and universities"
- 02/18/2016 - Celebrations dedicated to the 95th anniversary of the Institute of Marx and Engels



Committee "Royal Days in Vladivostok" started to prepare celebration of the 125th anniversary of the stay of Tsarevich Nicholas Alexandrovich Romanov, the future Emperor of Russia, in the South Ussuri region. The Royal days in Vladivostok is scheduled for May 2016. The Committee's activity is under the chairmanship of Metropolitan Veniamin of Vladivostok and Primorye. Representatives of the official authorities of Primorye and Vladivostok metropolis, the Ussuri Cossacks, workers of culture and education, public and political figures of the Far East participating in the preparation. The visit of the Tsesarevich, the future Emperor Nicholas II, started in the city of Vladivostok on May 25, 1891. In Vladivostok, he spent 21 days. It marked the beginning of Great Siberian Way - Trans-Siberian Railway, laid dry dock for repair of ships in the Golden Horn Bay, construction of the railway station began. He visited the Vladivostok Fortress, Society for the Study of the Amur region, the city of Vladivostok Marine Assembly. Arc de Triomphe was built in honor of Tsarevich arrival in Vladivostok and Nikolskaya Ussuri. Before the visit of the future Emperor, Russian Czars had never been to the main Russian port on the Pacific Ocean. Although since Ivan the Terrible, when Russian began to

develop Siberia, began striving Russia to the East. Nicholas Alexandrovich confirmed with his visit the high geopolitical importance of Vladivostok and Primorye. The visit was deeply symbolic and practical important for the development of a new strategy of Russia. Subsequently, one of the most important tasks of Emperor Nicholas II reign was the movement of our country towards the East and fixing it on the shores of the Pacific Ocean.



The Susanin History Museum in Kostroma region invites you to participate in the contest "Romanov and Susanin." About the feats of Ivan Susanin, or the history of the Romanov dynasty, you can write an essay or a story, write a poem, draw a picture or perform crafts. Figures and crafts made in the Museum, written work can be sent by e-mail: susmuzei@yandex.ru. Results will be announced on 23 of March, at 11 o'clock in the regional museum Susanin. Winners will be awarded with diplomas and prizes.



An analogue of "Game of Thrones" where the main characters will become the Romanovs is planned in Russia. The project, called "Era of prosperity" will consist of 12 seasons and 12 episodes. The producer Alex Petruhin tells about it.

The project will be made by the corporation "Russian film group" (RIG), which previously released the film "Wii 3D» and "The teacher". According to Petrukhin the RFG learned the business model of "Game of Thrones" and communicate with the creators of the popular series. The Russian TV saga will be made, like HBO show, by several directors and operators - each of them "will follow its family, their characters."

The artistic director of the Russian project will be Oleg Stepchenko, the director of "Wii 3D», script writer is journalist and playwright Oleg Shishkin.

The series action will begin in the Time of Troubles. The series will be preceded by a full-length feature film that will be released at the end of 2017. The TV saga's first season is scheduled for release in early 2018.



A book that once belonged to Emperor Alexander III was found in the library of the Tambov regional museum. The unique edition of the book was found in the collection of the famous historian Dmitry Polenov.

The fact that the book once belonged to the library of the future Emperor, confirms the exlibris made on the fly-leaf of the publication - octagon with two engraved letters "A" under the Imperial crown.

The unique edition will be presented at the exhibitions. Books from the Polenov collection can be seen in spring, in the exhibition "Unknown Vysheslavtsev".

Video - http://www.vestitambov.ru/?new_id=48977



State Museum-Reserve "Peterhof" has not received funds for the conservation of the dilapidated palace ensemble in Ropsha, which was previously transferred to management of Peterhof.

"To our great regret, the Ministry of Culture has allocated only 8 million rubles for emergency response work (In February 2015). We have not had any news of financing plans" - said general director of the State Museum" Peterhof "Elena Kalnitskaya.

"Today we can only cope on our own. To direct funds of the museum there is not enough, even though all this time GMZ has already invested in the facility about 16 million of its funds. The museum makes every effort to preserve the unique monument, and are waiting for better times.." - noted Kalnitskaya.



