

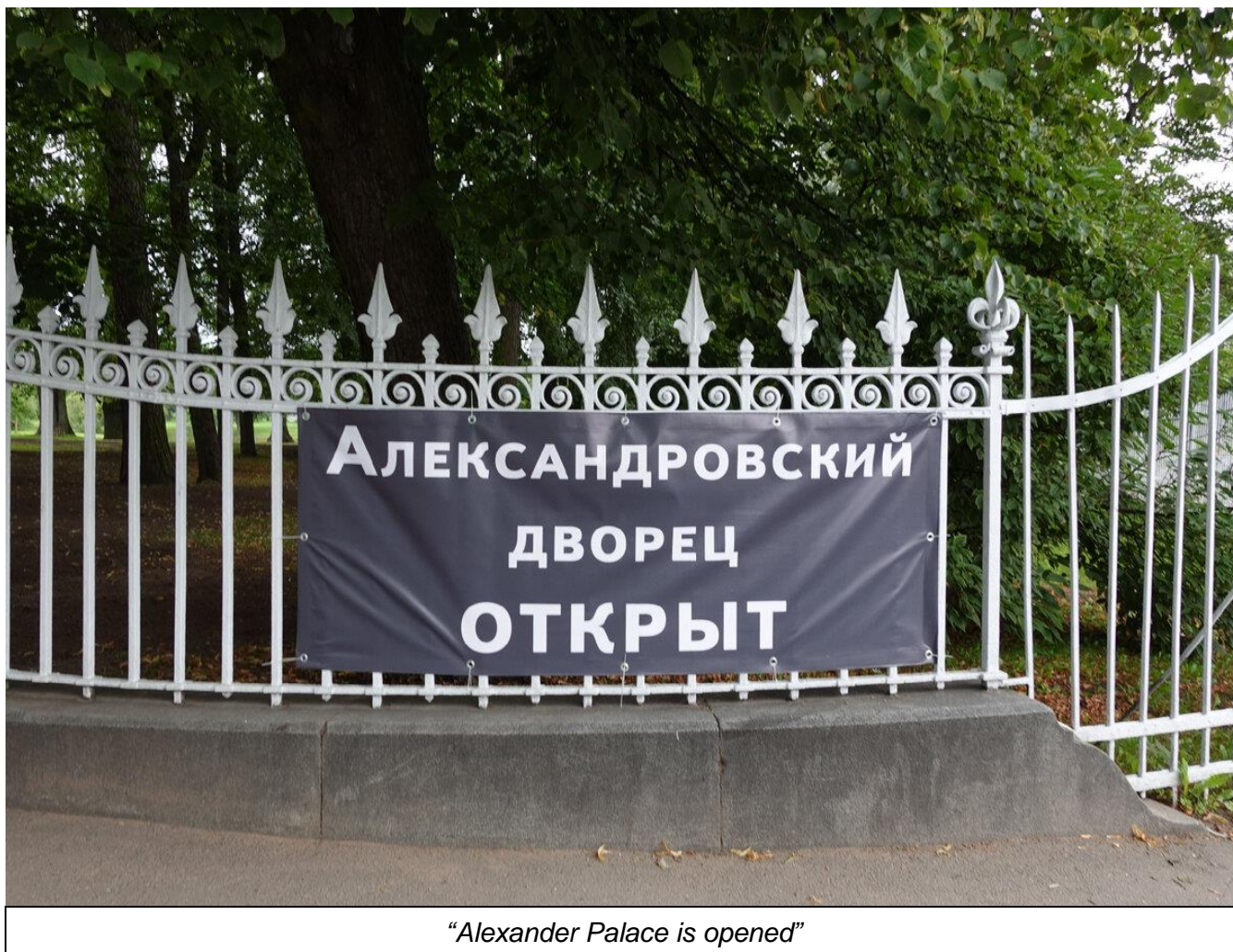


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"Alexander Palace is opened"

Alexander Palace re-opened after restoration

On August 13, 2021, the first rooms of the Alexander Palace, the personal apartments of Emperor Nicholas II and his wife Alexandra Feodorovna, were solemnly opened after restoration in the Tsarskoye Selo Museum-Reserve. Large-scale works began in 2012 and was carried out mainly at the expense of funds allocated by the Ministry of Culture of the Russian Federation, as well as the museum's own funds and charitable contribution.

Director of the Department of Museums and External Relations of the Ministry of Culture of the Russian Federation Alexander Voronko, Vice Governor of St. Petersburg Boris Piotrovsky, Director of the Tsarskoye Selo Museum-Reserve Olga Taratynova attended the opening ceremony.

The Alexander Palace occupies a significant place in Russian history – here Emperor Nicholas II was born in 1868, here he made decisions that were fateful for the country, and it was from here that he and his family started the travel to meet their tragic end.



Now visitors can see the Reception Room, Nicholas II's Study, Moorish Bathroom, Valet Room and State Office of Emperor Nicholas II, the Service room, Bedroom, Lilac (Mauve) Study, Rosewood (Palisander) Room and Maple Drawing Rooms, as well as the Corner Room and the Big and Small Library.

When in 2015 the palace was closed for restoration, it was planned to complete the work by 2018 - to the 100th anniversary of the murder of Emperor Nicholas II and his family. But for many reasons, the restoration was delayed. And now - finally! - to marches and waltzes of a military band, those invited to the opening, climbed the ramp and entered the restored rooms.



- For us, the first stage of Alexander Palace's opening is an epoch-making event. This place is associated with historical moments, the fate of several generations of the Romanovs. In recent years, all our strengths, aspirations and dreams have been associated with the restoration of the palace. This is a project of incredible complexity and now, finally, we can breathe out a little - the first stage has been done," says Olga Taratynova, director of the Tsarskoye Selo Museum-Reserve.

"When we came here to start the work in 2012 - to empty rooms, to a completely

different basement, and how it is now, especially after these interiors were not only restored, but filled with things. This is earth and heaven." - said Maria Ryadova, chief architect of the Tsarskoye Selo Museum.

Videos – 1) <https://smotrim.ru/article/2600385>

2) <https://tvzvezda.ru/news/20218141016-ssTPO.html>

3) <https://mir24.tv/news/16470575/pokoi-romanovyh-v-aleksandrovskom-dvorce-otrestavrirovali-interery-nikolaya-ii>

4) <https://topspb.tv/news/2021/08/13/kak-restavrirovali-lichnye-apartamenty-imperatora-nikolaya-ii-i-aleksandry-fedorovny-v-aleksandrovskom-dvorce/>

5) <https://otr-online.ru/news/v-aleksandrovskom-dvorce-v-carskom-sele-posle-restavracii-otkryli-chast-pomeshcheniy-182710.html>

6) <https://www.ntv.ru/novosti/2591461/>

7) <https://www.5-tv.ru/news/354445/interery-otrestavrirovannogo-fligela-nikolaa-ii-snali-nakameru/>

8) https://www.rtr.spb.ru/vesti/vesti_2014/news_detail_v.asp?id=49441

The restoration stages

The Palace was transferred to the jurisdiction of the Tsarskoye Selo Museum-Reserve in October 2009. In June 2010, during the celebration of the 300th anniversary of Tsarskoye Selo, three halls of the Main Suite were solemnly opened after restoration.

In 2011, specialists from architectural Studio 44 developed a project for the reconstruction, restoration, technical re-equipment and adaptation of the Alexander Palace for museum use. After the final completion of the restoration, the Palace is to become a multifunctional museum complex, which will include: halls for expositions, temporary exhibitions, premises for research and conferences, a library, and a children's centre.

In 2012-2016, construction, installation and restoration work were carried out in the basement of the building (deepening of the basement, strengthening and waterproofing of foundations), most of the

general construction work in the above ground part, as well as work on the arrangement of external and internal engineering networks, equipment and automation of systems and the supporting structures of the building have been reinforced. The contracting organization is "PSB" ZhilStroy ". From the end of 2017 to 2020, the historical decoration of the premises was recreated.



Restoration and reconstruction

Some of the interiors opened in the first place have retained their historical decoration - the State Office, the Reception Room, the Corner Living Room and two halls of the library. These premises have been restored.

The restorers relied on extensive iconography - amateur photographs of members of the Imperial family from the state archives, autochromes of 1917, as well as archival documents. During the restoration, all the original elements of the interior decoration have been preserved, including oak wall panels, wood-clad ceilings and ceramic tiles.

Decorative fabrics were recreated according to the samples of fabrics kept in the Tsarskoye Selo and Pavlovsk Museums-Reserves. In the Bedroom, the walls, furniture, alcove are upholstered in chinets (waxed cotton fabric with a printed pattern); it is also used for window and door draperies. Almost 350 sq. meters of fabric was used for the Bedroom. It took two years to recreate the fabric and draperies of this interior - from the sketch design to the installation. The Lilac (Mauve) Study is finished with silk. Curtains, including those in the Moorish one (batiste with appliqués), have been recreated from historical samples and photographs; the Service room (jacquard with images of hyacinths); the Maple Drawing Room (jacquard with birds). Interior decoration is replete with trimmings (braid, fringe, cords, lace). In total, more than two thousand running meters of these products have been recreated - each according to a project or a historical model.

In addition, furniture has been recreated. In total, more than 60 pieces of furniture - beech, walnut, rosewood, maple - will be presented in the Lilac Study, the Rosewood and Maple Drawing Room, the Bedroom and the Study (the furniture is in the process of being created and has not yet been installed). The mezzanine in the Maple Drawing Room was recreated, the wall panels in the Rosewood Room and the Study.

Fireplaces in the Rosewood room, Maple Drawing room, Lilac Study, Reception Room, Office, Moorish Bathroom and two fireplaces in the State Office have been restored.

The colour, pile height, and density of carpets were recreated on the basis of photographs and analogs - a total of almost 550 square meters. The stitched New Zealand wool rug in the Maple Drawing Room is measuring 182 sq. meter and weighs 400 kg.

The final completion of work on the Alexander Palace is planned no earlier than 2023.

Findings

During the dismantling work in the Moorish Bathroom, the craftsmen opened the basin of the pool under the floor, and found fragments of ceramic tiles of the walls, Metlakh tiles from the Moorish bathroom itself and other interiors of the residential half. They gave an idea of the coloristic solution of interior decoration, reconstructed from black-and-white photographs of the 1930s. Thanks to this find, the Moorish wall cladding was recreated by restorers in all its polychrome variety and with maximum precision.



In 2019, during the clearing in the Front Office, they found the original colour and a fragment of the stencil painting that framed the fireplace portal, which made it possible to restore the historical colour of the walls. The discovery of the surviving samples of English tiles made it possible to recreate the lining of the fireplace inserts and fireplaces.

While recreating the stucco decoration of the Maple Drawing room, the restorers discovered in an opening between the two mezzanines - from the Maple Room to the Front Office - a small fragment of the original decoration. It gave the answer about the shade of pink and the nature of the stucco relief depicting roses.

Exposition

By the beginning of the Great Patriotic War, more than 52.5 thousand items were in the Alexander Palace, of which more than 44.8 thousand items were lost during the War. From what has survived, a significant part of the items is currently in the collection of other museums.

More than six thousand items from the collections of the Tsarskoye Selo State Museum-Reserve are displayed in the interiors of the first stage.

GMZ "Pavlovsk" transferred for temporary storage almost 200 items from the historical collection of the Palace. The Central Museum of Contemporary History of Russia (Moscow) handed over the keys to the Palace. The assistant commandant of the Alexander Palace brought them to Moscow immediately after the revolution.

The History of the Fatherland Foundation, GARF, the Peter the Great Central Naval Museum, the Hermitage, the Russian Museum, the Gatchina State Museum, the Russian National Library, the Livadia Palace Museum, the Pushkin Museum of Fine Arts. A.S. Pushkin, Novosibirsk State Art Museum, Rostov Regional Museum of Fine Arts, Memorial History and Art Museum-Reserve of V.D. Polenov, Research Museum of the Russian Academy of Arts, private gallery Christian Le Serbon (Paris), British Museum helped to create the exposition.

"A tour of the rooms"

After the Imperial Family had left the Alexander Palace (1 August 1917 Old style dating), the premises was open for the public and tours were arranged. A film was made showing part of the interiors (The film is properly from start of 1930s) – Video: <https://youtu.be/MqFGBqR2k>

Now a banner on the fence into the Alexander Park announces - "The Alexander Palace is opened", and on the wall of the Palace a sign is showing the way to the main entrance.

On the opening day, August 14th, ordinary visitors were already standing at the entrance with a ticket purchased on the website of the museum.

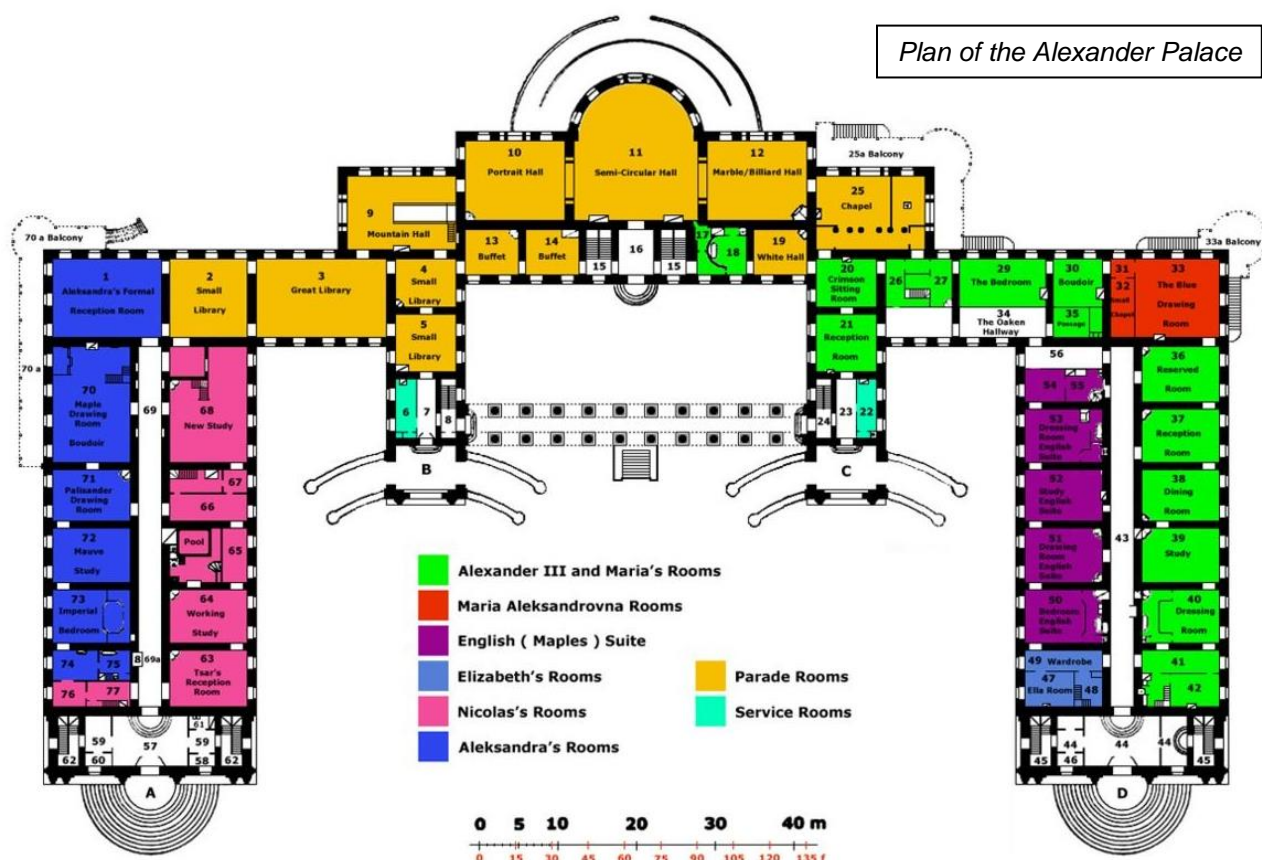
Part of the Palace is still covered by scaffolding and surrounded by a high fence.



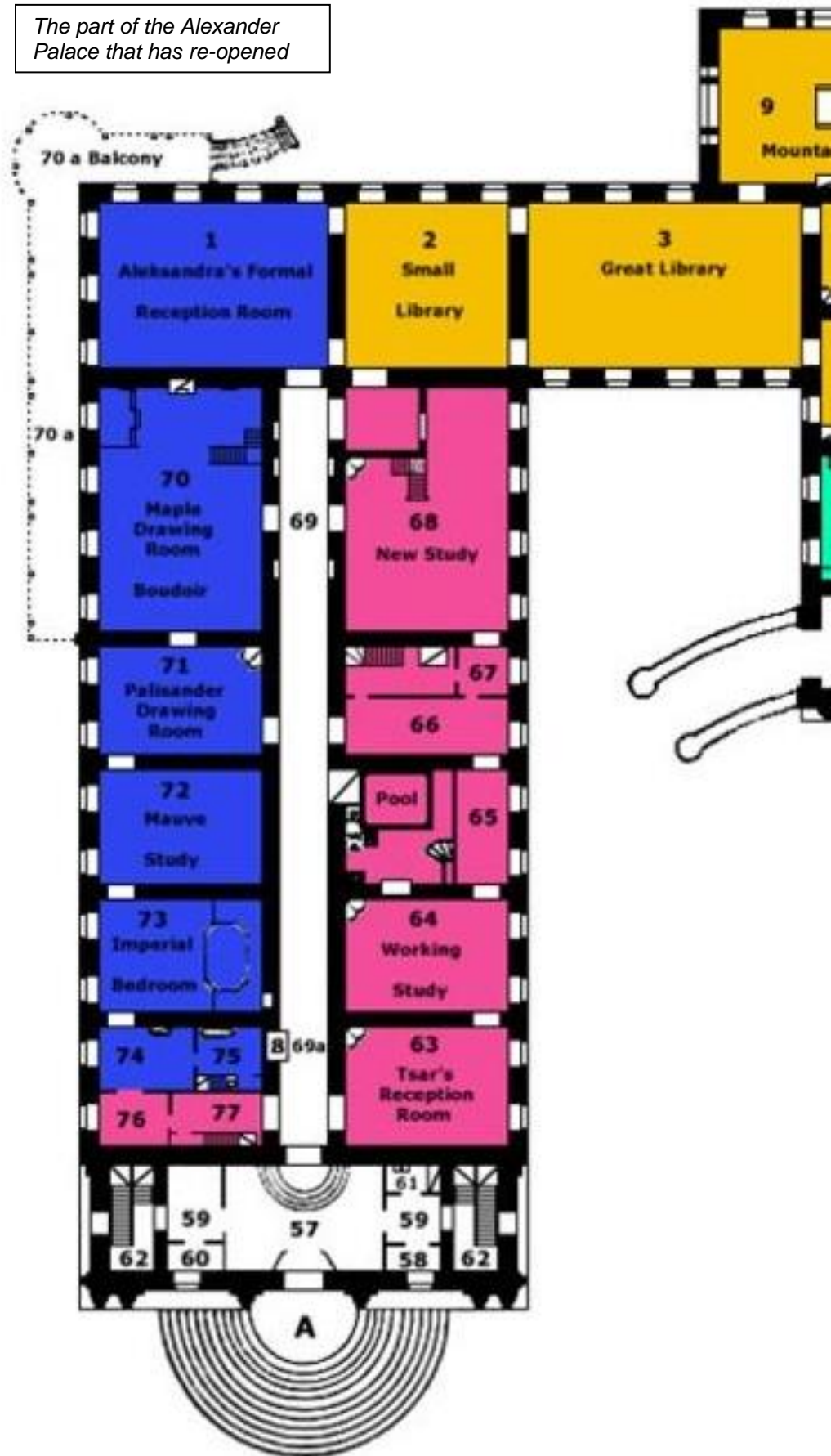
Inside, the first thing that catch the visitors view is a poster size photograph of Emperor Nicholas II and his family, for whom the Alexander Palace became not only an official residence, but also a real home. The cashier desks, cloakroom, toilets, and storage rooms are in the basement. Excursion groups are gathering there and behind the counter to the right of the entrance, radio guides are given to all ticket holders.