Meshchovsk city celebrated 390 years of the wedding of Tsar Mikhail Romanov and Evdokia Streshneva. Meshchovsky District was the family nest of two Russian Tsarinas: Eudoxia Streshneva, wife of Mikhail Fedorovich, and Evdokia Lopukhina, wife of Peter I. In St. George Monastery Streshnevs family is honored especially: this dynasty for many years helped the monastery, there is their ancestral tomb. In this monastery a young Evdokia Streshneva received a blessing before leaving for Moscow. It was 390 years ago.

The memory of the first Russian Tsarina of the Romanov dynasty in Meshchovsk was decided to be immortalize by the setting in

2011 of a bronze monument at the entrance to the monastery. According to the sculptor, the Tsarina Evdokia and her son Alexis go out after the blessing.

The wedding of Evdokia Streshneva and Mikhail Romanov was held in February, 390 years ago.

"For us this is an important date, because we do not just remember the individuals in history, we are reminded of an entire era, which began with this wedding. If it were not for this family, if Mikhail Fedorovich Romanov would not have chosen Streshnevo, which is called the Russian Cinderella, then there would not be a Romanov dynasty" - said Deputy Minister of Culture and Tourism of the Kaluga region Vitaly Bessonov.

Video - <http://gtrk-kaluga.ru/news/kultura/news-1176>



The "Russian Ball" is returning to Hong Kong on the 6th of March 2016, with a charming historical theme and a heart-warming charitable cause. The Russian Ball 2016 - "The Romanov Ball" in commemoration of the 125-year anniversary of the Eastern Journey by Nicholas II, the last Russian Tsar. This Ball will benefit first

children's hospice in Moscow. The hospice for children is being established with the support of the hospice charity fund "Vera", which regularly helps terminally ill adults and children all over Russia.

Date: Sunday, 6 March 2016. Venue: The Island Shangri-La Hotel, Island Ballroom (Level 5), Pacific Place, Supreme Court Road, Hong Kong. Time: 7:00 pm to 11:00 pm.

Attire: Black-tie. Ladies - ball gowns, full-length evening gowns, historical ball gowns. Gentlemen - tuxedo, tail-coat, modern or historical uniform. The bow-tie for gentlemen and evening hairstyles for women are mandatory.

Prices*: Tables (10 seats): Platinum HKD 30000; Gold HKD 25000; Silver HKD 18000. Individual tickets: Gold HKD 2700; Silver HKD 2000.

To purchase a table/seats and for sponsorship enquiries, please contact russianclubhk@gmail.com





On 3 of March a ceremony was held at the residence of the US ambassador in Moscow. 28 valuable historical documents were handed over to the Russian government, stolen from the Russian archives in the early 1990s.

The stolen documents were found by staff of the Investigation Service of the US Department of Homeland Security. The documents were originally in the Russian State Historical Archive (RSHA), the Russian State Archive of Literature and Art (RGALI) and the Russian State Military Archive (RSMA). The documents returned by the United States dates back to the XVIII-XX centuries. Among them there are 10 original imperial orders for the court department from 1703-1894, including an edict of Peter I, Anna Ivanovna, Elizabeth and Paul I.

"Russian officials have often resented the extraterritorial application of US laws, but in this case, in fact, it is the use of the US practice: Russian authorities provide us with evidence that certain goods have been illegally exported from their country to - our, and we help them to return the stolen" - said the US Embassy press secretary William Stevens.

It is assumed that the ceremony will be hold by the US Ambassador to Russia John Tefft, and the event will be attended by representatives of the US Department of Homeland Security, the Ministry of Culture of Russia, prominent figures of culture and art, experts in history and archives.



A video showing Emperor Nicholas II and family visited the 80th Kabardian Infantry regiment in 1914.

Video - <http://ok.ru/video/40175602216>



A video, 1 hour long about the celebrations on the Borodino field on 25-26 August, 1912.

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



"The history of the Preobrazhensky regiment, or the iron wall."

A documentary film directed by Vitaly Maximov dedicated to the history of His Majesty's Life Guards Regiment. It reveals the tragic period of the last of the legendary military associations, who was the first regiment of the Russian army.

Video - http://tvkultura.ru/video/show/brand_id/48363/episode_id/683528/



Spanish Astorga has hosted events to commemorate the infantry regiment named after Alexander I. The events were part of the cultural and educational campaign "Days of Russia".

The regiment included Spanish officers and soldiers, who supported Russia in the 1812 war against Napoleon. The official opening of the commemorative plaque was also part of the "Days of Russia" campaign.

The three-day campaign included various events, such as conferences and lectures, re-enactors' parade and a concert. The opening of the exhibition "Russian Landscape Painting" was also timed to the "Days of Russia" in Astorga. Guests will be able to see works by Ekaterina Gyuzhikova until March 13.

Russian diplomats in Spain and representatives of the local branch of Rossotrudnichestvo attended the events. Major support was provided by the local authorities.





The Historical and Literary Museum hosted a presentation of the book "Tsarskoye Selo palace infirmary"

On 31 of January literary-historical museum of the city of Pushkin held a presentation of local historian Yuri Shmelev "Tsarskoye Selo palace hospital." Despite the fact that the publication was presented for the second time, the event was attended by a full house.

Museum director Alexander Smirnov, and Senior Fellow, former director Natalia Davydova opened presentation. Senior researcher at the Museum of Vladimir Lavrov, anticipating the presentation of the book, talked about the history of the hospital in Tsarskoye Selo.

As you know, the theme of a hospital is not very pleasant, and many of us associated it with negative memories. Therefore, for most residents of the city hospital named after Semashko - it is rather a sad necessity, rather than an object of historical and cultural heritage. But the history of the hospital is a very rich and interesting: it is deeply rooted in the days of the reign of Catherine I. The brightest page in the history of the palace hospital was in the First World War, when Empress and her daughter worked here.

During the war there were more than 60 hospitals in Tsarskoye Selo: hospitals of court administration, and private opened in private homes. Residents of the city were ready to give first aid to the wounded soldiers and officers. The wounded were transported by rail. Several trains have been equipped by the members of the Imperial family: Tsarevich Alexei (train number 143), the train on behalf of Her Imperial Majesty, the train number 87 on behalf of Grand Duchess Olga Alexandrovna, and others. The trains stopped at the Royal Pavilion near Alexander Park, and from there the wounded were brought in cars and carriages. Cossacks and Tsarskoe Selo scouts actively participated in the transportation of the wounded.

The author managed to gather all the historical pictures. August 10, 1914 by decree of Empress Alexandra Feodorovna large and small hospitals for officers were built in the territory of the hospital. The Empress and her older daughter worked there as nurses s.

Chief physician was then Mikhail Schrader and Vera Giedroyc worked as the first female surgeon. She lived near Broad Street, in a nameless alley in the house of the artist Klever, who was a neighbor of Anna Akhmatova.

Empress Alexandra Feodorovna once visited Vera Ignatyevna and asked her to lecture her older daughters on dressing. Later, maid of honor of the Empress Anna Vyubova attended to the lecture. After the lectures a very complicated and serious examination was held, it passed 40 people. The Grand Duchesses passed examination by ligation of the Empress.

Alexandra worked in the infirmary of 2.5 years, even if the officer barracks housed its office. As you know, the Empress worked as surgical nurse, took part in extracting bullets and amputation of limbs, it is repeatedly mentioned in the diaries, which are cited in the book of Shmelev.

Grand Duchesses Tatiana was the most persistent, and she often assisted mother. Olga's health was weaker, and she just came to visit the injured, brought flowers and playing with the officers in board games. But the moral support of the August Persons had a very strong influence on patients. Many did not understand the Empress, who performed the most menial jobs. Perhaps this affected the genes of her mother - Princess Alice of England, which is also helping the wounded in hospitals during



the war with Prussia. Moreover, Alexandra, is very shy and reserved by nature, finds herself in active work in the hospital. Many noted her medical talent.