The tour starts on first floor, by entering the Big Library, connecting the ceremonial halls (yellow areas on the plan below), with the private rooms of Emperor Nicholas II and Alexandra Feodorovna (blue and pink on the plan). The rooms have been recreated so skilfully that even a person who has no imagination will involuntarily plunge into the atmosphere of the era and be able to imagine how the Emperor of Russia lived, worked, and received visitors.



The part of the Alexander Palace that has re-opened



The Big Library

At the time Emperor Nicholas II moved into the Alexander Palace, there were almost 18.000 books in the libraries, and more than 6,000 personal books of the Emperor and his wife were kept in their living and ceremonial rooms. They were everywhere: in cupboards, on tables, in rotating shelves. In addition, a librarian laid out new books and new issues of magazines, which were immediately replaced by the latest ones as they were published. Along with the traditional for the Imperial libraries editions of artistic, moral, historical and philosophical content, the libraries of the Emperor family received books on medicine, occultism and other special literature, numerous calendars, and an extensive collection of assorted fiction.

The Imperial couple, distinguished by special piety, preferred spiritual and religious reading: among the books that were in their personal apartments, such literature as the lives of saints, patristic works, liturgical and other books of spiritual content prevailed. Numerous editions of the Gospels, prayer books, descriptions of monasteries and churches were kept in offices, living rooms and bedrooms; many in velvet bindings, some in luxurious frames.





The books of the Imperial family do not bear the stamps of the Tsarskoye Selo Palace Library, as the books of all previous Sovereigns. Many do not even have ex-libris, since the books most often did not reach the librarian, but were kept by the Imperial couple in their living rooms. V. V. Shcheglov, librarian of Emperor Nicholas II, often grumbled about this, but the Sovereign replied that he could not part with the books.

Almost every evening the Emperor read aloud, while the Empress and daughters engaged in needlework. Most often these were historical writings, and Russian novels or religious literature.



On the eve of 1917, the Tsarskoye Selo Palace Library was the second largest after the Winter Palace Imperial library. At least 18,335 volumes stood on the shelves of 76 cabinets in the four library rooms of the ceremonial suite and at least 5,838 books were in the living rooms of the Alexander Palace, at least 600 books were kept in the private chambers of the Catherine Palace.

In terms of the linguistic composition, books were distributed approximately as follows: 73% in French, 14% in German, 9% in Russian and 4% in other languages. In terms of content, most books were on history, second in number was occupied by memoirs, then descriptions of travel, books on theology, political and social sciences, a significant part of the fund was fiction.

It was this memorial part of the fund that suffered the most during the grandiose sales in 1928–1933, when the museum carried out "a massive allocation of items to the State Fund, to Antiques, to the International Book, etc." for sale, mainly abroad. The books were confiscated without marks in the inventories; in the acts for cancellation, only the inventory numbers of items were listed without division by nomenclature - it is impossible to isolate the number of books from the total figure. Based on the surviving catalogues of foreign auctions, it can be argued that at least 2,000 Imperial books were "allocated" from the Tsarskoye Selo collection.

What remained after the barbaric action of the Bolsheviks was plundered by the Nazis. The book collections of the Palaces could not be evacuated, and about 39,000 books were exported to Germany. In 1946, many stolen objects were returned to USSR, including 8746 books, but the Catherine Palace stood in ruins, and the Alexander Palace was placed at the disposal of the Academy

of Sciences, so its books were distributed among other institutions. Now the entire book collection is more than 7.000.

The Small Library



Corner Living Room/Reception Room

From the Small Library, the visitors enter the Corner Living Room. It was originally part of the Grand Suite of the Alexander Palace, created by Giacomo Quarenghi at the end of the 18th century. During the rebuilding of the Palace, which began after the accession to the throne of Emperor Nicholas II, it became part of the personal Imperial apartments, but retained its ceremonial function.



In the Corner Living room, the Imperial couple received diplomats and in May 1902, they received French President Loubet, who was on an official visit to Russia. He presented Alexandra Feodorovna a large portrait of Marie-Antoinette with children in the tapestry technique, made from the original by Vigee-Lebrun (1787).

During the Russo-Japanese War and the First World War, the Empress received the leaders of the charitable organizations she patronized in the Corner Room. The family often arranged breakfasts and dinners here, gathered during home concerts, in which the stars of the St. Petersburg opera stage, including Feodor Chaliapin, often took part.



On August 20, 1915, within the walls of the Corner Living Room, a historic meeting of the Cabinet of Ministers took place, at which Nicholas II assumed command of the army and navy, a decision that contemporaries later called fatal.

The interior decoration of the Corner Room was almost completely destroyed during the Great Patriotic War. For its decoration, they selected and restored pieces of furniture transferred from other palaces, which, in style and colour, accurately recreate the atmosphere of the beginning of the 20th century.

From the classic interior of the Corner Room, one goes to the exquisite Art Nouveau interior - the Maple Drawing Room of Alexandra Feodorovna.

The Maple Drawing Room

The famous Maple Room of Alexandra Feodorovna, which in the accounts was called "Her Majesty's Study", got its name due to the carved mezzanine and built-in furniture made of grey maple wood. Originally, on the site of the Empress' Maple Room, the Emperor's State Office and the children's rooms up-stairs, the Concert Hall, was located, built according to the project of Giacomo Quarenghi. Its architectural design with its Art Nouveau style and forms stands out sharply against the background of the rest of the premises.



In 1902, architect R.F. Meltzer used an original lighting solution for the living room, which did not have the usual central chandelier under the ceiling. The architect used a diffuse lighting technique, completely original for that time. A curved cornice ran along the perimeter of the living room, hiding about two hundred electric bulbs, which gave a soft, diffused light, reflected from the white ceiling. Bronze openwork lamps with art glass lampshades resembled bats on holders. The maple wood used in the design of the room had undergone a special treatment that allowed the craftsmen to give it the curved shapes characteristic of the Art Nouveau style. Especially striking were the incredible outlines of the living room balcony, which ran across from one side of the room to the other. The balcony grille curved upward with an arch, and inside it was trimmed with glass panels.



Under the balcony were two cosy nooks, separated by a ceramic tile fireplace. Next to the window was the Empress's chaise longue, just opposite the huge flower boxes - there were fragrant flowers in pots. On the opposite side of the chaise longue - also under the balcony - there was a place for the children, where they could work and play while Alexandra Feodorovna read or did needlework nearby. Above the banquets there were shelves for small vases and various collections.





Roman Meltzer, who was involved in the reconstruction of the palace in 1902–1904, combined Alexandra Feodorovna's Maple Drawing Room and Nicholas II's Office via the mezzanines. These mezzanines connected the dark male and the colourful female halves of the Palace.

The Empress, having climbed the stairs, was engaged in needlework or drawing, and, if desired, she discreetly could go to Nicholas II's office and listen to the meetings of her husband. (However, there are no records of her doing so.)

The Mezzanine was in a "Tiffany style" mantel mirror in a metal frame with multi-coloured glass inserts that made up stylized roses.





A notable place in the Maple Room was occupied by a display cabinet, located above the horseshoe-shaped sofa, in which the Empress kept most of her collection of Easter eggs from Faberge, which her husband presented to her, as well as Italian Venetian glass vases. Of course, now there are no Imperial Faberge Easter eggs on display, as these were either sold to collectors in the West by the Soviets or are in other Russian museums.



In this Room, five o'clock tea was often served, children played and did their homework, and Grigory Rasputin was received as a guest.

On the floor there is a grey-green carpet made up of wide stripes. Such a stitched design made it easy to replace worn-out coating elements. The carpet is made at the Polish factory "RE KON ART". The recreated stitched carpet of New Zealand wool covers an area of 182 m² and weighs 400 kg. When it was made a fragment of a carpet from the early 20th century from the Palace storerooms, was used to recreated original colour scheme "rezeda".

On the windows there are knurled white silk curtains with lace ornaments and pink silk curtains with gold ornaments, once made at Sapozhnikov Brothers Factory in Moscow. Fabulous motifs in fabric ornamentation - lily branches, rose bushes, siren birds are consonant with the decorative solution of the interior.

Curtain and upholstery fabrics were made by the Italian manufactory Rubelli. Models were made from the recreated fabrics and curtains were sewn at the St. Petersburg factory "Le Lux".

As in the time of Alexandra Feodorovna, there are many fresh flowers in the Maple Room.



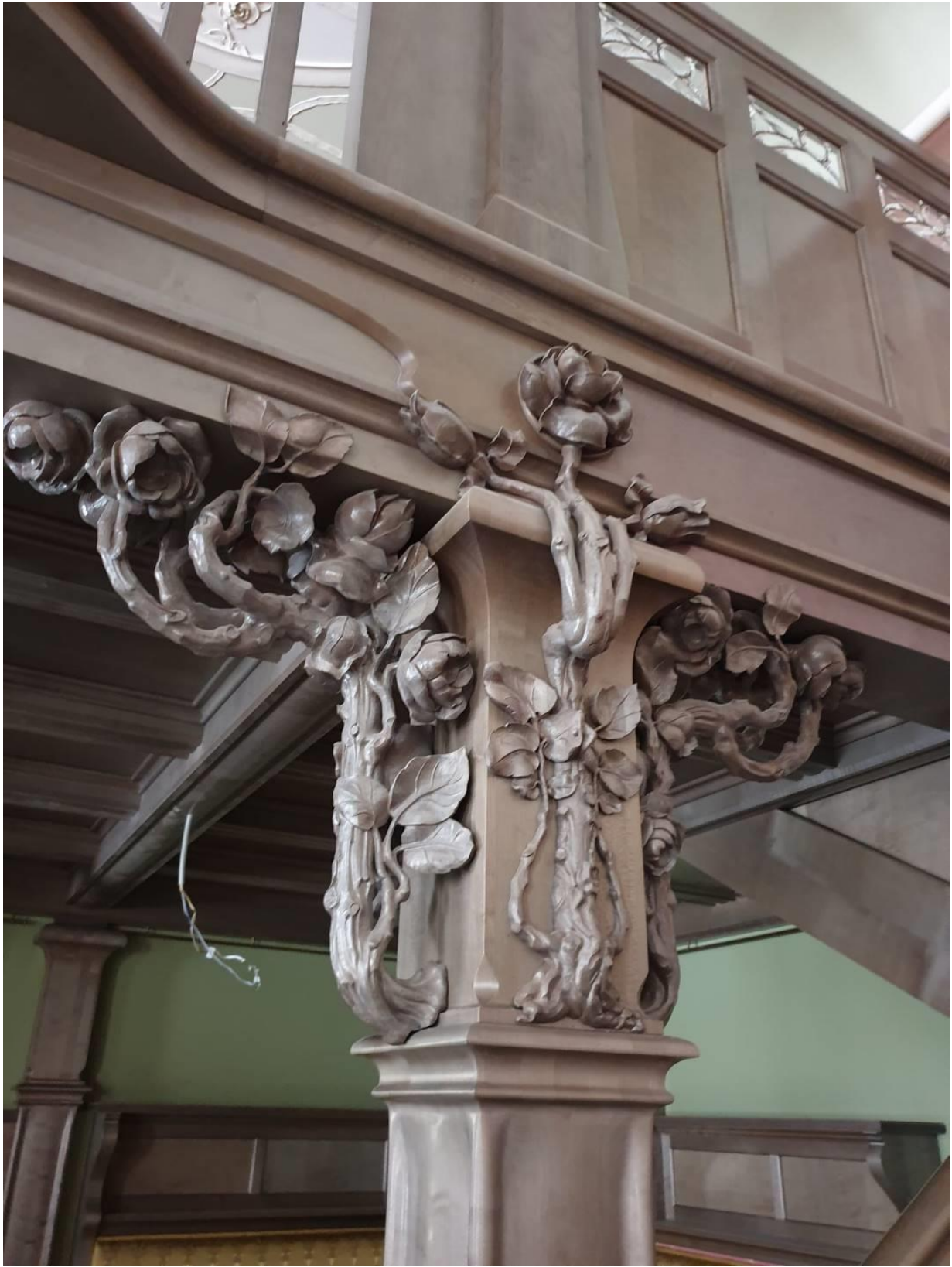
What was the reaction of Emperor Nicholas II to the appearance of new premises? - More than restrained. On December 14, 1902, the Emperor left Petersburg for Tsarskoye Selo together with Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna to inspect the new rooms. Judging by the fact, that in the diary there are no assessments of either the New Office or the Maple Drawing Room, what he saw disappointed him, or at least left him calm. Earlier, the repairs of 1895-1896 evoked short but emotional entries of a positive nature in the Emperor's diary. The only trace of the appearance of new rooms is the mention on December 16, 1902: "we hung pictures in both new rooms." And that's all. There are references in the literature that Nicholas II was more than cool about modernity.

However, the new rooms were his wife's project, as Baroness S.K. Buxhoeveden wrote: "Jugendstil appeared in Darmstadt, which undoubtedly influenced Alexandra Feodorovna's taste at that time. Her Lilac-Pink Boudoir, her large light Green Living Room, linked by an individual passage through the outer gallery to the Imperial Study, was definitely Art Nouveau. However, the personality of the Empress herself is clearly visible in her rooms, in the beautiful collection of ancient crosses, in the paintings on the walls - the wonderful Annunciation by Nesterov, in the Lilac Room refined in colour, in the watercolours of the Hessian and English landscapes, which she knew and loved, in the beautiful knickknacks and porcelain on the tables - they were all chosen by herself or donated by those whom she loved and who knew her taste."

The interior decoration was significantly damaged during the war. In the post-war period, during the adaptation of the Palace to a new purpose - a Pushkin Museum, some of the surviving decoration elements of the Maple Room - parts of the mezzanine, moulding on the walls - were destroyed as objects of no value.

Researchers, architects, designers and restorers have carried out a large and complex work to recreate the stucco decoration of the unique interior, carved mezzanine and built-in grey maple furniture, returning the interior to its original appearance.

The stucco decoration was recreated from surviving photographs and rare analogues - for example, the surviving decoration in the mansion of Heinrich Gilse van der Pals on Angliysky Prospekt in St. Petersburg, where the same decorative technique was used.

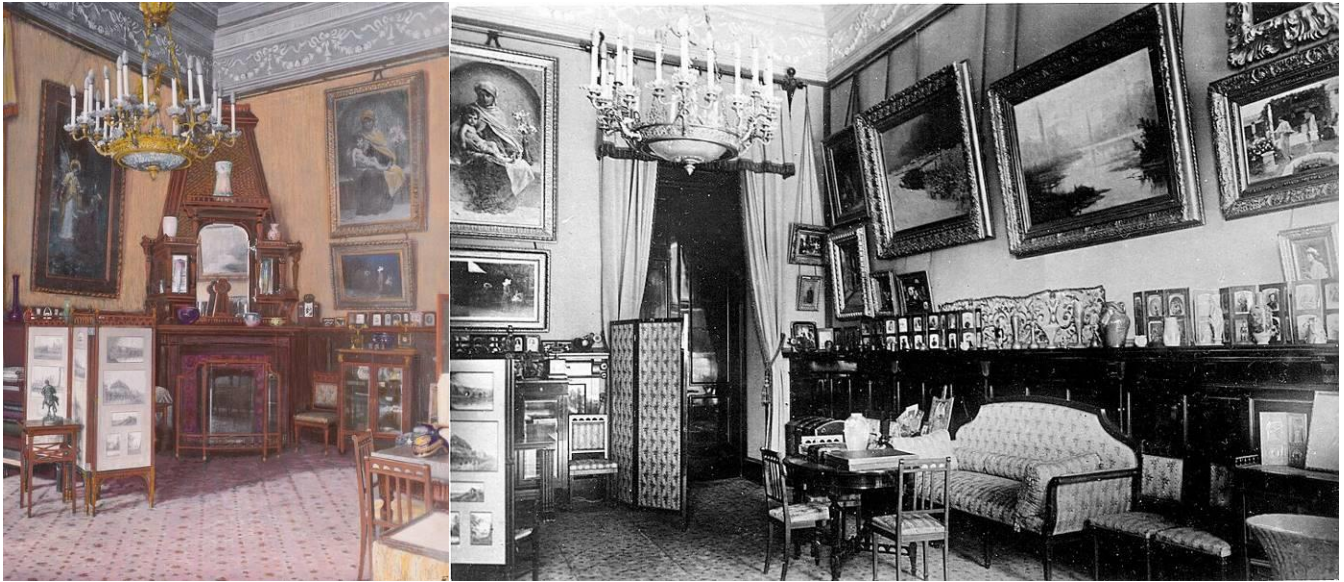


Rosewood (Palisander) Drawing Room

This interior was designed by Roman Melzer in 1896-1897. The architect chose palisander as the main finishing material - expensive wood that was delivered from abroad. Palisander is a valuable wood of tropical trees of the *Dahlbergia* genus. It is moisture-resistant, wear-resistant, easy to handle, beautiful, but expensive, since the trees are very slow in growth.

In the first years of their lives in the palace, Nicholas II and Alexandra Feodorovna often spent time in solitude in this particular interior.

On weekdays, breakfasts and dinners were often served here, to which close relatives or guests were invited. There was no special dining room in the palace, the Emperor did not like to dine in one room, so the table was set in different rooms - according to his mood.



There were two telephones in the Room, with which the Empress could use the local St. Petersburg network and communicate directly with the Headquarters in Mogilev, where Nicholas II spent a long time during the First World War. On March 8, 1917, General Kornilov announced the arrest of the family to Alexandra Feodorovna in this Room.



The creation of the interior decoration was preceded by a selection of samples of French fabrics for wall decoration, furniture upholstery and curtains, which were presented to the Imperial couple for the highest approval. Emperor Nicholas II wrote in his diary on May 24, 1895: "After breakfast, we chose materials and carpets for our rooms in the Alexander Palace."

A month later, on June 24, 1895, the terms of the contract for the complex finishing of the "reception room" and the supply from France of the necessary upholstery fabrics and trimmings were entered in the order book of the furniture and joinery factory "Θ. Meltzer & Co. ".

The renovated interior was named Rosewood Drawing Room: the walls were covered with yellowish French fabric on top, the fireplace and the lower part of the walls were faced with panels of polished rosewood, and the interior was furnished with rosewood furniture. The living room was completed with rosewood doors.

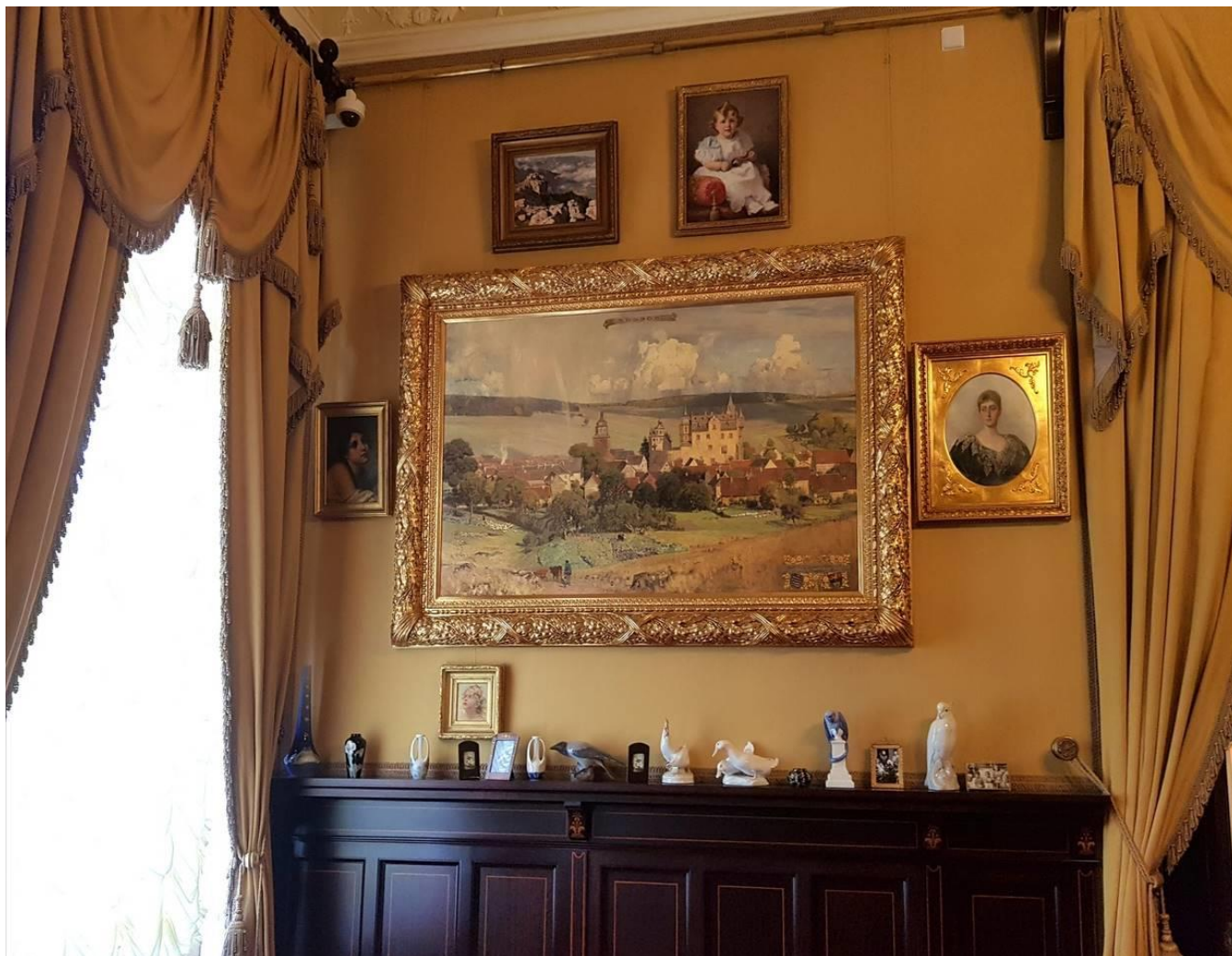
Over time, the interior was decorated with numerous items related to the preferences and interests of members of the Imperial family. On the mantelpiece, Art Nouveau clocks coexisted with Danish porcelain from the Royal Manufactory, and modern works of Russian and foreign artists gradually appeared on the walls. Many items reminded of the Empress's homeland - Darmstadt and the Hessian Landgrave, of her youth and close people: "The large landscape by Bracht depicted a view of the ancestral castle of her family Romrod ... Watercolours with views of Darmstadt ... and its environs were inserted into a wide screen." The shelves of rosewood panels are adorned with objects, including those taken by members of the Imperial family, as well as numerous photographs.

The painting "Annunciation" hung to the left of the fireplace, painted in the Art Nouveau Style so beloved by the Empress; picture on the right - "Madonna and Child" by P. Tuman. Alexandra Feodorovna specially bought these pictures for her new living room. There were portraits of the Empress's parents. The screen, which stood in front of the fireplace, was decorated with watercolour views of the palaces of Hesse, where Alexandra Feodorovna spent her childhood.



All furniture and interior design were developed by F.F. and R.F. Meltzer, who made the living room on a turnkey basis. Rosewood furniture, inlaid with rare sorts of wood, harmonized with the wall panels, creating a complete interior image. Actually, the stylistic idea of the Rosewood Room was not new, since the combination of wood (bottom) and fabric (top) in the wall cladding was a standard technique

of the so-called English style. However, the merit of R.F. Meltzer was the inclusion of motives of the emerging Art Nouveau style in this standard interior solution.



The decoration of the interior was lost during the Great Patriotic War. In 2002, on the eve of the anniversary of St. Petersburg, according to the historical model preserved in the museum for the Rosewood Room, a carpet of the old English Wilton weaving was recreated. This technique was reproduced at the enterprise of Larry Hawkanson (USA), repeating exactly the complex technology, and colour and pattern.

In 2018-2020, the craftsmen recreated the Rosewood finish. The work on the manufacture of wood panels and fireplace cladding was performed at the St. Petersburg enterprise "Stavros". Fabrics and trimmings for walls and curtains were recreated at the Italian factory

"Rubelli" and the Polish company "Re Kon Art" through the mediation of "Workshops for the restoration of ancient monuments" Renaissance "" from historical photographs and samples preserved in the Pavlovsk and Tsarskoye Selo. The fabric for covering the upper part of the fireplace was provided by the Alpina company.



The Lilac Study / Mauve Room

The colour "lilac" – in French "mauve" - was the Empress's favourite colour. There is a legend that Alexandra Feodorovna, having decided to help the architect Roman Meltzer in choosing the colour scheme for the office, handed him a branch of lilac, and he used this shade as the main colour.

The decor of the walls was completed with a painted frieze of stylized iris flowers, on the shelves of the corner sofa, cabinets and a fireplace were objects made of porcelain, stone and glass, including E. Galle's vases, fashionable at that time. The furniture in the office was painted with ivory enamel. The complex decoration of the Lilac Study in 1895 was carried out by the firm of the brothers R.F. and F.F. Meltzer, who not only manufactured furniture in record time (2.5 months from sketches to finished things), but also installed all the electrics and window devices.

Over the two decades of Alexandra Feodorovna's life in Russia, the Lilac Study - her favourite room in the Alexander Palace, was never redesigned. The mauve silk was ordered from the Parisian firm of Charles Bourget. In this office, the Emperor and Empress with their children often drank coffee after breakfast and gathered for evening tea. Alexandra Feodorovna spent a lot of time at work and reading.



According to the memoirs of contemporaries, the Empress usually sat in the chaise lounge, reclining on lace pillows.

Anna Vyubova recalled, that "the Empress spent most of the day in her Study, with lavender furniture and walls of the same colour. Left alone with the Empress, I often sat on the floor on the carpet near her couch, reading or working. This room was full of flowers, bushes of blooming lilacs or roses, and flowers stood in vases. Above the couch hung a huge painting "The Dream of the Most Holy Theotokos", illuminated in the evenings by an electric lamp. The Blessed Virgin is depicted on her asleep, leaning against a marble column; lilies and angels guard her."



The office had two windows overlooking the park. The Empress's desk stood with its end between the window openings. By some miracle, the original desk of Alexandra Feodorovna has survived. After the war, it was found in a terrible state on the territory of the Alexander Park by the keeper of the palace, Anatoly M. Kuchumov.



At one of the windows, in the corner, closer to the door to the Bedchamber, was the favourite family chair, captured in many photographs. It was so conveniently turned to the window that the light fell well on the book in one's hands. A wall sconce lamp was installed above to illuminate the chair in the evening.

In the Lilac Room, the family often gathered in the evenings, and then there were real battles for a chair among the children.





The Empress' Lilac study was divided into several cosy corners, each was functionally and comfortably illuminated by electric lamps. Behind a screen, at the door to the Rosewood Room, there was a couch, complemented by a huge corner sofa located opposite the windows. Along the walls of the office was a long shelf filled with photographs dear to the Empress.

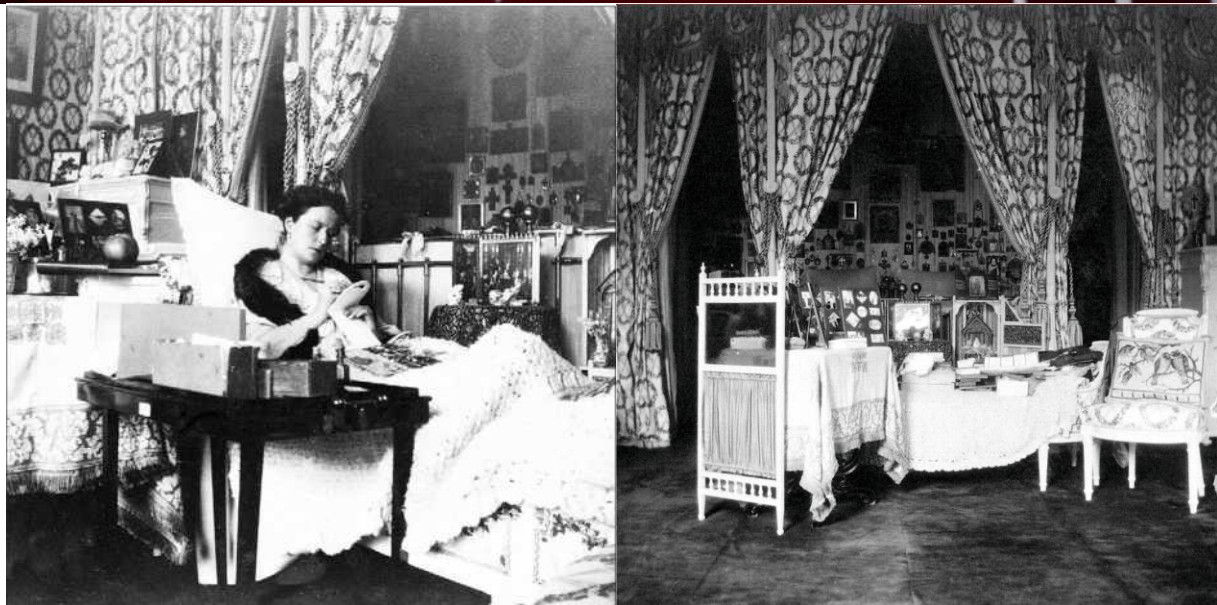
A white piano was inscribed into the cosy interior, on which the Empress often played, at first even with her husband in four hands.

Nicholas II and Alexandra Feodorovna, fully feeling the burden of publicity, greatly appreciated the opportunity to be alone with each other. Nicholas II constantly refers to this topic in his diary entries: "In the evening we played with four hands - so touching" (October 22, 1895); "We dined alone and played with four hands" (December 8, 1895).



The Bedroom

By the spring of 1904, R.F. Meltzer completes the design of The Pink Bedroom of Their Imperial Majesties in the Alexander Palace. To close the walls, he bought 147 yards of pink cretonne. The rich use of the same fabric in the design of walls, furniture, alcoves, window and doorways is immediately striking. This is an English chintz - a printed polished cotton fabric, the surface of which seems to have been waxed. The material is resistant to pollution and is not wetted with water, therefore it was considered ideal for wall decoration.





In 1895 in the Bedroom there was first a double bed of walnut wood, "polished like wax", and only later the metal beds appeared. The two gilded beds were set, pushed together in an alcove and with icons decorating the back wall. There was also a WC in the alcove.

Do note, that before the revolution there were not as many icons as in Soviet photographs. The fact is that an orphanage was located in the rooms of the Emperor's children, and the museum workers moved the icons from there to the bedroom. Another part of the icons came from other Imperial palaces, for example, from the Winter Palace, where the Romanovs' quarters were dismantled. At the front wall, with two windows, there was a dressing table and two traditional display cases for the Empress's jewels.

By the way, about children. On November 3, 1895, the first daughter of Nicholas II and Alexandra Feodorovna, Olga, was born in this room.



In the Bedroom, a home safe was set up in one of the walls. It was so disguised that it remained undetected from August 1, 1917 until 1941 (?). This safe became known only in 1944, when the city of Pushkin was liberated by Soviet troops and the returning guardians found the open door of the safe.

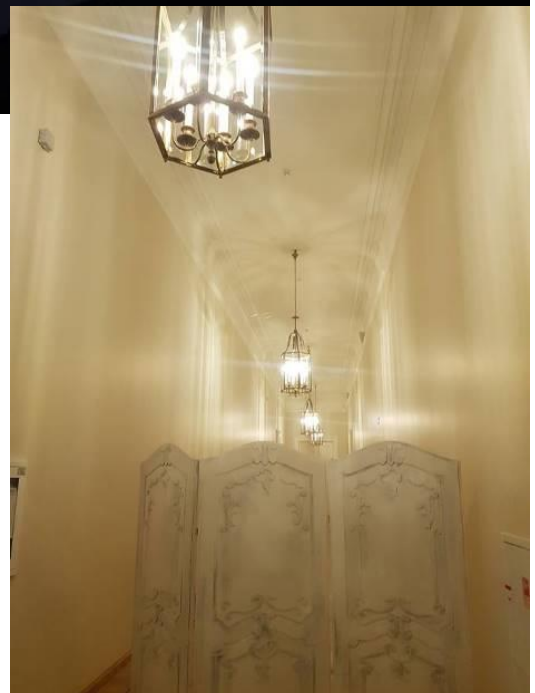
Service room (Svitskaya)

The personal part of Alexandra Feodorovna ends with the Service room – actually, three service rooms and a staircase leading to the children's half on the second floor. Nothing is known about the decoration of these premises, so they are not yet recreated.

Instead, it is designed a kind of reference to the children's half of the palace. Old toys are placed on a carpet, which periodically emit some kind of "toy" sounds. A documentary chronicle about the life of the Imperial family in the Alexander Palace is shown on the wall in the twilight.



Leaving the “Svitskaya”, one steps into the long corridor, running in the middle of the building. It is painted white and has no other decorations than the lamps in the ceiling so far.



Reception Room of Nicholas II

Initially, this room was created by the architect Roman Meltzer as a dining room, but when the Alexander Palace in 1905 became the main Imperial residence, it began to be used as the Reception Room, as it was conveniently located in front of the Emperor's Study.



The aide-de-camp was on duty here, and the officials who had arrived for an audience could wait here, and sometimes after the end of the "working day" there was set a table for dinner. The oak panels were on the walls of the Reception Room, and in the top, there was a long shelf, which over time was filled with many memorabilia. Oak furniture stood along the walls.



By some miracle, the decoration of the Reception Room did not suffer during the Second World War. The panels on the walls and on the ceiling, a fireplace and even a chandelier with shades decorated with a fringe of yellow beads have been preserved. The chandelier was evacuated during the war and returned to its original place in 1949.

Nicholas II's Study

From the Reception, visitors enter the Study (office) of Nicholas II. Sometimes this office is called the "Old", as opposed to the "New" State Office, which appeared on the personal side of the Emperor after the reconstruction of the Concert Hall.

In 1896 Nicholas II invited R. F. Meltzer to work on the interior design. The room, designed in a business style, was intended for work - reading papers, including numerous correspondence, receiving ministers and dignitaries, hearing their reports.

The newly decorated office was in the English style, with walls painted dark red at the top and walnut panels at the bottom. The furniture was also made of walnut and upholstered in green Morocco. A corner fireplace with green tiles and a walnut portal became the focal point of the study. The study housed a large round table and six carved chairs dating back to 16th century Italian designs.



The main place in the office was occupied by an "L"-shaped writing desk. Above it, a sliding lamp was attached to a rotating rod, which could be adjusted in height using a special block. As it was customary at the time, the desk was lined with family portraits and photographs, and various trinkets.

Since Nicholas II smoked a lot, there were many items related to smoking in the office - pipes, ashtrays, cigarette cases, lighters - and on the table was a leather ashtray (obviously "from Faberge"), a gift from his children in 1916.

There were two armchairs at the desk. One - rectangular with blank walls and a back, was covered with green leather and trimmed with copper studs. The other, with a rounded back, was made in the form of an Italian Savonarola chair, decorated with carvings and upholstered in brown leather.

A prominent place in the interior was occupied by a large ottoman (an imitation of the cabinet of Alexander III), upholstered with a Persian carpet. Nicholas II rested on it, when work dragged on until nightfall or when he returned to Tsarskoye Selo late, and preferred not to disturb his loved ones.





The interior was decorated with a small number of vases, mantel clocks, anniversary and souvenir glasses. Among the canvases stood out the painting by K. E. Makovsky "Grandma's Tales", watercolours by A. N. Benois and I. S. Rosen. A large number of miniatures were displayed in the office, including 11 works by the French miniaturist J.-A. Benner and the Russian, portrait painter, curator of the Tsarskoye Selo Arsenal A.P. Rokhshtul, depicting members of the Imperial family and the ruling houses of Europe. The cabinet was filled with photographs of the Imperial family and their relatives.

In special built-in cupboards there was the Emperor's library, consisted of about a thousand books, albums, magazines, manuscripts and brochures. It housed biographical and memoir literature, works on Russian and military history, as well as politics and religion.

It was in this room, that Nicholas II and his brother Grand Duke Michael Alexandrovich met for the last time - Michael writes in his diary, 31 July (Old Style) – "At noon Palace Commandant colonel Kobylinsky came for me and together we went to Alexander Palace. Stopped at kitchen and through basement went to the Palace, to Fourth entrance and to Niki' Reception Room, there were Count Benkendorf, Kerensky, Valya Dolgoruky and two young officers. From there I went to the Study, where I saw Niki in the presence of Kerensky and the guard chief. I found that Niki looked pretty good. I stayed with him for about 10 minutes and went back to Boris (Vladimirovich) and then to Gatchina. Kerensky arranged the meeting for me, and it was caused by the fact that I quite accidentally found out about Niki' departure with the family to Tobolsk which will take place at night."

From 1918 to 1941, the study was part of a thematic exhibition opened in the Alexander Palace. During the Great Patriotic War and the occupation of the city Pushkin, the interior decoration was completely destroyed.

Thanks to the pieces of tiles found in the pool of the Moorish Bathroom, it became possible to accurately restore the finish of the fireplace.

Walnut panels and built-in furniture, the corner fireplace with green tiles and a walnut portal have been recreated here.

The furniture reconstruction project, prepared on the basis of archival documents and photographs, assumes the "return" to the interior of an ottoman, the desk with the lamp, and several chairs.



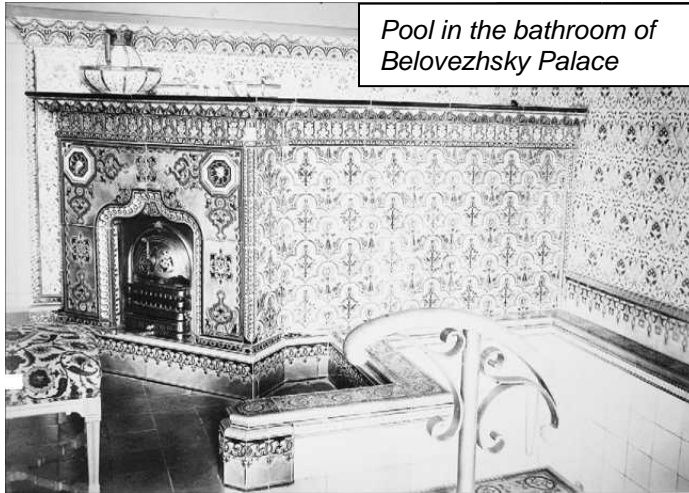
Now, the place of the writing desk and the sofa, is occupied by racks with ceremonial uniforms of members of Emperor Nicholas II and Tsesarevich Alexei Nikolaevich.



The Moorish Bathroom

When in May 1896 Nicholas II and Alexandra Feodorovna went to the coronation celebrations in Moscow, a grandiose construction began in the Alexander Palace - a huge pool was erected in the Emperor's Bathroom, similar to the one that his father Alexander III had in the Belovezhsky Palace. The creator of the Belovezhsky Palace, the architect Count Nikolai Ivanovich de Rochefort was invited to arrange the pool and redesign the interior of the Bathroom.

It is quite obvious that this was a personal project of the Emperor, who saw such "personal" pools in Europe, and in addition, at the end of December 1895, when the Emperor moved into his new apartment on the second floor of the north western part in the Winter Palace, a pool was already there.



*Pool in the bathroom of
Belovezhsky Palace*



"With great pleasure I bath, rinse and swim in my new huge bath," the Emperor wrote in his diary on October 21, 1896.

The "new giant bathtub" held 7000 buckets of water. Heated water was supplied from the basement, where three tanks and a hot water boiler were located.