In January 1915 the patient infirmary officer was Anna Vyrubova, ranked in the train crash. Vera Giedroyc did not believe that Anna was able to survive; she "helped only a miracle", but Anna is still disabled.

In February 1917, the Royal family was under arrest and did not leave the territory of the Alexander Park and Palace. December 30 hospital was finally closed.

Reshetnyak accompanied story by a slide show. There were rare archival photographs of the Empress and the Grand Duchesses at work in the hospital, as well as photographs of officers and doctors. The author noted that he had to deal with the reconstruction of the topographical plan of the hospital officer. As it turned out, the building is preserved, and now there are official body of a modern hospital. The jubilee of Tsarskoye Selo in 2010 thanks to the initiative of History and Literature Museum and Yuri Shmelev at the main entrance to the hospital there were plaques dedicated to Vera Ignatyevna Giedroyc and Theophilus Fedorovich Zhukovsky-Volyn. By the 200th anniversary of the hospital in 2014, there was also a memorial plaque for Empress Alexandra Feodorovna and Grand Duchess Olga and Tatiana, who selflessly worked in the infirmary.

It should also be noted that the presentation of the guests began the granddaughter of the officer Boris Ravtopulo, who had been on friendly terms the Grand Duchesses.

Natalya Alekseevna Davydov stressed that the scope and complexity of the work done by the author and dive into the era of the First World War. She wished Yuri Grigorievich work in the same direction. First World War is still not completely understood and it is often called the "forgotten war."

Catalog of the exhibition "Catherine II and Stanislaw August. Two Enlightened Rulers "

Illustrated catalog of the exhibition "Catherine II and Stanislaw August. Two enlightened ruler" was published by The State Hermitage Publishing House.

The exhibition opened in the Hermitage Days in the Nicholas Hall, and will be opened until 31 of May. It is designed to give an idea of the cultural life in Russia and Poland in the second half of the XVIII century. Both Monarchs, brought up on the ideas of the French philosophers, engaged in collecting works of art, seeing it as a means of education in their countries. The same objectives served and architecture in the classical style in St. Petersburg and Warsaw. The exhibition presents both Monarchs and their entourage, works of art from their collections, as well as drawings and architectural models.

The catalog includes articles of curator S.O. Androsov and other employees of the State Hermitage, as well as employees of the State Russian Museum and the Museum "Łazienki Park" (Warsaw), with an introductory article by M.B. Piotrowski.



ЕКАТЕРИНА II И СТАНИСЛАВ АВГУСТ
ДВА ПРОСВЕЩЕННЫХ ПРАВИТЕЛЯ

Under the hammer...

Romanov related items in Auctions



Auction house and art gallery "Literary Fund", Moscow, Russia, on 3 March

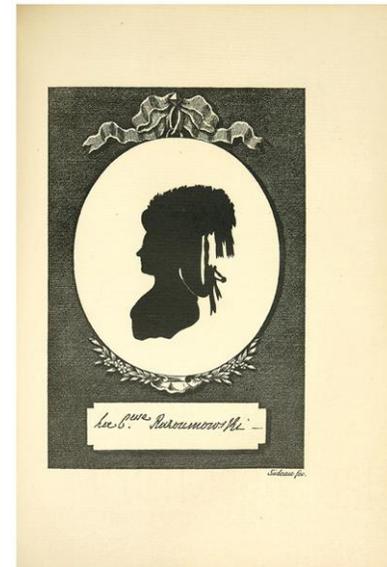
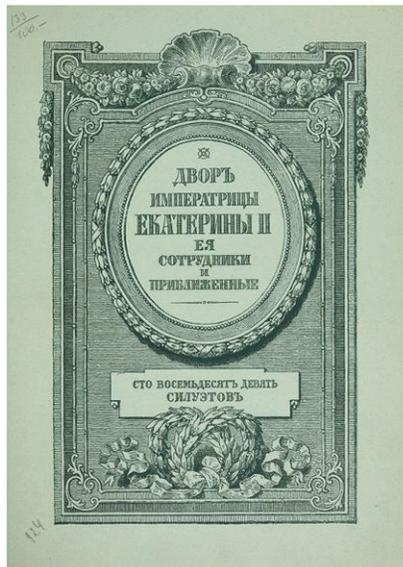
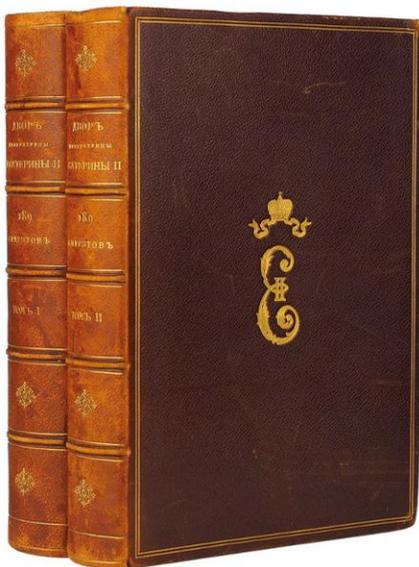