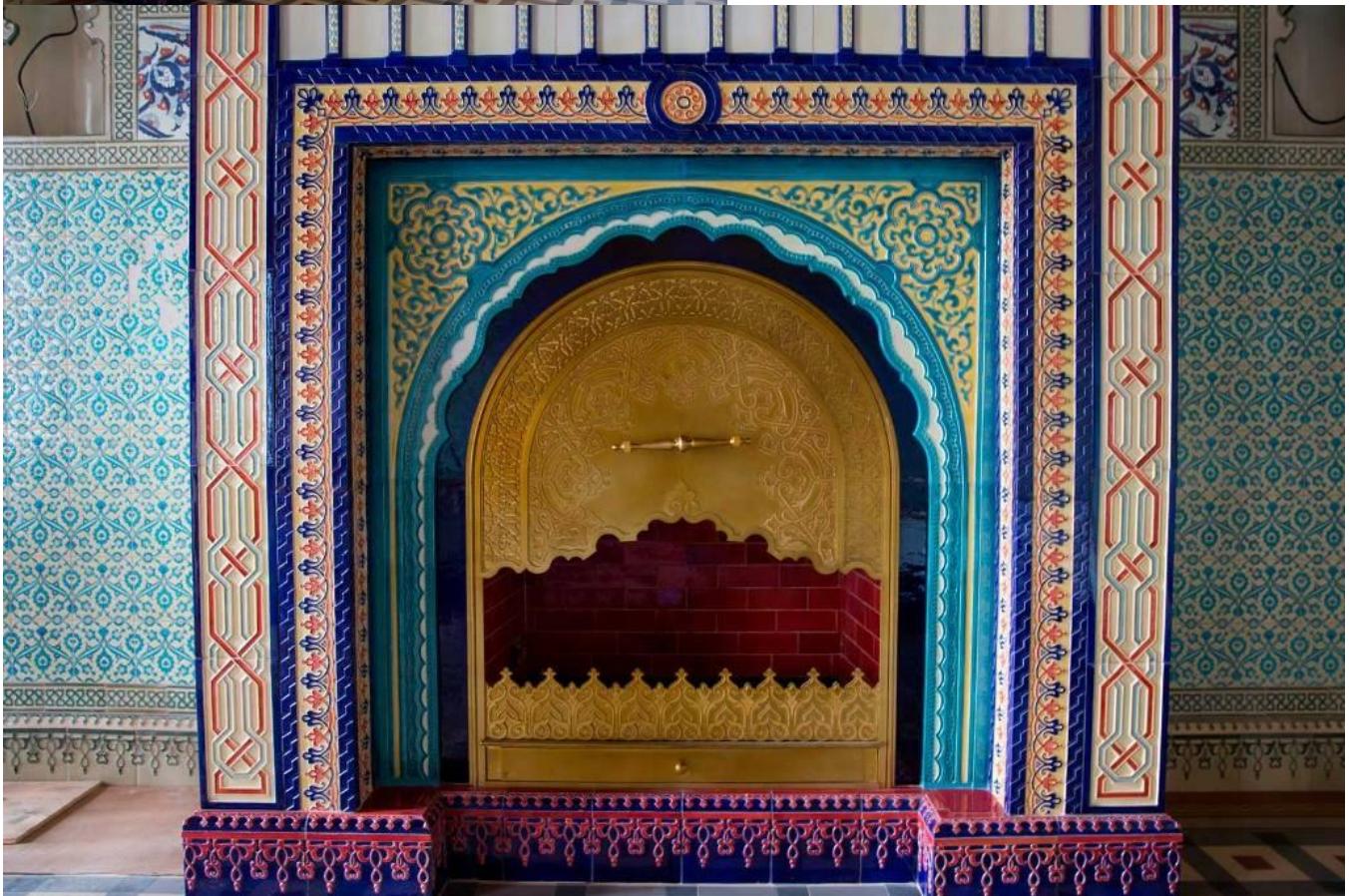
The fireplace and the walls around the pool were decorated with tiles in the oriental style, the floor was laid with Metlakh tiles, and an openwork partition was made of maple. According to the style of decoration, the Bathroom began to be called Moorish, and sometimes simply - Basseinaya.

The pool pleased not only the Emperor, but also his children. The children were allowed to swim in the pool only with the personal permission of Nicholas II. On March 7, 1915, Grand Duchess Anastasia wrote to her father: "Thank you very much for letting us use your pool. We swam in it yesterday. It was great!"



In the back of the room, behind a door was a separate marrow room with a WC. The decoration of the toilet room has been recreated, but not the WC.

Opposite the pool is a "Moorish" fireplace with decorative niches (they contained Faberge lamps, transferred to the Russian Museum in 1956), and a carved partition.





Probably at the same time in the Emperor's dressing room, next to the pool, a horizontal bar appeared, on which Nicholas II regularly practiced. From his youthful years he was attentive to his health and went in for sports a lot. The Emperor's sister, Grand Duchess Olga Alexandrovna, recalled that her brother ate and drank moderately, "his only weakness was that he smoked a lot - the result of constant nervous tension." She wrote that the Emperor tried to maintain his physical shape and for this in the Alexander Palace of Tsarskoye Selo "he had a small gymnasium, adjacent to his study. The only form of relaxation for him was gymnastics. I remember one day, believing that he was sitting in his office, completely absorbed in work, I saw that he was spinning on the horizontal bar. To think, it is necessary that the blood rush to the head."



The Bathroom interior had to be recreated from scratch. Before the restoration began, it was a room with painted walls and a white ceiling; the pool was hidden under a floor.

"In order to inspect the wooden blocks that are under us, it was necessary to remove the parquet floors in order to find out their condition. In the course of these works, the original bowl of the pool was discovered," said Maria Ryadova, chief architect of the Tsarskoye Selo Museum.

The original tiles have been fragmentarily preserved on the walls, on the steps leading to the pool and in the bowl itself. You won't see it on the wall without a guide, but in the pool, yellowed areas are immediately striking.



The Valet Room

Under Nicholas II, there were two service rooms in this room - the Dressing room (Cloakroom) and the Valet's Room separated by partitions. In the first, the clothes of the Emperor were kept in ash-tree wardrobes, but in the second, a personal valet was on duty (Note the bell on the wall). There is no sufficient information about what these rooms looked like, so they were left in a combined form. The installed wardrobes are old, but not the original ones, as these were created for Emperor Nicholas II at the Winter Palace, and have now been moved to the Alexander Palace. Only the clothes and uniforms that Nicholas required for the week were stored in these large cabinets.



Interesting exhibits are found on the floor. First, an authentic carpet from the Alexander Palace. It is believed that this carpet has survived to this day, as it was used as packing material during the evacuation. Secondly, the trunks were made by the suitcase master Wilhelm Dering, and belonged to the mother of Nicholas II - Maria Feodorovna. They were bought by the Tsarskoye Selo Museum-Reserve from a private collection.

State Office of Nicholas II

In 1902, in parallel with the work on the Maple Drawing Room of Empress Alexandra Feodorovna, Roman Melzer's firm carried out the construction, decoration and furnishing of the Emperor's New office or State Office, on the site of the former Concert Hall. It was intended for meetings of the Council of Ministers and all kinds of commissions, and official meetings.



By order of Alexandra Feodorovna, all the work had to be performed according to precise calculations and drawings, which were submitted for consideration by the Technical Committee organized under the Cabinet of His Imperial Majesty.

The Emperor's spacious four-window office had a mezzanine with marble columns by the German company Duckerhoff & Neumann (Nassau, Rhineland-Palatinate, Germany), which was connected to the mezzanine of the Maple Room. The interior was heated by fireplaces ordered from Vienna. Several types of electric lamps have been developed to illuminate the office. They used the best technological achievements of Russian scientist Alexander Ladygin and German inventor Werner von Bolton, as well as the developments of General Electric. Meltzer decorated the interior with shades with variegated glass in the "Tiffany style". These cylindrical coloured glass "tulip lanterns" have not survived, but are clearly visible in photographs, which allows restorers to recreate them exactly.

The office's ceiling was trimmed with mahogany, and the walls were painted with a deep blue-green mastic paint and stencilled with ornamental friezes around the tiled cladding above the fireplace and a niche at the back of the room. The walls of the mezzanine were painted in light yellow tones with the same stencil ornament.



An important decorative element are oriental carpets, purchased or donated. In the State office, there were large Persian carpets on the floor; they lay on top of a seamed crimson carpet.

A billiard table occupied the space along the north wall, which was decorated with a fireplace with blue relief tiles. It was made according to Russian standards, developed and introduced into production by the St. Petersburg manufacturer Adolf Freiberg. There was a large corner sofa next to the billiard table.

Near the opposite wall was a desk with an upper shelf and an attached electric lamp on a block. "The writing desk was occupied by many family photographs, writing instruments and other accessories and small memorabilia.

Near the window on a high mahogany curb stone there was a version of the plaster model of the bust "Alexander II" by P. Canonica, noted the curator of the Palace-Museum Vsevolod Yakovlev in 1928. It is known that the sculptor Canonica translated into bronze a modified version of the sculpture, approved by Nicholas II. A copy of this bust is presented in the collection of the Museum of Pietro

Canonica (Museo Pietro Canonica a Villa Borghese); therefore, it is possible to recreate the lost sculpture on a historical analogue.

In the central part of the office there was a large round table for meetings, armchairs and chairs, a soft sofa and an armchair with an oval tea table between them. The table, armchair and chair have been preserved and are in the Pavlovsk Museum-Reserve.

On May 3, 1903 Nicholas II mentioned in his diary that the first meeting took place in the New office.

Access to the Emperors' offices, even to family members, has always been limited. After the outbreak of the First World War, the observance of the secrecy regime in the working Imperial offices became stricter. Since this New Office of Nicholas II contained military maps with the operational situation on them, "no one dared to enter there: neither the Empress, nor the children, nor the servants. The keys were in the possession of the Emperor."

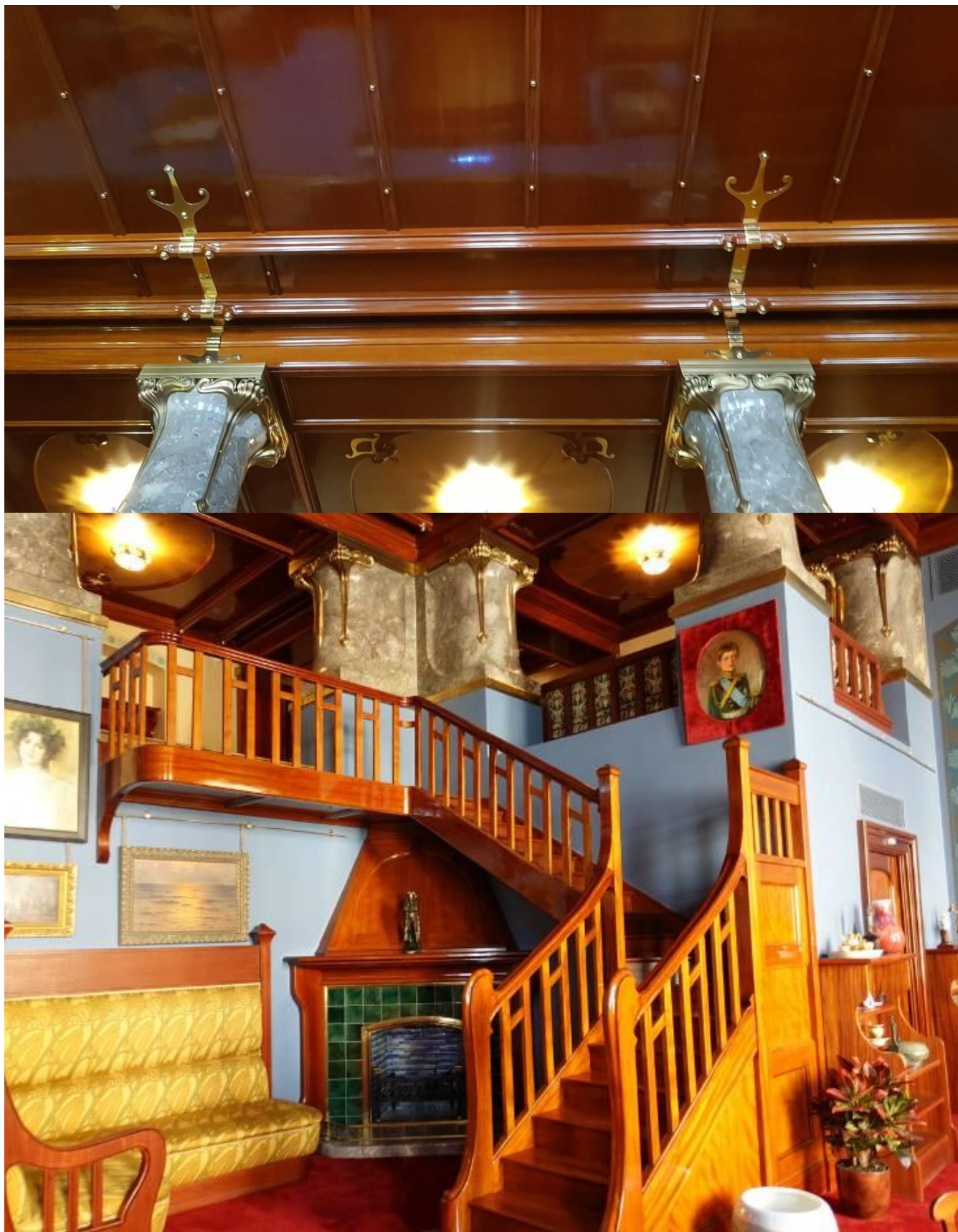
By the way, during the meetings, maps were laid out on the billiard table, at which the Grand Dukes and officers of the retinue gathered in peacetime.

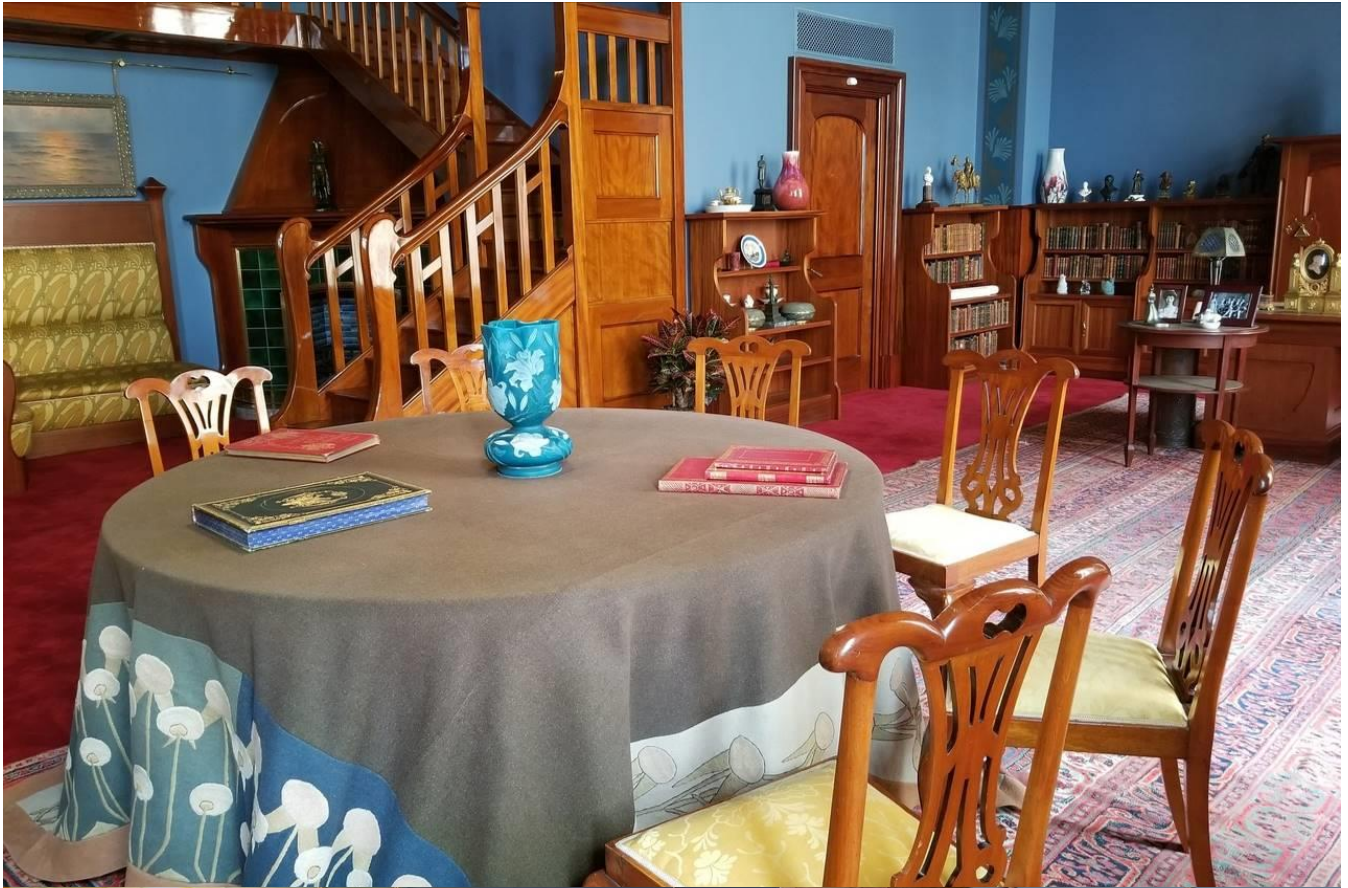


The office is one of the few interiors of the Alexander Palace, where the decoration partially survived during the Great Patriotic War: the ceiling lining with brass overlays, a mahogany door, two fireplaces, and columns on the mezzanine have been preserved.

The interior was partially restored in 1997 for the opening of the exhibition "Memories in the Alexander Palace". A few years later, the interior decoration was reconstructed, which included built-in wardrobes, sofas, chairs, a desk, lighting fixtures, draperies on the windows, made from photographs of the 1930s and inventory drawings of the Tsarskoye Selo Artistic and Historical Commission of 1918. In 2000, these items were the requisites for the filming of Gleb Panfilov's movie "The Romanovs. Crowned family."

The restoration of the interior began in 2015. In 2019, during the clearing, they found the original colour and a fragment of the stencil painting that framed the fireplace portal, which made it possible to recreate the historical colour of the cabinet walls. The discovery of surviving samples of English tiles let to restore the cladding of fireplace inserts and fireplaces.





On the shelf, above the corner sofa, stands a miniature model of the monument to "Guarding" – the original monument stands near the metro station "Gorkovskaya" in St. Petersburg.

The Russian company "Tissura" together with the Swiss company "Fabric Frontlain", by analogy with the historical model preserved in the museum collection, recreated the silk fabric for curtains decorated with hyacinths. Curtains are sewn from this fabric at the St. Petersburg enterprise "Le Lux".

Paintings, porcelain, and interior sculptures have been partially preserved in the Pavlovsk State Museum-Reserve. Among them - the painting by Jean Baptiste Edouard Detaillil "Nicholas II among the hussars in the equestrian system", Oscar Freivirt-Luttsov "At the Alchemist", as well as models of monuments to Alexander III and Ivan Susanin, several busts of Napoleon, and Danish porcelain figurines.



And then the tour is back to the Corner Reception Room....

Ready for a visit?

If you want to visit Alexander Palace, you can buy a ticket online on the official website of the Museum. Tickets are sold by session and go on sale seven days prior to the scheduled visit date. Tickets that were not redeemed online can be purchased at the ticket office of the Palace on the day of your visit. Ticket price is 600 roubles – about 10 USD (including excursion service). The entrance to the Alexander Park is free.

Opening hours: daily from 10 am to 6 pm (ticket offices until 4:45 pm, entrance to the exposition until 5 pm), except Wednesday and the last Thursday of each month.

On the 117th anniversary of the birth of the Passion-Bearer Tsesarevich Alexei

August 12, 2021 marked the 117th anniversary of the birth of the passion-bearer Tsesarevich Alexei Nikolaevich, the heavenly patron saint of patients with haemophilia. Haemophilia is a rare hereditary disease of the blood coagulation system. According to the Ministry of Health of Russia, in 2021 there are about 11 thousand patients in the country.

On the memorable day, at the initiative of regional organizations of the All-Russian Society of Haemophilia, prayers for the health of patients with haemophilia were performed in different cities of Russia. In particular, prayers were offered up in the Novospassky monastery in Moscow, the Church of the Life-Giving Trinity in the Trinity Sloboda - the Moscow courtyard of the Holy Trinity Sergius Lavra, the Church of Tsesarevich Alexei in Aleksin in the Tula Region, the Mother of God Nativity Convent in Tyumen, the Church Michael of Astrakhan, the Church of St. Tikhon, Patriarch of All Russia, Naberezhnye Chelny, the Cathedral of the Blessed Grand Duke Alexander Nevsky in Novosibirsk, the Church of St. Pimen Ugreshsky in Penza, the Church of the Icon of the Mother of God "Burning Bush" in the village of Olym, Kursk region, etc. ...



The tradition of performing such prayers began in 2013. In response to the appeal of Orthodox patients, His Holiness Patriarch Kirill of Moscow and All Russia gave his blessing to hold prayers to Saint Tsesarevich Alexei annually on 12 August for the health of those suffering of haemophilia. For the first time, a prayer service was held at the Moscow courtyard of the Trinity-Sergius Lavra. Since 2014, prayers have been held annually in the ancient tomb of the Romanov boyars in the Church of Roman the Sladkopevets in the Novospassky monastery in Moscow. During the divine services, special petitions are raised for the health of patients suffering from haemophilia and other blood diseases, as well as for their relatives, friends and doctors.



Metropolitan Eugene celebrated an all-night vigil in the Church of Tsesarevich Alexei in the village of Kashino village

On August 11, 2021, on the eve of the birthday of the holy passion-bearer Tsesarevich Alexei, Metropolitan Eugene of Yekaterinburg and Verkhotursky performed an all-night vigil in the church in the name of the passion-bearer Tsesarevich Alexei in Kashino village of the Sysert deanery.

His Eminence was co-served by Archpriest Dimitri Chernyak, Dean of the Sysert Church District,

Priest Igor Konstantinov, Dean of the Aramil District, Hieromonk Anatoly (Bachurin), the rector of the Sysert Deanery and the clergy of Catherine.
At the end of the service, Vladyka Eugene congratulated everyone and gave the arch pastoral blessing.



Recall that the single-altar wooden church in the name of Tsesarevich Alexei was founded in 2003 by Archbishop Vikentiy of Yekaterinburg and Verkhoturye. The construction was carried out quickly, and in 2004 the church was opened for the 100th anniversary of the birth of the Tsarevich. The church is small in size, but it is of great importance for the spiritual life of the village - it is the pride of the village and one of its main attractions.



"The Tsesarevich lived on the verge of inhuman suffering, and inhuman joy, and love"
- Metropolitan Eugene on the martyrdom of Tsesarevich Alexei

During the evening service on the eve of the 117th birthday of Tsesarevich Alexei, Metropolitan Eugene of Yekaterinburg and Verkhoturye recalled the martyrdom that the heir to the Tsar throne carried during

his short life, and about the amazing purity of his soul, which he, like all the Tsar's children, preserved in Time of Troubles.

- "If we open the church calendar, then the overwhelming majority of calendars reflect neither the feast of the Nativity of St. Nicholas the Wonderworker, nor the Nativity of Tsesarevich Alexei. But in the hearts of believers, lovers, they are imprinted and kept.

The birth of Tsesarevich Alexei was a great event, primarily for the family of Emperor Nicholas, but also for the Russian people. The family was God-loving, child-loving. And since the Sovereign's family was crowned with a special Imperial service, then, of course, the whole country, all the people were waiting for an heir. The Lord sent them four wonderful daughters, but according to the law, according to the way of life, they could not be heirs to the Imperial throne, so they waited and prayed for a son. And after a prayer service at the site of the feat of the Monk Seraphim of Sarov, Empress Alexandra Feodorovna carried under her heart a child, that came into this world. The boy was given the name of the saint to whom the especially Imperial family turned when they prayed for the heir, Saint Alexy, Metropolitan of Moscow.

Yes, there was a family, thanksgiving prayer services, thanksgiving chants were performed according to all the rules, telegrams were sent to St. Petersburg, Tsarskoye Selo. People rejoiced - the Lord gave an heir.



We rejoice today because we know a little more than people knew then. We know about the path, the path of the cross, which the heir went through. He inherited not only the kingdom of the earth, but was going to the kingdom of heaven. And the way of entering this kingdom of heaven for him was not easy according to ours, according to human standards, but according to God, it was very gracious. He inherited the disease and carried this disease, as a child can carry. We see the eyes of a suffering child, resignation, acceptance. A person still does not know how it can be, in order to live and not get sick, illness for him becomes a natural state, he bears the burden of illness that we cannot bear. But he bears it with humility, with love. And this disease was felt by the whole family. We know that the youth Alexei was surrounded by parental love, the love of his sisters, the love of his relatives and friends of the Emperor's family. And here is such a combination: on the one hand, suffering, constant pain,

constant danger of death, although maybe he did not realize it in a childish way, but also the constant presence of this incredible love. Somewhere on the brink, he lived, on the verge of inhuman suffering and fear of death, and on the other hand, inhuman joy and love that flowed on him from those around him, and then flowed from him to everyone who came into contact with him.

So many blessed memories of the youth Alexei's attitude to life, of his attitude to people have survived. We all remember his words: "When I become the Emperor, there will be no suffering people in my state. I will devote my life to ensuring that the people, my Russian people, are in every possible way grateful, blessed." And he sincerely wished for this and lived in this joy. Despite his adolescence, he endured a martyr's death while still a boy.

Wonderful words have been preserved by the testimony of a priest of the Emperor's family, who confessed the Tsar's children, that he, a priest, wants every child, every Russian person to know, to be honoured with this amazing purity, which they have acquired, preserved in the middle of a special place called the Tsar's court, Imperial children.

Tsesarevich Alexei kept his soul so virginal, free from evil, sin, and pure. And it turns out that the way of the cross of his short human earthly life was also crowned with a martyr's crown, which raises him in the eyes of his admirers, our eyes, and opens up the opportunity for us to turn to him both when children are sick and when our faith weakens, ask him that we strengthen in faith as he strengthened in his difficult circumstances of life.

One can and should turn to the Tsarevich in prayer for the people who are lost, for our Russia, for our country. As the President of our country said several years ago, Russia is heading straight to God, and if this is not so, then it is generally not clear why it still exists. We understand that we go directly to God, but not without the participation of those people to whom Russia was so dear, how dear was to us the Emperor's family, as was dear to us Tsesarevich Alexei.

Therefore, in prayer to him, we must ask to save us and our country, we believe that the Lord will rule both us and the whole country in this way, that Russia, holy Russia will rise as long as there is still someone to expose it for and save.

I would like, of course, to wish that we were the people for whom the Lord can save the life of our dear country."



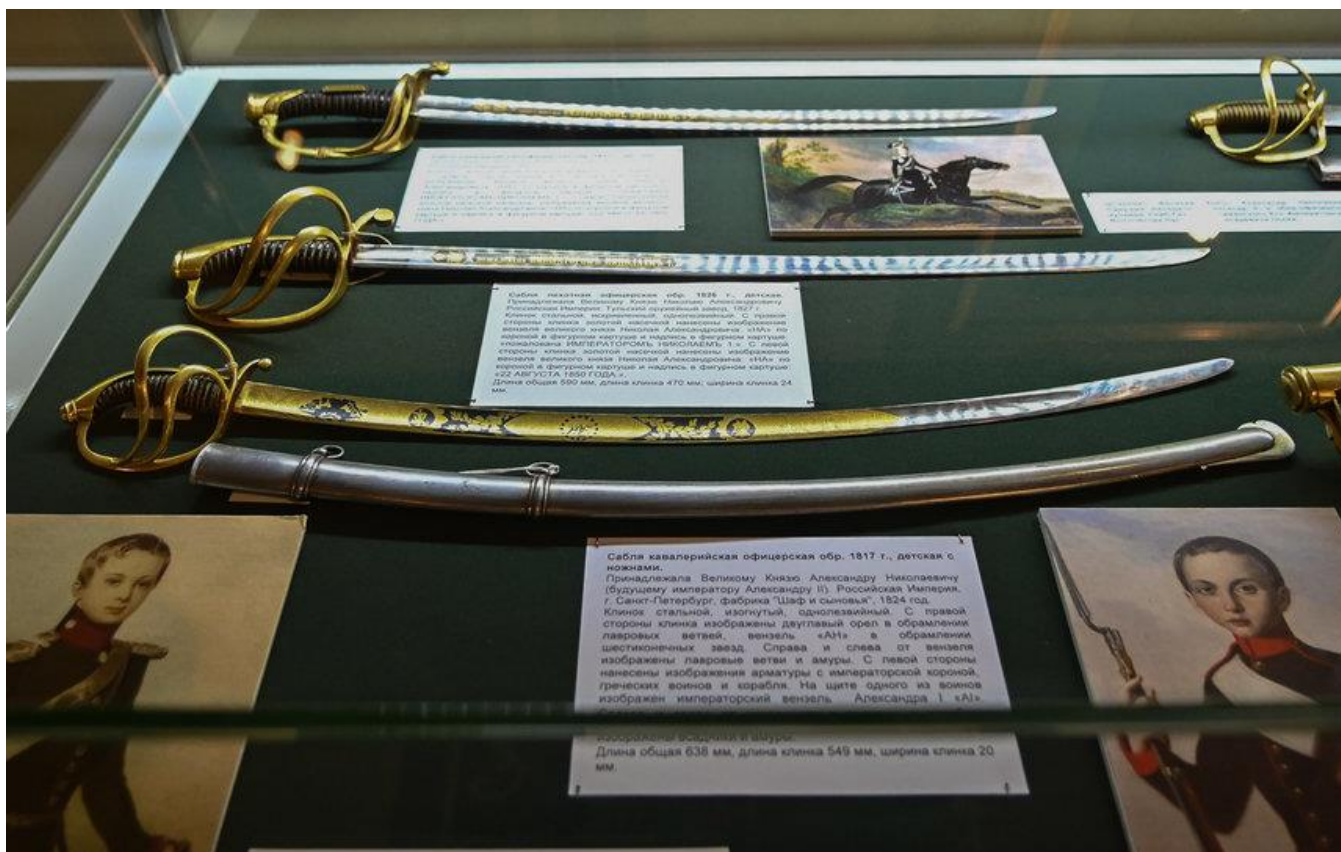
Weapons of the six-year-old Tsesarevich Alexei shown at the Museum of Artillery

Figures of soldiers served as toys for children, with their help they comprehend battle tactics.

Shotguns, sabers, blades, halberds - and everything reduced several times.

A "Children's Armory" appeared in the St. Petersburg Museum of Artillery. An exhibition was opened dedicated to the military equipment of the young heirs of the imperial family. More than a hundred exhibits have been collected at 11 stands. The warlike atmosphere is added by photographs in which the children of the Romanov couple pose with rifles and in uniforms.

In the center of the pavilion there is a showcase with cold weapons; five samples are hidden behind the glass. These are the children's saber of the Grand Duke Nikolai Alexandrovich, and the steel cavalry blade of Alexander II, and the single-edged weapon of Alexander III.



- Here we can see excellent examples of edged weapons. These are infantry sabers, standard, which were in service with the guards' regiments. They were donated by Emperor Nicholas I to the heir - Tsarevich Alexander Nikolaevich, the future Alexander II, - tells Denis Feodorov, a museum researcher and author of the exhibition. - Blade length is 338 mm. The blade is made of steel, the hilt is made of brass. It is covered with leather and braided with metal thread. For completeness, portraits of the young Romanovs are visible above the stand.

Exhibits on the neighbouring stands reveal the arms "biography" of the last heir from the Romanov family - Grand Duke Alexei Nikolaevich. In addition to specimens of the "cold" category, there is a 10-gauge children's hunting rifle. The barrel is 61 cm long, the block and keyboards are decorated with the

image of animals: on the right - a fox that hunts a hare, on the left - pheasants and an owl. It is made by Belgian craftsmen.

- Children's weapons fully reproduce the exact samples of standard or hunting "adult" weapons, but made with anatomical features. Under the arm of a child, roughly speaking. They shot in an unusual way: it was not pressed to the shoulder, but held in weight, and a special notch was made for the fingers. It had no recoil, a very small fraction was used, - explains Denis Feodorov.



Military uniforms were also sewn for future Emperors. The exhibition features two uniforms: an officer of the Life Guard of the Horse Grenadier Regiment and the Life Guard of the Preobrazhensky. In addition, you can see the grenadier of the Pavlovsky Life Guards Regiment here. The headdress was presented to Alexei Nikolaevich by the commanding officer.

- In the Romanov dynasty, there was a tradition: when a child was born, from that moment he was enrolled in the Life Guards of the Preobrazhensky Regiment. He was included in the lists of personnel. At the age of 5-7, he already had the first officer's rank. The child was taught on an equal basis with the adults. He marched, learned the basics of military science, hosted parades”.





And instead of toys, the little Tsarevich had figures of soldiers. In his free time, he practiced combat tactics with them. Five original sculptures can be seen at the Artillery Museum. They were created in 1858-1859.

- These soldiers are representatives of the existing units and regiments. Often, even their faces are the faces of real soldiers who posed. The figures were made of wax or mastic, - explains Fedorov.



The displayed exhibits, most likely, were not used in battles. These weapons are designed for children age from 5 to 14. But usually, the children were not sent to war. However, the Tsars children took part in the battles, and were prepared for them since childhood.

- Weapons give status. If you are a crippled person, but you have a weapon on your belt, everyone understands that you are a man. As for the Grand Dukes and Tsareviches, who, by birth right, by seniority, were supposed to be the future heirs to the throne, here this is, on the one hand, a position, on the other, if a little boy who can take a sabre and command a guard's unit with a regiment of five hundred men with a beard, so it means he can rule the empire, - adds Feodorov.

The exhibition of children's and miniature weapons at the Artillery Museum will run until October.

To the 21st anniversary of the canonization of the Holy Royal Passion-Bearers

We bring to your attention a report by Valentina Fridrikhovna Kerner, a researcher at the Museum of the Holy Royal Family in Ekaterinburg, "The 20th Anniversary of the Canonization of the Holy Royal Passion-Bearers". The report was presented within the framework of the XIX International Festival of Orthodox Culture "Tsar's Days" on July 19, 2020.



On the night of July 16-17, 1918, the Emperor's family and its servants (11 people in total) were villainously killed in the lower floor of the Ipatiev house in Yekaterinburg. As early as July 18, 1918, all newspapers in Russia, as well as Europe and America, had messages about the murder of the last Russian Emperor.

However, both in the newspapers and in the official reports of the Soviet government, the fate of the Empress, the children and those close to them either was not mentioned at all, or false information was presented. For a number of years, the Bolsheviks stubbornly defended the version that the family of Emperor Nicholas II was alive. Disinformation even took place through diplomatic channels. So, on July 24, 1918, the adviser of the German embassy K. Ritsler received information from the People's Commissar for Foreign Affairs G.V. Chicherin that the Empress Alexandra Feodorovna and her daughters were transported to Perm and they were not in danger. Negotiations between the Soviet and German governments on the exchange of the August family were conducted until September 15, 1918.

The Ambassador of Soviet Russia to Germany A. A. Ioffe was not informed about what happened in Yekaterinburg on the advice of V. I. Lenin: "... do not tell A. A. Joffe, so that it would be easier for him to lie" [1].

After the capture of Yekaterinburg by units of the White Army at the end of July 1918, the main reaction to the news of the murder of the Emperor's family was to investigate its circumstances. It was carried out from July 30 by the investigators of the Yekaterinburg District Court A. P. Nametkin and I. A. Sergeev. They carried out the main investigative steps, proved the fact of the murder of the entire family and its entourage, but the bodies of those killed were not found.

On February 6, 1919, Admiral A. V. Kolchak entrusted the investigation to N. A. Sokolov, an investigator for especially important cases of the Omsk District Court, who again interviewed the witnesses to the crime. According to the testimony of the guards at the Ipatiev house, the execution of the Emperor's family was directed by Ya. M. Yurovsky; the bodies were taken on the night of the murder by P. Z. Ermakov in a truck to the area of Ganina Yama and were hidden in one of the mines. In the course of the investigation, searches were carried out near the mine, where every inch of the earth was examined. Hundreds of objects and fragments of things were discovered, their belonging to the Imperial family and their servants was established. N. A. Sokolov came to the conviction that after the brutal murder of the entire Imperial family and their servants, the bodies of those killed were dismembered, burned at the stake and destroyed by sulfuric acid.

In 1920s, in Soviet Russia, the theme of the death of the Emperor's Family was not banned. In 1925, a book by N. A. Sokolov "The Murder of the Emperor's family", translated from French, was published, based on the materials of the investigation. It was preceded by the book by M. K. Dieterichs "The Murder of the Emperor's family and Members of the House of Romanov in the Urals", published in 1922 (the author, on behalf of A. V. Kolchak, from January 1919, carried out general guidance on the investigation of the murder in the Urals of members of the House of Romanov). Before the publication of these books, an article "The Last Days of the Last Tsar" was published in the collection "Workers' Revolution in the Urals" for 1921 by P. Bykov, a former member of the Executive Committee of the Uralobisovet. In 1926 P. Bykov prepared the book "The Last Days of the Romanovs", which was republished in 1930 in Moscow.

However, in 1928, after the meeting of the organizer of the execution of the Emperor's family F.I. Goloshchekina and I. V. Stalinym, a ban was imposed on publications on the topic of the Emperor's family and its death.

Later, some participants of the Imperial family murder (Ya. M. Yurovsky, M. A. Medvedev (Kudrin), G. P. Nikulin, P. Z. Ermakov and others) left memories of their participation, but they were kept in special storage and were not available to researchers up to 1992.

But back to the summer of 1918. Many people in Russia and abroad perceived the death of Nicholas II and his family as a martyr's sacrifice in the name of Russia, and some felt their own guilt for this atrocity. Patriarch of Moscow and All Russia Tikhon: "But we, to our sorrow and to our shame, have lived to a time when a clear violation of God's commandments is no longer recognized as a sin, but is justified as something lawful. So, the other day a terrible thing happened: the former Emperor Nicholas Alexandrovich was shot ... We must, obeying the teachings of the Word of God, condemn this deed, otherwise the blood of the shot will fall on us, and not only on those who committed it ..." [2]

Philosopher I. A. Ilyin: "The dynasty ... chose the path of non-resistance and ... went to their death in order not to cause a civil war, which had to be waged by one people without the Emperor and for the Emperor. When you contemplate this living tragedy of our Dynasty, your heart stops and it becomes difficult to talk about it. Only silently, to yourself, do you recall the words of the Scripture: "like a sheep to the slaughter, and like a lamb blameless, the one who shears it is silent ...". All this is not condemnation or accusation, but only recognition of legal, historical and religious truth" [3]

Nikita Okunev, a Moscow agent of the Samolet shipping company, who left his diaries for 1917-1924, wrote 2 days after the murder of the Emperor's family: "In Pravda about the tragic end of Nicholas II, of

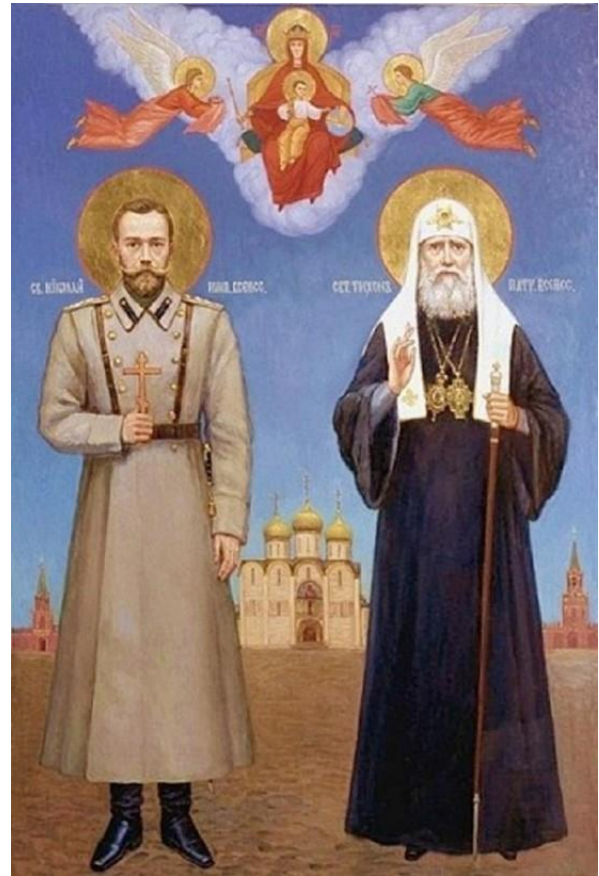
course, the editorial repeated the annoying legend of the "bloodiness" of the executed Emperor. The article ends like this: "On two sides it was associated with the imperialism of the predatory states of Europe. The Russian workers and peasants will have only one desire: to drive a good aspen stake into this, cursed by people, grave." And in my simple-minded opinion, not an aspen will grow on the tomb of the Tsar Martyr, but beautiful flowers. And they will not be planted by human hands, but by the conscience of the people, which will reveal itself, if not in the near future, then after the lapse of time, when this frenzy, passes" [4].