A book from the library of Grand Duke Nicholas Nicholaievich Jr. "Illustrations to Madman" by N.V. Gogol. There are photos of Moscow actor Andreyev-Burlak in the role of Poprishchin. Book is in Russian and French. St. Petersburg. Edition Konstantin Shapiro, 1883. 26 x 20 cm in a luxury bound in blue velvet with silver lining on the cover, the grand-ducal crown on the front, silk endpapers and silver edge. On the front flyleaf there is the bookplate of Grand Duke Nicholas Nicholaievich. Estimate: 180,000 - 200,000 rubles.

"Court of Empress Catherine II. Her employees and approximate. One hundred eighty-nine silhouettes". In 2 volumes. St. Petersburg. E. Hoppe 1899.

The two luxury bindings with golden monogram of Empress Catherine II on the top cover. Edition was undertaken by the Duke Georg Alexander of Mecklenburg-Strelitz. The two-volume book was published in 1899 in St. Petersburg, and immediately became a rarity. In this edition, you can judge the work of the first masters of Russian silhouette art by the artist Sido, who became the founder of Russian Silhouette art. Among the first he made a portrait of Empress Catherine II. Within two years, Sido fulfilled silhouette portraits not only of individuals, but of the whole court of Catherine II. Each graphic page precedes the text about person in the Russian and French.

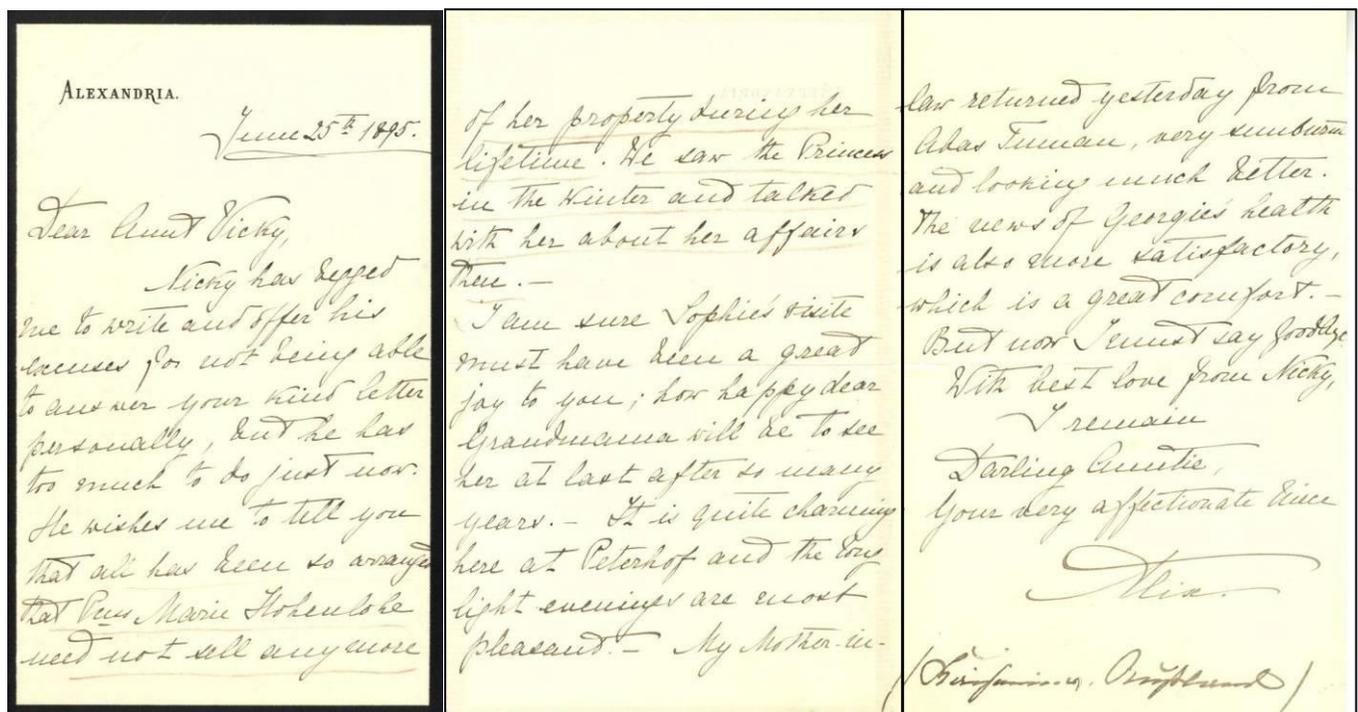
Estimate: 75,000 - 80,000 rubles.