But there were other expressions of feeling these days. Thus, V. N. Kokovtsov, Chairman of the Council of Ministers of the Russian Empire in 1911-1914, noted: "... On the day the news was published, I was twice on the street, rode a tram, and nowhere did I see the slightest glimmer of pity or compassion. The news was read loudly, with grins, mockery and the most ruthless comments ... Some kind of senseless callousness, some boast of bloodthirstiness ..." [5].

After the Yekaterinburg tragedy, Patriarch Tikhon blessed the archpastors and pastors to perform memorial services for the Emperor, which happened in many cities of Russia. Newspapers wrote about this. For example, the Moscow newspaper *Russkaya Zhizn*: "Rest with the saints, Lord, the soul of the murdered pious Emperor Nicholas II..." - solemnly... the deacon proclaims a poetic holy song and loud sobs drown out the last words. Chill runs over the skin. A terrible moment: the people mourn the murder of their anointed one and together with him bury all the old ideals ... The Church is quietly crying.

When singing eternal memory, many cry loudly ..., involuntarily, the face of the Emperor rises before their eyes. Surprisingly attentive eyes stop on everyone's face and as if they are saying something good and affectionate to everyone. ... And one feels a quiet pain, like at the grave of a loved one" [6].

However, the funeral service for Nicholas II caused fierce discontent with the new government. In a number of cities, there were arrests of their participants, especially priests. For example, the retired former rector of the Church of the Resurrection of the Word at the Vagankovskoye cemetery, Neophyte Lyubimov, who served a panikhida on July 21, 1918 for the "murdered newly departed former Emperor Nicholas" in the Church of St. Spiridon on the Goat Marsh in Moscow, was arrested on the same evening and shot in September. [7].



Saints Tsar-Martyr Nicholas II and Patriarch Tikhon (Painted by Filipp Moskvitin)

Among the Russian emigration, the veneration of Emperor Nicholas II as a martyr has been recorded since the early 1920s. In 1920s-1930s, in his honour "and all those who were slain by the godless power in the turmoil," began to build church-monuments in Helsinki, Brisbane, Brussels, Thessaloniki, Rome, Lille, Lyon, at the Russian cemetery of Sainte-Genevieve-des-Bois, in Shanghai and Harbin. Demands for the canonization of the Imperial family were heard more and more often. But the Higher Russian Church Administration Abroad, which moved to the territory of the Kingdom of Serbs, Croats and Slovenes, prevented the church glorification of the Imperial family [8]. Firstly, part of the emigration still believed that the Emperor and / or his family members remained alive, and secondly, the foreign church leadership did not dare to perform canonizations separately from the Church in the Fatherland.

By the end of the 1930s, in Europe, the veneration of Nicholas II on an equal basis with the saints was firmly established, and his death was perceived as a redemptive sacrifice. In 1938, the Second All-Diaspora Council of the ROCOR took place. At the beginning of the meeting, a funeral liturgy was served, and the first prayer was lifted up for the repose of the souls of Tsar-Martyr Nicholas II, members of his family (by name) and "all who laid down their belly on the battlefield and were killed in turmoil for Faith, Tsar and Fatherland." The newspaper *Tsarsky Vestnik* (Belgrade) wrote: "The Russian people expect a holy and great deed from the Cathedral. Do I need to explain that this case is a solemn glorification of the Emperor Nicholas Alexandrovich. Honest archpastors and fathers! Sons, we pray to fulfill this greatest work of your earthly life. After all, if you do not glorify the King-Redeemer, then all the tortured will rise from their unknown graves and glorify Him!" [9]. The Council only established that the days of the memory of Emperor Nicholas should be publicly celebrated - on his birthday (May 6/18), on the day of the murder (July 4/17) and on the day of the namesake (December 6/19), when solemn liturgies were served in ROCOR churches and memorial services.

By the 1940s, the ROCOR developed a perception of itself as "the Church intact, the bearer of the ideas of Holy Russia" [10]. July 17 became known in the Russian diaspora as the Day of Russian Sorrow. Over the next decades, the question of the canonization of the Emperor's family was raised by the Russian emigration more than once. On July 17, 1968, the first solemn funeral service for Nicholas II and the Emperor's family, as well as all those killed and tortured by the godless power, took place in the memorial church to Nicholas II and his family in Brussels, on the day of the 50th anniversary of the execution of the Emperor's family. It was performed in front of the Miraculous Icon of the Kursk-Root Mother of God. In the church were representatives of the House of Romanov and the Russian colonies of Germany, Austria, Belgium, Canada, USA, France, Holland, Italy, Luxembourg, Switzerland, Ireland, England [11].

And in the Russian diaspora there were people who opposed the canonization of Nicholas II. But the point of view of Bishop Nektariy (Kontsevich), close to most emigrants and their descendants, won, who believed that the spiritual rebirth of Russia depends on the canonization of Nicholas II as the head of all new martyrs, that God, at his intercession, would be able to work a miracle, "removing the grave sin from the conscience of the Russian People regicide, the breath of His lips can blow away the yoke and all the impurity of theomachist power from the face of the Russian Land". [12]

In 1971, the ROCOR Council of Bishops instructed the Synod of Bishops to begin collecting materials about the new martyrs and confessors of Russia, headed by the "Tsar Martyr and the Emperor's family." Ten years later, in 1981, the Council of Bishops of the ROCOR canonized Nicholas II, the entire Imperial Family and their Servants, as well as all Russian new martyrs and confessors who suffered under Soviet rule. For canonization ROCOR Archimandrite Cyprian (Pyzhov) painted the icon of the Cathedral of the Holy New Martyrs of Russia from the atheists slain, on which the family of Emperor Nicholas II - for the first time in the history of icon-making - was placed in the center [13].

Let's return to Russia, to Yekaterinburg, to the Ipatiev house. Its fate has been constantly changing since the summer of 1918. It housed the headquarters of the White, then the Red Army, the headquarters of the labor army, later - a student hostel, housing for co-workers. Later the building was given to the Ural branch of the Museum of the Revolution, and then to the Anti-Religious Museum. Until 1928, the main exhibit of these museums was the restored wall of the "execution room" (the original was dismantled and taken away by the troops of the White Army), where delegations of foreign communists and Ural pioneers were taken. In 1946, the exposition of the Anti-Religious Museum was partially transferred to the local history and local history museum, and the Regional Party Archives moved into the building, then the training centre of the Regional Department of Culture. In 1974, the Ipatiev house was given the status of a historical-revolutionary monument of all-Russian significance on the request of the Sverdlovsk branch of the All-Union Society for the Protection of Historical and Cultural Monuments.

Interest in the history of the death of the Emperor's family and the personality of the last Russian Emperor in Russia persisted throughout the Soviet period. As Metropolitan Juvenaly of Krutitsky and Kolomna noted, "... the veneration of the Imperial Family... continued - despite the dominant

ideology... The clergy and laity offered prayers to God for the repose of the murdered sufferers, members of the Imperial Family. In the houses in the red corner, one could see photographs of the Imperial Family" [14].



Ipatiev House in Yekaterinburg

But in the 1970s this interest increased, especially in Sverdlovsk. There is evidence of some Sverdlovsk residents who revered the Emperor's family. For example, Z. S. Grebenshchikova, a parishioner of the John the Baptist Church, recalled: "In the early 70s, we went together to the place of the death of the Imperial Family, prayed there ... We went after 12 o'clock at night, when it was already completely dark and safe. We approached the porch, where there was an entrance to the basement and where they killed our Emperor and the Children, lit candles, prayed, sang 'Rest with the Saints' and 'Eternal Memory', enumerating the entire Imperial Family by name. ...It was scary. We listened to every rustle in order to escape in time." [15]

However, the more frequent KGB reports that there was a "morbid interest" in the Ipatiev house, leading to "anti-Soviet demonstrations" (this is how the secret sorties of the August family's admirers were qualified) forced the authorities to pay special attention to Sverdlovsk. In addition, 1978 was approaching - the 110th anniversary of the birth of Nicholas II and the 60th anniversary of the execution of the Emperor's family. These anniversaries were supposed to attract the attention of people who remembered the tragedy of 1918, and most importantly - foreign media. In addition, in 2 years, the Olympics were planned to be held in Moscow, and, therefore, an influx of foreigners to Russia was expected.

In the summer of 1975, the Chairman of the KGB of the USSR, Yu. V. Andropov, turned to the Politburo with a proposal to demolish the Ipatiev mansion in Sverdlovsk [16]. It was unanimously adopted at a meeting of the Politburo of the CPSU Central Committee. At the time the house was destroyed, Boris N. Yeltsin was the first secretary of the Sverdlovsk regional committee of the CPSU.

The demolition of the Ipatiev house began on September 22, 1977 and lasted for 2 days. But the vacant lot on the site of the Ipatiev house - it was called "Tsar's Place" - also attracted the attention of people and, despite the police, they came there to bow and lay flowers.

With the beginning of perestroika, interest in the circumstances of the death of the Emperor's family increased even more. Here is a chronicle of the events that happened at the Tsar's place [17]:

July 16, 1989 - the first open prayer of Orthodox believers (more than 100 people), which could not be completed: the police arrived, 11 people were detained.

July 17, 1990 - thousands of people have already come, and the authorities did not dare to disperse them. Priests Vladimir Karelin, Igor Korostelev and Alexander Nikulin served the first open memorial service at the site of the execution of the Emperor's family; the chanters were led by the psalm-reader Pyotr Podkorytov [18].

August 18, 1990 - a wooden worship cross was erected on Voznesenskaya Gorka, which they tried to destroy three times. On October 5, 1990, a metal cross was installed.

October 10, 1990 - the decision of the Sverdlovsk City Executive Committee No. 388-a: "In connection with numerous requests from residents of the city and public organizations to establish a memorial symbol at the site of the execution of the Imperial family ... the executive committee of the city Council of People's Deputies decided: churches for perpetual use, a land plot with an area of 0.30 hectares at the expense of the land reserves of the city and allow to install on the site of the former house of the engineer Ipatiev on the street. K. Liebknecht is a memorable symbol" [19].



In 1991, the historical name was returned to Yekaterinburg. The oldest church in the city in honour of the Ascension of Christ was opened for services. For the first time, the Yekaterinburg diocese conducted a procession of the cross from the Ascension Church to the Tsar's place, where a panikhida was served. At night, a prayer service was served at the cross at the hour of the murder of the Imperial family.

On the night of July 17, 1993, the first Divine Liturgy took place at the site of the martyrdom of the Imperial family. It became annual.

The topic of canonization of Emperor Nicholas II and members of the Imperial Family by the Russian Orthodox Church was widely discussed in the 1990s, in church as well as secular press. It had supporters and opponents. On April 11, 1989, the Russian Orthodox Church established the Synodal Commission to prepare the canonization of "the new martyrs and confessors of the 20th century of

Russia known by name and hitherto unknown to the world, but known to God" [20]. The commission worked out "Historical and canonical criteria on the question of the canonization of the new martyrs of the Russian Church in connection with the church divisions of the XX century", approved by the hierarchy. And in 1992, the Council of Bishops instructed the Commission on Canonization "When studying the exploits of the new martyrs of Russia, start researching materials related to the martyrdom of the Emperor's family" [21]. The commission devoted 19 meetings to the consideration of this topic (until 1997), in between which an in-depth study of the life of the Imperial family took place. The Commission strove to glorify the Royal Martyrs free of any political or other opportunism, emphasized that the canonization of the Monarch is not associated with monarchical ideology and does not mean the canonization of the monarchical form of government. The Commission had to overcome the ideological stereotypes about the last Russian Emperor and his family that had been forming in Russian society for decades.

Its opponents tried to find obstacles to canonization in the facts connected with the state and church policy of Nicholas II. However, it is known that his rule, despite the growth of socio-political contradictions, Russia's participation in the wars, was marked by a high economic and cultural development of Russia. During the First World War "as a politician and statesman, the Emperor ... viewed his tenure as Supreme Commander-in-Chief as a fulfilment of a moral and state duty to God and the people" [22], and by 1917 Russia was on the verge of victory in this war.

Under the pressure of abruptly and in a short time changing political circumstances, under the influence of "treason, cowardice and deceit" of ministers and generals, Nicholas II decided to abdicate the throne "only in the hope that those who wished to remove him would still be able to continue the war with honour and not will ruin the cause of the salvation of Russia. He feared that his refusal to sign the abdication would lead to civil war. The Emperor did not want even a drop of Russian blood to be shed because of him in the name of inner peace in Russia ... which gives his act a truly moral character" [23].

As for church policy, "it was during the reign of Emperor Nicholas II ... that the church hierarchy got the opportunity ... to prepare for the convocation of the Local Council. The Emperor paid great attention to the needs of the Orthodox Church, donated for the construction of new churches, including those outside Russia ... Deep religiosity distinguished the Imperial couple among the representatives of the then aristocracy. The upbringing of the children of the Imperial Family was imbued with a religious spirit. All its members lived in accordance with the traditions of Orthodox piety" [24].

One of the main arguments of the opponents of the canonization of the Royal Family was the assertion that the death of Emperor Nicholas II and members of his Family could not be recognized as a martyr's death for Christ. This confession was made clear in October 1996, when the Commission for Canonization presented to the Patriarch and the Holy Synod a report on the glorification of the royal martyrs. The report emphasized the goal of canonization - to promote the unification of the Orthodox people in faith and piety [25]. The commission, on the basis of a thorough examination of the circumstances of the death of the Imperial Family, found grounds for glorifying all its members in the face of passion-bearers [26]: "To glorify as martyrs in the host of new martyrs and confessors of the Russian Emperor's family: Emperor Nicholas II, Empress Alexandra, Tsarevich Alexei, Grand Duchesses Olga, Tatiana, Maria and Anastasia. In the last Orthodox Russian Monarch and members of his Family, we see people who sincerely sought to embody the commandments of the Gospel in their lives. In the sufferings endured by the Imperial family in captivity with meekness, patience and humility, in their martyrdom in Yekaterinburg on the night of July 4 (17), 1918, the conquering evil light of Christ's faith was revealed, just as it shone in life and death millions of Orthodox Christians who endured persecution for Christ in the 20th century ..." [27].

After this event, the Synodal Commission for the Canonization of Saints began to receive appeals from the ruling bishops of the Russian Orthodox Church, individual clergy and laity, groups of believers from different dioceses, a number of church-public organizations, as well as Russian emigrants, clergy and laity of fraternal Orthodox Churches, in which they expressed approval of the conclusions of the Commission. The widespread popular veneration of the Imperial family that began at this time also served as one of the main reasons for its glorification in the face of saints.

August 13 - 16, 2000 At the Jubilee Council of Bishops of the Russian Orthodox Church, 1,097 people were glorified by name, constituting the Council of New Martyrs and Confessors of Russia, both revealed and undetected. The Imperial family was canonized as part of this Council. Patriarch Alexy II uttered wonderful words: "Russia's best people were sacrificed for Russia: first the Emperor with the Family, and then - all the faithful to God, the Tsar and the Fatherland. They are glorified by our Church in the host of Russian Martyrs and Confessors. But the Saints are related to each other. Emperor Nicholas II divided the Golgotha of his people. That is why his glorification by our Church cannot be separated from the glorification of the new martyrs and confessors of Russia" [28].

On August 20, 2000, the rite of canonization of the Imperial Family as martyrs took place in the Cathedral of Christ the Savior in Moscow. For this day, the icon painters of the St. Tikhon Theological Institute painted the icon of the "Cathedral of New Martyrs and Confessors of Russia of the 20th century", the Holy Imperial Family was placed in the center.



At the same time, in Yekaterinburg, the idea of building a memorial symbol - the Church on the Blood - on the site of the Ipatiev House was gaining momentum. Church "on blood" - in Russian Orthodoxy is a church, erected on the site of the martyrdom of a saint or a member of the ruling dynasty. There are such churches in Uglich (at the place of death in 1591 of Tsarevich Dmitry, son of Ivan the Terrible), in St. Petersburg (at the site of the murder of Emperor Alexander II in 1881), at Lubyanka in Moscow, at the site of executions by the NKVD in the first half of the 20th century

...

The idea of building a church in Yekaterinburg in memory of the victims of Bolshevism, including primarily the Emperor's family and its servants, arose in the White movement back in 1919. It was voiced by the chief priest of the Siberian army, Archpriest Alexei Rusetsky (1871-1945), having received support of the Archbishop of Yekaterinburg and Irbit Gregory (Yatskovsky) [29]. But for 80 Soviet years, this issue was not raised.

As mentioned above, at the end of the XX century, increasing interest in the Emperor's family and the place where the Ipatiev house stood, led to the decision of Sverdlovsk City Executive Committee (October 10, 1990) to withdraw the land plot on the site of the former Ipatiev house to the Yekaterinburg Diocese and to establish a memorial symbol here. This symbol was supposed to be the Church-Monument on the Blood. A very succinct chronicle of subsequent events is the following: on September 23, 1992, Archbishop Melchizedek (Lebedev) of Sverdlovsk and Kurgan at the site of the murder of the Imperial Family made a solemn laying of a stone with a particle of the holy relics of righteous Simeon of Verkhoturye - for the future church.

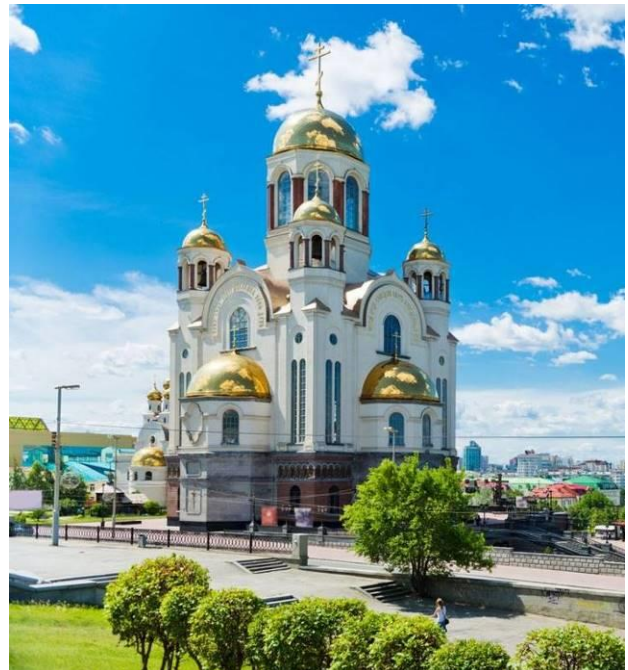
On December 28, 1993, the Holy Synod of the Russian Orthodox Church, headed by Patriarch Alexy II, testified that "our people, passing through the trials imposed by God for the sins of apostasy, regicide and civil strife, and repenting of these sins, need a visible sign of repentance", and blessed the

construction in Yekaterinburg of the Church-Monument on Blood in honour of All Saints Who Shone in the Russian Land: "Let the Church-Monument, like an unquenchable candle, rise on the Voznesenskaya Gorka in Yekaterinburg and become an eternal memory to all innocent victims" [30]. In April 1997, Voznesenskaya Gorka was given the status of the Bishop's Compound. In November 1997, a Resolution of the Government of the Sverdlovsk Region "On the construction of the Church-Monument on Blood in the Name of All Saints Who Shone in the Russian Land" was issued. On September 22, 2000, a month after the canonization of the Emperor's family, Yekaterinburg was visited for the first time by the Patriarch of Moscow and All Russia Alexy II. On September 23, 2000, he laid the foundation stone for a capsule with a Memorable Letter on the consecration of the construction site in the eastern part of the foundation of the future church. In his message he said: "... the construction of the Church-monument on the Blood in the name of All Saints who shone forth in the land of Russia is not only a purely churchly, but also a nationwide affair. This is the restoration of our historical memory. This is a kind of measure of the determination of the state and the people of Russia to restore everything destroyed during the hard times. This is a visible symbol of the fact that Russia is truly being transformed and reborn" [31].

On July 15, 2003, the solemn consecration and opening of the Church on the Blood took place. About 10 thousand people gathered for this celebration. The Romanov dynasty was represented by the "Grand Duchess" Maria Vladimirovna Romanova and the widow of Nicholas II's nephew O.N. Kulikovskaya, who donated to the church the image of the Mother of God "Three-handed" brought from Canada. This icon was kept in the Ipatiev House during the days of the imprisonment and murder of the Holy Imperial Family. The church complex consists of the Upper and Lower churches. In the Lower Church, next to the altar, there is the main shrine - a chapel in honour of the Holy Royal Passion-bearers, erected next to the place of their murder. It was decorated with bricks and the remains of the foundation of the Ipatiev house.

On July 17, 2003, the opening ceremony of the sculptural composition depicting the Holy Royal Passion-Bearers (authors K.V. Grunberg and A.G. Mazayev) took place. The composition represents the tragic moment of the Emperor's family's descent into the lower level of the Ipatiev House on the night of July 17, 1918.

The complex of the Church-Monument on the Blood includes the building of the Cultural and Educational Centre "Tsarsky", opened on April 18, 2010 by Patriarch Kirill of Moscow and All Russia. The centre includes a church in the name of St. Nicholas the Wonderworker, the Museum of the Holy Imperial Family with unique exhibits related to the life of the Royal Passion-bearers, the Sovereign library.



A memorable symbol of the events of July 1918 is the Ganina Yama tract - the last refuge of the members of the Holy Imperial Family. It is located in about 20 km from Yekaterinburg. At the beginning of the XX century, it was a small quarry, around which there were old mines and pits, in which ore was previously mined. The remains of the holy Imperial Family members were thrown into one of the mines. In Soviet times, admirers of the Imperial family secretly reached Ganina Yama and held prayers in front of the mine. In 1991, the first Worship Cross was erected on this site. In 1992, the first prayer service was performed at the end of the first Religious Procession from the site of the murder of the Imperial Family to Ganina Yama. On the night of July 17, 1995, the Divine Liturgy was performed for the first time at the cross over Ganina Yama, from that time on every year.

In 2000, Patriarch Alexy II, during a visit to Yekaterinburg, blessed the establishment of a monastery at the site. His Holiness said: "The entire space of Ganina Yama is a living Antimension, permeated with

particles of burnt holy relics" [32]. The monastery was established by the decision of the Holy Synod on December 28, 2000. And by September 2003, the monastery of the Holy Royal Passion-Bearers, on the territory of which the Open Mine No. 7 is located, where evidence of a crime was discovered in 1919, already had 7 wooden churches – the number of members of the Imperial Family.

These two Uralic symbols - the Church-Monument on Blood and the Monastery of the Holy Royal Passion-Bearers - are the main places of worship for believers, especially during the Tsar's Days, an annual festival of Orthodox culture in Yekaterinburg and the Sverdlovsk region, held in July. "Tsar's Days" - days of memory of the Royal Passion-bearers - were born on July 17, 1992, when the first bishop's procession arrived at Ganina Yama. Since 2002, such religious processions have become annual and many thousands participate. As part of the "Tsar's Days", in addition to the processions of the Cross, divine services, scientific conferences, exhibitions, concerts and other solemn events are held. But it was the religious processions that began to be considered the central event of the "Tsar's Days", which attracted tens of thousands of pilgrims from other cities.



In July 2018, the Cross Procession was especially solemn and massive. It was the 100th anniversary of the murder of the Holy Royal Passion-Bearers and Patriarch Kirill of Moscow and All Russia headed the Cross Procession. The Patriarch said: "It was with a joyful feeling that I walked this sorrowful path ... on the day when we remember and celebrate the tragic event, we celebrate, because through this event the Imperial Family was numbered among the saints. And we believe that today, the family of the Royal Passion-Bearers, is with us in this prayer and in this procession" [33].

Since the mid-1990s. and especially in the 2010s, they began to erect monuments to Nicholas II and members of his Family in Russia. In total, 47 monuments have been recorded to date (I think that this is far from a complete list). Monuments are represented by busts, full-length figures, multi-figure compositions. There are monuments to Nicholas II and abroad in Belarus, the Donetsk Republic, Kazakhstan, Serbia, Bosnia and Herzegovina.

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[12] *From the report of the Bishop of Seattle Nektarios (Kontsevich) "The mystical significance of the Russian Martyrs"*, read in 1981. URL: <https://shabdua.livejournal.com/5070777.html>

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The Tsesarevich Alexei and Grand Duchess Maria burial-case continues

A new "Appeal of the Orthodox community about the "Yekaterinburg remains"

On August 1st, *Russian People's Line* website published an appeal from representatives of the "Orthodox community" to the Hierarchy of the Russian Orthodox Church regarding the "Yekaterinburg remains." It expresses the position of rejection of the remains as Imperial relics and contains the argumentation of its position.

The editor of RNL noted that to assert *"today the scientific approach gives an unequivocal answer about the impossibility of recognizing "Yekaterinburg's remains as Imperial" is too categorical. This means - groundless disregard for the position of many scientists from different fields of knowledge, who think differently."*

In addition, it is quite something for this small group of people - only 10 persons have signed the appeal – to call themselves the "Orthodox community", like they represent all Orthodox communities all over the world, which for sure they do not.

Their arguments are based on the events after the murder in Ipatiev House, where, as they claim all remains of the Imperial Family were burned and there are no remains left. In other words, there were no remains' transfer from Ganina Yama to Porosenkov Log – *"....it is reasonably indicated that the entire Imperial Family and four of their loyal servants were villainously killed by the Bolsheviks on the night of July 17, 1918 in the basement room of the Ipatiev House in Yekaterinburg with the use of revolvers and bayonets. Their honest remains were taken to the forest in the area of the Four Brothers tract (Ganina Yama). Initially, they were dumped into small mines, and the next day, July 18, 1918, the bodies were recovered from the mines, hacked to pieces by the villains and burned using charcoal, firewood and large quantities of gasoline. The executioners had finished covering up the traces of the crime by the morning of July 19, 1918."*

"The so-called "Yekaterinburg remains" of nine unknown persons discovered later in the summer of 1991 in the Porosenkov Log, and in 2007, the small remains of two more young people near the burial ground did not contain any unconditional signs that these remains belonged to the Imperial Family and their loyal servants. Long-term observations and investigations carried out from 1991 to 2015 by the investigator of the General Prosecutor's Office of the RSFSR, then the General Prosecutor's Office of the Russian Federation and then the Investigative Committee of the Russian Federation, Vladimir Solovyov, with the participation and involvement of various experts, did not provide any scientifically irrefutable evidence that the remains of the Emperor's family belonged to them."

Here one can just mention, that the DNA-research results concluded the remains were from two children, and are relatives to the remains found earlier (Emperor Nicholas II), and they are relatives of living Romanovs and several other European royals. They cannot be anyone else!



Their only real scientific argument is the state of teeth and skulls – “... one of the reasons ...for the conclusion, was the presence in the skull No. 7, attributed to Empress Alexandra Feodorovna, of gold crowns, false teeth using platinum pins. And only on this basis it was concluded that these remains belong to the Imperial Family! Although most of the wealthy townspeople in Russia at the beginning of the twentieth century had the opportunity to put themselves similar crowns and pins.”

“...Independent experts conducted historical and dental studies, which showed the complete impossibility of belonging of these skulls to members of the Imperial Family, because the skulls from the “Yekaterinburg remains” had teeth with numerous caries lesions, both healed and not healed, and the teeth of skulls No. 4 and No. 7 of these remains, attributed by modern investigators of the RF IC to the Emperor and Empress, had defeat by periodontal disease and periodontitis, that is, scurvy.

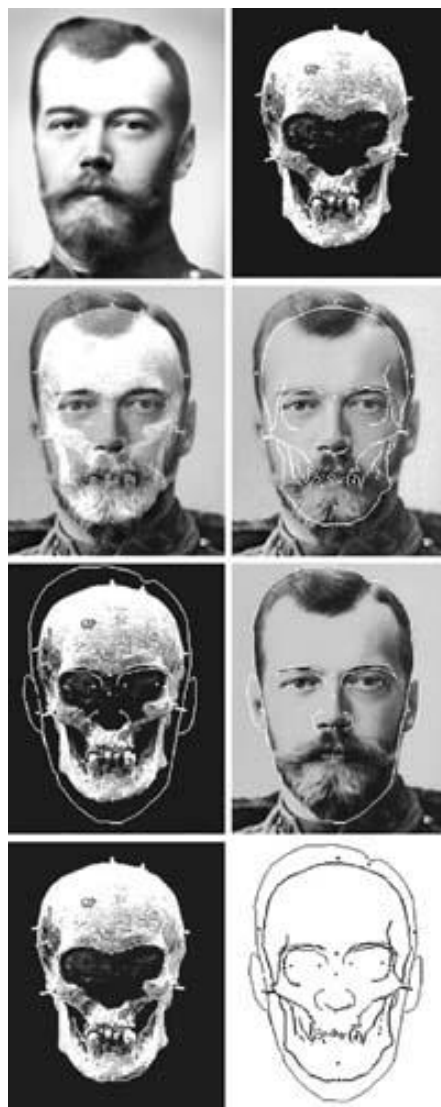
Although it is known that throughout their lives, both the Emperor and Empress and their children underwent regular dental examinations and treatment, as evidenced by the records of the commandant's office of the Alexander Palace, the preserved correspondence of members of the Imperial Family and their diary entries. The last time the Emperor received dental treatment was in March 1918 in Tobolsk and, as can be seen from the surviving correspondence and diary entries, did not complain either in 1917 or in 1918.”

One of their “odd” arguments is this one – “The established Orthodox tradition confirms the scientific evidence. For 33 years (since 1989) Orthodox people have been making religious processions to Ganina Yama, and not to Porosenkov Log. It was on Ganina Yama that an Orthodox monastery began to operate since the end of 2000. At the same time, the resting place of unknown persons, the so-called “Yekaterinburg remains”, in the Peter and Paul Cathedral of St. Petersburg in the Catherine's side-altar, like the “bridge of sleepers” in Porosenkov Log, is not a place of pilgrimage for Orthodox people.”

Just because some people walk a long way it can hardly be called evidence? The only issue I see here, it that it is a pity they don't continue to Porosenkov Log, to fulfil the entire route of the murdered Imperial Family, and is thereby not recognising the sign shown by God, with the unveiling of the Imperial remains.

Another “strange” argument is this one – “The forcible recognition (contrary to the position of the Orthodox people) of the “Yekaterinburg remains” by the Tsarist Government Commission of Boris Nemtsov in 1998 did not lead to any positive results, only aroused the wrath of God in the form of a terrible hurricane in Moscow and St. Petersburg in June 1998 and the large economic crisis in August 1998 and the resignation of the government together with Deputy Prime Minister B. Nemtsov, who later never took any public office, but was killed on the Bolshoi Moskvoretsky Bridge in 2015. The forcible recognition in our time of the “Yekaterinburg remains” as Imperial, an attempt to impose their “veneration” as holy relics, can be perceived by Orthodox people as sacrilege and cause a split in the Church and serious disruption in the life of the Russian State, as it was already in 1998, when in a severe economic and political crisis broke out in Russia.

Here they are threatening the Orthodox Church with “the wrath of God” and a split in the church, if the church recognises the remains as Imperial. Even when the church embraces all sorts of people, the clergy may not shed any tears if this lot decided to split and leave.



A memorial sign in honour of the arrival of Tsarevich Nicholas in Khabarovsk will be erected on the site of the future arch

The project of the triumphal arch in honour of the visit of the future Emperor Nicholas II, then still Tsarevich, to Khabarovsk is already more than five years old. The arch stood in the area of the current Komsomolskaya Square on Shevchenko street. It was originally a temporary wooden structure erected in honour of the arrival of the heir to the throne.

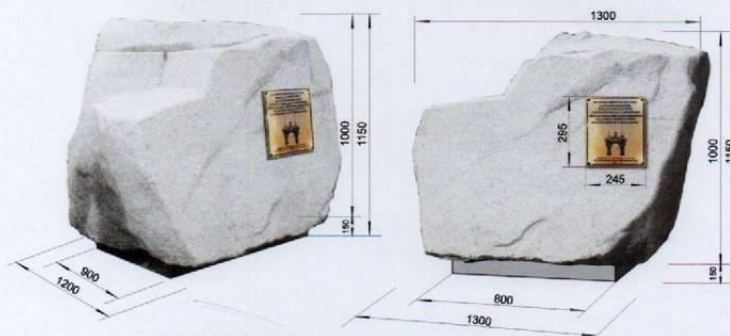
The new arch will be made of modern anti-vandal materials. Its approximate cost is at least five million roubles. The public initiative, after many years of delays and ordeals, found support and finally got off the ground. The installation of the future construction of the memorial sign in place is a big step forward.

- We have a sketch of the stone, a decision on this issue and a clear understanding of where to go next. We will install the stone approximately on September 21st. The date was not chosen by chance, it is on this day that Orthodox Christians celebrate the Nativity of the Most Holy Theotokos. Near the stone we will make an information plate with a QR code, which will encrypt information about the arch and the events in honour of which it was created, - said the Khabarovsk public activist Andrey Nikonov, the initiator of the project to restore the Arc de Triomphe.

The stone will stand on the right on the stairs to the Amur at the intersection of Muravyov-Amursky and Shevchenko streets.



Эскиз памятного знака
в честь исторической памяти установки в 1891 году
триумфальной арки в честь приезда в г. Хабаровск
Цесаревича Николая Романова
(будущего Императора Всероссийского Николая II),
на земельном участке, расположенном справа от лестницы
КГБУК «ХПК им. Н.Н. Муравьева-Амурского»
на пересечении ул. Муравьева-Амурского и ул. Шевченко.



Материал - Корфосский гранит
габаритный размер - 1000 x 1300 x 1200 мм ;
- установлен на гранитный плит - 150 x 800 x 900 мм ;
- Информационная табличка выполнена из латуни - 3 x 295 x 245 мм ;
- текст нанесен при помощи гравировки с
последующей тонировкой черной эмалью.
Крепление производится при помощи
4-х анкерных болтов .

The Historical Museum opens an exhibition of works from the Imperial Glass Factory

The exhibition "Works of the Imperial Glass Factory of the XIX - early XX centuries from the collection of the Historical Museum" presents over 100 works of the Imperial Glass Factory from the collection of the Department of Ceramics and Glass of the Museum.



"The collection of ceramics and glass of the Historical Museum was formed at the beginning of the 20th century and during its existence has become one of the largest collections in Russia, which numbers more than 36 thousand items. Among them are works of different countries and eras, but things related to the activities of the Imperial Glass Factory are of particular value," says director Alexei Levykin.



The plant, for which the best artists of their time worked, was a "glass-making fashion trendsetter". And the products were shown at international exhibitions.

These items, according to experts, can be part of the wedding service of Alexander II and Maria Alexandrovna. More is known about the green glasses with the monogram of the Grand Duke Konstantin Nikolaevich - they were made for his marriage to Alexandra Iosifovna. They were used in the Great Strelna Palace. The Imperial Glass Factory created sets for each member of the Romanov dynasty.

Elena Smirnova, curator of the exhibition: "Especially on the occasion of weddings, because a dowry was being prepared for the Grand Duchesses and Grand Dukes."



The plant became Imperial in 1792; until (from 1777) it belonged to Potemkin, but after his death it became state-owned. Craftsmen such as Efrem Karamyshev studied glass making, chemistry and mineralogists in England. Upon their return, they passed on their knowledge to others, often the secrets passed from father to son, and therefore they worked at the Imperial Factory for whole dynasties. Their works were considered perfect and standard, like this vase from the first quarter of the 19th century. Created in the Empire style from amethyst crystal, decorated with mascarons.

"A huge number of types of faceting were used here, which were owned at that time by the masters of the Imperial Glass Factory. Beautiful bronze decoration, made in a bronze workshop that existed at the factory. This is an iconic item, very rare, and for our collection it is one of the stars", - Elena Smirnova told.



The exhibition presents all the artistic directions in which the masters of the plant worked until the revolution. From Empire to Art Nouveau. Not only dishes and interior items were made at the factory, you can also see the altar cross at the exhibition.

Alexey Levykin, director of the State Historical Museum: "Altar crosses in the Russian Orthodox Church - glass ones - were probably not used. Fear of the fragility of material that may fall, break. But still it exists, it is present in our collection and what is most interesting, his sketch is preserved in the documents of the plant, and this sketch is kept in the state "Hermitage".



The main function of the factory was to create works of art for the court, as well as gifts on behalf of the Emperor. The products found their way to all the Royal houses of Europe and enjoyed considerable popularity there.

The Imperial Factory was considered a trendsetter. Private glass factories tried to imitate court products. But at the exhibition you can also see objects that inspire modern designers - for example, these glasses. They were created at the beginning of the twentieth century and then were used not for serving, but as a decor for a desktop.

Video – 1)

https://smotrim.ru/article/2601780?utm_source=internal&utm_medium=kultura&utm_campaign=kultura-newsfeed

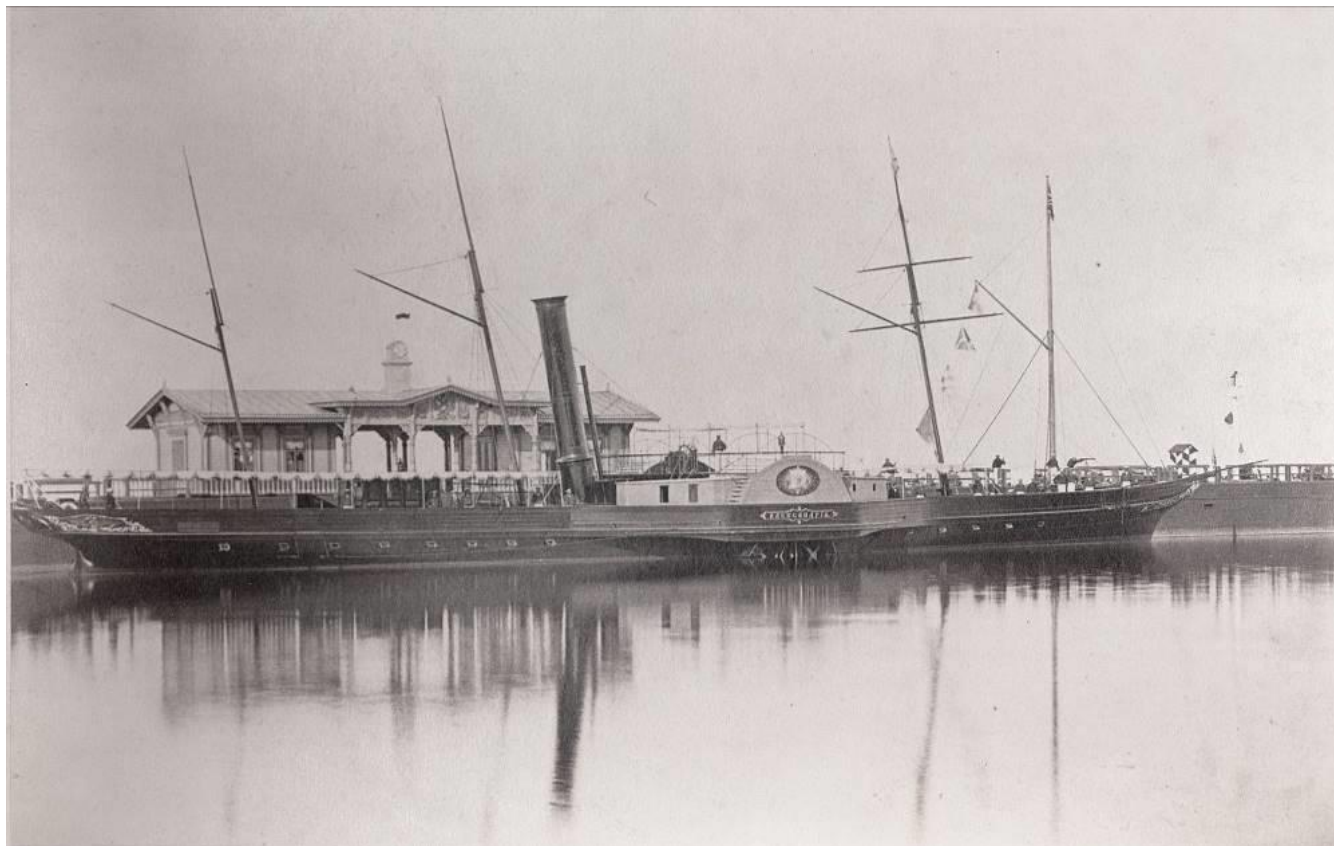
2) <https://smotrim.ru/video/2327908>

3) <https://youtu.be/FA50DyHkz1s>



Anniversaries of the Imperial yachts "Alexandria" and " Derzhava"

This year, two imperial yachts associated with historical events and the museum collection of Peterhof, have anniversary dates. The 170th anniversary of the launching of the Imperial wheel yacht "Alexandria" and 150 years of the launching of the wheel wooden yacht "Derzhava" (Power).