International Autograph Auctions, Nottingham, United Kingdom, on 5 of March

Letter by Empress Alexandra Feodorovna (1872-1918), wife of Tsar Nicholas II. A good A.L.S., Alix, three pages, 8vo, n.p. (Saint Petersburg), 25th June 1895, to Victoria, Princess Royal ('Dear Aunt Vicky'), on her personal printed mourning stationery.

The Empress announces 'Nicky has begged me to write and offer his excuses for not being able to answer your kind letter personally, but he has too much to do just now' and continues 'He wishes me to tell you that all has been so arranged that Prcess. Marie Hohenlohe need not sell anymore of her property during her lifetime. We saw the Princess in the winter and talked with her about her affairs' The Empress further writes of family members, 'I am sure Sophie's visit must have been a great joy to you; how happy dear Grandmama will be to see her at last after so many years. It is quite charming here at Peterhof and the long light evenings are most pleasant. My Mother-in-law returned yesterday from Abas Tuman, very sun burnt and looking much better. The news of Georgie's health is also more satisfactory, which is a great comfort' and concludes her letter 'With best love from Nicky, I remain Darling Auntie, your very affectionate niece'.



Annotated in German in an unidentified hand at the foot of the third page. A letter of fine content and association.

Victoria, Princess Royal (1840-1901) German Empress and Queen of Prussia 1888, wife of Emperor Frederick III. Empress Frederick, as she became known, was the eldest child of Queen Victoria and Prince Albert. Mother of the German Emperor Wilhelm II.

Princess Marie of Sayn-Wittgenstein-Sayn (1829-1897) Wife of Chlodwig, Prince of Hohenlohe-Schillingsfurst (1819-1901) German Statesman, Chancellor of Germany 1894-1900 and Prime Minister of Prussia 1894-1900. Princess Marie was the heiress to vast estates in Imperial Russia.

Estimated Price: £1,000 - £1,200



Visit card of Carl Peter Faberge (1846-1920), Russian Jeweller, known for his Faberge eggs. Appointed Goldsmith and Jeweller to the Russian Imperial Court in 1885.

Faberge's attractive visiting card, unsigned, the oblong 12mo card printed in light brown and bearing the printed name and words C. Faberge, Joaillier de la Cour, St. Petersbourg, Moscou - Odessa within an attractive decorative border featuring ribbons and foliage branches to the head and foot. With gilt edges. Engraved and printed by Stern of Paris.

Estimated Price: £80 - £100

Did you know....



... That the infamous story teller Baron von Münchhausen really existed and was in Russian service?

Karl Friedrich Hieronymus, Freiherr von Münchhausen was a cuirassier rittmeister under Duke Anton Ulrich in the Russian army. Born near the German town of Hannover, after his service in the Russian Army, he achieved notoriety and renown as the infamous “Baron Von Münchhausen”, teller of tall tales and impossible escapades. Though his stories have lived after him, inspiring films by Russian director Mark Zakharov and British director Terry Gilliam, the publication of his exaggerated tales grieved Münchhausen deeply, acquiring along with his fame a reputation for exaggeration and eccentricity.

Birth, early years, and Russian service

The Baron was born May 11, 1720 near the German town of Hannover, and as a teenager was taken as a page into the entourage of the Duke of Brunswick Ferdinand Albert II. In 1738, the 18 year old became, at his own request, a page of the second prince Anton Ulrich, the son of Duke Ferdinand and the groom of Empress Anna Ioannovna's cousin, Anna Leopoldovna. Anton Ulrich had been travelling back and forth to Russia since 1733 in order to become better acquainted with Anna Leopoldovna, his fiancée in an arranged marriage that was supposed to strengthen the bonds between the Romanov and Habsburg houses.

In 1738-1739, Prince Anton Ulrich II made the move permanent, and Münchhausen travelled with to Russia to serve in its army under Ulrich's command.

Ulrich was promoted to generalissimos in 1739, and under his orders, Münchhausen fought with the Turks in the Russo-Turkish war in 1739 as the newly promoted lieutenant of the Brunswick Cuirassier regiment. The Baron was also stationed with the regiment in Riga in 1740. After Ulrich was



imprisoned by Empress Elizabeth in 1741, he remained in the service of the Russian army until 1750. Soon after receiving the rank of Rittmeister, he petitioned for leave, and went back to his homeland, where he extended his leave, not wanting to be separated from the Army. After four years of 'discharge', Münchhausen was excluded from the list of officers of regiment.

Teller of tall tales and the legend of Baron Von Münchhausen

The Baron was a master story-teller, and expert improviser. He regaled with great pleasure fairy-tales and impossible stories of his adventures in Russia to his neighbors and friends in a hunter's pavilion constructed by Münchhausen himself in Bodenwerder (his hometown near Hannover) known as "The Pavilion of Lies". The other favorite place for him to weave his fantastic tales was a bar in the hotel "The King of Prussia" located in the neighboring town of Göttingen. His tales included the impossible feats of travelling by sleigh pulled by a wolf to Saint Petersburg, travelling to the moon in a storm, and finding an island of cheese in a sea of milk. The Baron's tales amongst his circle of friends gained much popularity, until the appearance of writer Rudolf Raspe, who also took an interest in the Baron's tales. Raspe was so taken with the Baron's stories, that he wrote them down, and when fate brought him to London, anonymously published a book about the adventures of the Baron.

The book became such a sensation that a year later, a German translation of Raspe's anonymous book was published in Germany under the title the "Marvelous Travels on Water and Land: The Campaigns and Comical Adventures of the Baron of Münchhausen as commonly told over a bottle of wine at a table of friends". The German version was even further expanded and exaggerated. Münchhausen felt his honor wounded and reputation at stake. He attempted to take the translator, Godfried Burger, to trial. However, the case was thrown out, as the judge stated that Burger had merely translated the work of an unknown author in England, and therefore was not at fault for any damage to Münchhausen's reputation. The trial never advanced beyond this point.

From that time on, the Baron knew no rest: he had been ridiculed and accused of lying, and had to hire servants to chase away gawkers from his estate with sticks, curious fans hoping to get a glimpse of the 'King of Lies'.

It has been reported that the Baron suffered greatly from his new reputation of being insane, dying alone and childless in his home town of Bodenwerder on February 22, 1797. His stories leave a legacy of the tale of a man trying to regain his dignity from the world around him, and at the same time they inspire future generations of imagination with their impossibility, wit, and magic.