The yacht "Alexandria" was laid down on May 6 (18), 1851, and launched on August 5 (17) of the same year. It was the second Imperial steam yacht of Emperor Nicholas I of the same name. It was built in England and was designed to overcome the shallow Neva shoals of the Gulf of Finland during her campaigns to Peterhof. The power of the yacht's steam engines was 140 horsepower, which rotated two paddle wheels. The three-masted yacht had an iron hull. The yacht had a length of 54.9 meters, a width of 6.6 meters, a draft of 1.22 meters, a steam engine with a power of 90 hp.

The bow decoration of the yacht was in the form of a blue heraldic shield, in the center of which was a sword with a golden hilt in a wreath of white roses and the motto "For Faith, Tsar and Fatherland" - the coat of arms of Cottage in Park Alexandria, invented by the poet V. A. Zhukovsky. The ship was finished with great luxury, the interiors were decorated with gilded cornices and pilasters, the floors were covered with carpets, the furniture was made of mahogany and Karelian birch. All items of the royal premises of the yacht - bronze, silverware, crystal, glass and porcelain - had the coat of arms of the Cottage.

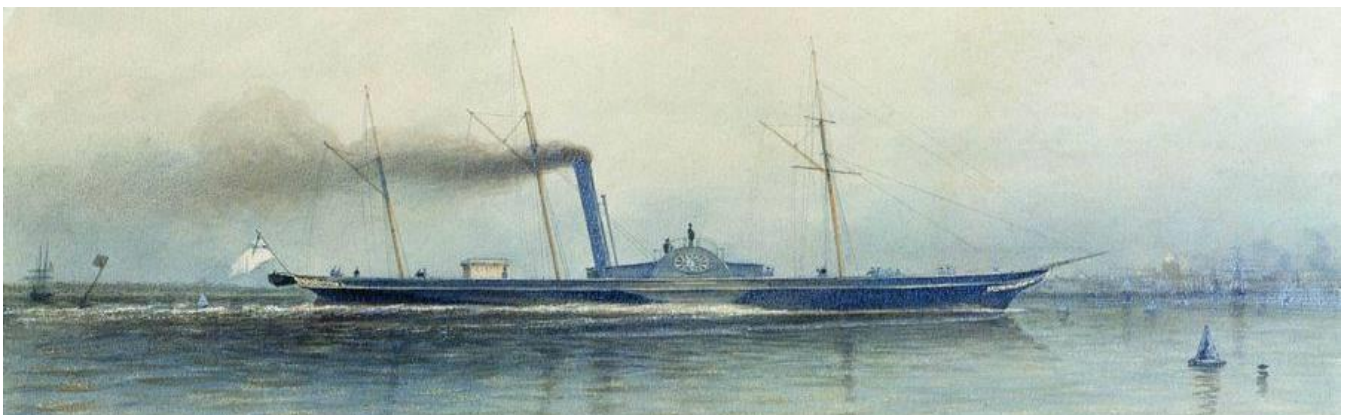




The yacht cruised between Petersburg, Peterhof, Kronstadt. "Alexandria" is a record holder among all Russian Imperial yachts: it served four Russian Emperors for more than half a century (Nicholas I, Alexander II, Alexander III, Nicholas II), who made 326 voyages on it.

On this yacht, Nicholas I went to Peterhof and Kronstadt to observe the exercises, manoeuvres and reviews of the fleet. Before sailing, in the presence of all members of the family and retinue, a prayer service was served in the Capella, and on the voyage, they took with them a liturgical set and the Gospel.

In September 1866, in Peterhof on the "Alexandria", Alexander II and Maria Alexandrovna met the bride of the heir to the throne, the Danish Princess Dagmar (future Empress Maria Feodorovna). On "Alexandria" Russian Emperors met the heads of foreign powers who arrived in Russia on official visits. So, Alexander III received the German Emperor Wilhelm II, and Nicholas II the French President Felix Faure.





The last wheeled wooden yacht "Derzhava" (Power) was laid down on April 28 (May 10), 1866 at the slipway of the Novo-Alexandrovsky plant in St. Petersburg, and on July 31 (August 12), 1871 it was launched. The model for "Derzhava" was the British royal yacht "Victoria and Albert" and it was equipped with the latest technology. The model of the sculptural and decorative decoration of the bow of the yacht was an ornament in the form of a two-headed eagle holding in its beaks and paws maps of four seas: White, Black, Caspian and Baltic, was made by sculptor M.O. Mikeshin. The hull of the ship was made of oak, the sides were lined with larch, and the underwater part was made of Honduran mahogany. The displacement of the yacht was 1113 tons, the dimensions were 95.1 x 12.8 x 5.5 meters, the speed was 14.5 knots.

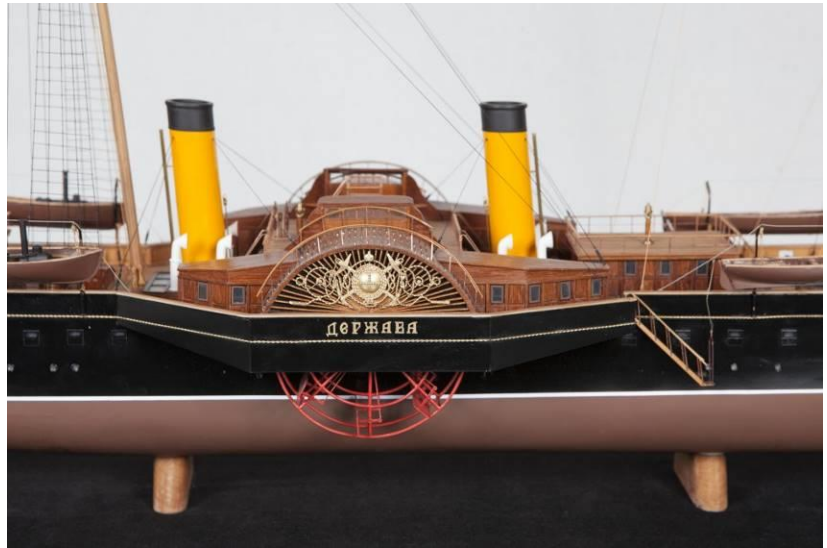


The interior design and decoration were executed by the court architect, professor of the Academy of Arts I. A. Monighetti. For the design of the yacht, he chose the "Russian-Byzantine" style.

Monighetti completed the decoration of the most important rooms, salons of the yacht: the Emperor's office, dining rooms, wheelhouse, in addition, he worked on the decoration of the bow of the yacht, stern, and made drawings of the steering wheel. Bronze chandeliers, fireplace trim elements, porcelain, glass and silver dishes, teak wall panels, mahogany, walnut, beech furniture, leather designs for dining room furniture were made according to his drawings. As a result, the yacht's decoration has

received a holistic structure. In the summer, the Imperial family went on a yacht to the Finnish skerries, visited Helsingfors and other cities on the coast of Finland, and made more distant voyages: to England, Denmark, Germany, and Poland.

The "Alexandria" and "Derzhava" yachts harbour was located in Peterhof. For 27 years "Derzhava" was part of the Guards crew, in November 1898 it was converted into a training ship "Dvina", and in 1905 it was expelled from the Baltic Fleet. In 1918, "Alexandria" began to be listed as a warship - it was included in the reserve composition of the mine division of the Baltic Fleet, in 1921 - nominally assigned to the Ladoga Flotilla, in 1922 - it was parked in Kronstadt, and in 1927 - it was dismantled.



Fortunately, some items from the porcelain and glass parts of the services of these yachts, made at the Imperial Porcelain and Glass Factories in St. Petersburg, have survived and are exhibited at the Imperial Yachts Museum in the harbour of Peterhof. Also, in the collection of the museum you can see models of Imperial yachts and many valuable historical items that tell about the magnificent history of "Palaces on the water".

A traveling exhibition "In the Traditions of Peter the Great" opened in Lipetsk

August 2, the Lipetsk Regional Museum opened the exhibition "In the tradition of Peter the Great", prepared by the State Museum "Peterhof" for the 350th anniversary of the birth of Peter I. This is the second stage of the regional mobile project, started on May 26 in History-cultural centre "Palace complex of the Oldenburgs" in Voronezh.



Director of the Lipetsk Regional Museum of Local Lore Larisa Y. Loshkareva thanked the Ministry of Culture of Russia and the Peterhof State Museum-Reserve for the timely and appropriate project: stay of Peter I on Lipetsk land - in our funds there are exhibits telling about the times of Peter."

The second point of the exhibition route is Lipetsk - a truly Petrovsky city. It dates back to 1703, when on the banks of the Lipovka River, at the behest of Peter I, the construction of iron factories for Russian weapons began. During the Northern War, our army and navy were supplied with cast iron, which was produced here. Peter personally has been here several times.



The project of the Peterhof State Museum-Reserve is a tribute to the deeds of the ruler who changed the course of Russian history. Peter I was a passionate supporter of everything innovative, with special interest in inventions. New items were brought into the country by him personally, at first, they were tested by the Imperial family and at court, and then, gradually, they became widespread. The reforms launched by Peter affected all spheres: from state policy to the smallest details of everyday life. And the exhibition "In the Traditions of Peter the Great" is dedicated to such understandable, tangible and commensurable things as a meal and reception of guests.

The exposition includes more than 150 exhibits of the 17th - first half of the 18th centuries from the collection of the Museum-Reserve. Peterhof is a favourite seaside residence, the embodiment of the first Russian Emperor's dream of Versailles on the Baltic coast - a place of memory of his deeds

preserved by descendants for centuries. The works of art and memorial items selected for exhibiting very accurately illustrate the main themes of the exhibition: "Encirclement of Peter I", "Travel to Holland", "Peterhof cuisine" and "Assemblies". The best paintings, original books, samples of Chinese porcelain, carved furniture, as well as kitchen utensils and cutlery are true witnesses of Peter the Great's stay in Peterhof, which became one of the centers of attraction for social events.



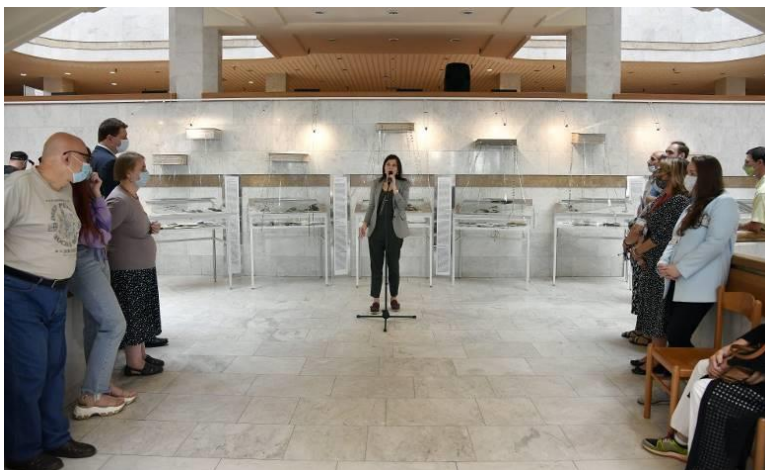
The exhibition was prepared by the Peterhof State Museum-Reserve within the framework of the "National Project" of the Ministry of Culture of the Russian Federation. In Lipetsk, the exhibition will run until September 26. The final point will be the Tambov Regional Museum of Local Lore. The goal of the project is to unite Peter's cities and popularize the Peter's heritage in the regions associated with the name of the Emperor, on the eve of the memorable date.

An exhibition dedicated to the 300th anniversary of the Peterhof fountain system opened at the National Library of Russia

On August 11, an exhibition "The Curiosity of the Petrovskys' Ventures" was opened in the New Building of the Russian National Library. It is dedicated to the 300th anniversary of the launch of the water supply system of the Peterhof fountains.

The exhibition was opened by V.V. Sidorin and the head of the service for the preservation and study of cultural heritage monuments of the Peterhof State Museum-Reserve A.V. Lyashko.

The exhibition presents colourful albums, unique documents, guidebooks and historical research from the funds of the National Library of Russia, telling about the creation and preservation of the complex of Peterhof fountains. One of the very first mentions of Peterhof in the "Diary of the chamber-cadet F. V. Berkhgolts 1721-1725", published in 1902 at the University Printing House in Moscow, deserves special attention. The Duke of Holstein, who was present at the first launch of the fountains in 1721, described in detail the fountain economy and the new water supply system.



Exhibition curator, leading specialist of the Department of Cultural Programs of the National Library of Russia D.A. Gusarov: "In addition to the Berchholz guidebook, there are several other truly unique editions. Geiroth's book of 1868, describing Peterhof.

A unique album from the cycle "Artistic Treasures of Russia" by Benoit, with photographs and engravings showing what Peterhof looked like in the 18th century. There are drawings the project of decorating two side fountains in the square ponds of the upper garden, 1879".



Among the publications of the 20th century, the curator of the exhibition noted guidebooks to Peterhof of the 1930s, the bulletin of the Lenreklama Trust, published an invitation to Peterhof of the era of "cultural recreation of Leningrad workers" - to the beaches, dance floor, parks, as well as studies of the reconstruction of the entire ensemble after the Great Patriotic War ...



The exhibition became the prologue of large-scale cooperation between the Russian National Library and Peterhof. Already next year, on the occasion of the 350th anniversary of Peter the Great, a large-scale joint exposition will be opened in the Museum-Reserve, reflecting the importance of Peter's transformations in the development of the country. According to Anna Vladimirovna Lyashko, "We will have active cooperation with the Russian National Library next year, which will mark the anniversary of Peter the Great. season 2022".

The exhibition "The Wonderful Things of the Petrovskys" dedicated to the 300th anniversary of the launch of the water supply system of the Peterhof fountains will last until August 31 in the New Building of the Russian National Library at 165 Moskovsky Prospekt, St. Petersburg.

Memory of the victories of the Russian fleet - in Peterhof

Peterhof, the only ceremonial Imperial residence located on the sea in Europe, according to the plan of its founder Tsar Peter I, was to become a monument to Russian military victories and a symbol of Russia's naval might.



So, the sculptural group "Triton Breaking the Jaws of the Sea Monster" in the Lower Park represents an allegory of the triumph of Russia in the struggle for the Baltic Sea.

As conceived by the author Carlo Bartolomeo Rastrelli, Triton personifies the young Russian fleet, which inflicted a decisive defeat on the Swedish squadron at Cape Gangut on July 27 (August 7, new style), 1714. The sea monster refers to the fleet of Charles XII. Four turtles, scattering in fear in different directions, resemble the unfaithful allies of the Swedish king.



On August 7, Peterhof recalls the two most important victories of the Russian fleet - the Gangut and Grengam battles, which took place on the same day in different years, 1714 and 1720. On this day in 1714, near the Gangut peninsula, a Swedish squadron under the command of Admiral Vatranga met Russian ships under the command of F. M. Apraksin, who went to Abo to strengthen the Russian garrison. The balance of forces was clearly not in favour of the Russians. But Peter I, who hastily arrived at Apraksin, decided to accept the battle. While manoeuvring both fleets, the Russians managed to block the Swedish ships in one of the fjords, after which the Russian vanguard attacked the Swedish detachment. In the attack, under the name of Peter Mikhailov, the Emperor himself fought bravely. After a merciless battle, the flagship of the Swedes, the frigate Elephant, was taken on board, and the rest of all 10 ships surrendered. The losses of the Swedes amounted to 361 people killed and 580 prisoners. 127 Russians were killed and 341 wounded. This was the first victory of the young Russian fleet over the strong Swedish.

The victory of the Russian fleet at Grengam on July 27 (August 7, NS), 1720 finally broke the power of Sweden at sea and accelerated the signing of the Treaty of Nystad in 1721, which ended the Northern War. As a result of the peace treaty, the shores of the Baltic Sea were returned to Russia. It became one of the largest European states, and since 1721 it officially became known as the Russian Empire.





It is planned to open a museum dedicated to the life of the younger brother of Emperor Nicholas II, Grand Duke Michael Alexandrovich, in 2023 in his former estate in the village of Lokot, Brasovsky District, Bryansk Region, within the framework of the federal project "Imperial Route". More than 100 items of the 19th century were purchased for the exposition, including furniture, mantel clocks, books, household items, the Department of Culture of the Bryansk Region told.

"The museum's exposition will be located in one of the buildings of the former estate - the so-called House of the Architect. Its opening is planned after the restoration work and the purchase of artefacts, tentatively - in 2023 year ", - it was said.

The museum will recreate the interiors corresponding to the historical period; for these purposes, 1.5 million roubles were allocated from the regional budget.

"The splendour of the manor's interiors and their design will be told by such exhibits as a gilded bronze mantel clock, furniture sets - chairs, sofas and other items. One of the most valuable acquisitions is the icon "St. Michael the Archangel" painted on Mount Athos at the end of the 19th century.



A monument to Grand Duke Michael Alexandrovich may appear in Bryansk. In Lokot, Bryansk region, in the park zone of the estate of the Grand Duke Michael Alexandrovich, the first stage of restoration work has been completed.

A large delegation from the regional government and the regional Duma visited the estate. The director of the regional department of culture Elena Krivtsova noted that the park has been landscaped, fountains have been built in it, sidewalk paths and flower beds have been equipped.

The district administration ordered a project for the construction of a tea house and reconstruction of the so-called Architect House. 7 million roubles were allocated for preparatory work for the second stage of the restoration of the estate park. The improvement of the park made a good impression on the delegation.

Local authorities and Moscow experts discussed the issue of monument to Emperor Nicholas' II brother, former owner of the estate. The authorities intend to announce an all-Russian competition for the creation of a monument to Grand Duke Michael Alexandrovich in Lokot. The place where the monument will stand may be the site opposite the Architect House. It was assumed that the monument would represent the august owner of the estate as if he arrived in the estate, descended from his horse and leads him by the bridle.



The Church of Basil the Great, which was built in the 18th century in the village of Lokot in the Bryansk region and became part of the architectural ensemble of the Apraksins estate, where Grand Duke Michael Alexandrovich lived, will be restored by 2023 according to the federal project "Imperial Route". This was reported by the department of culture of the Bryansk region.

"The Church of Basil the Great was built in 1778 in the style of early classicism, became a part of the Apraksins' manor ensemble that has survived to this day.

During the restoration, the basements of the church will be cleared of rubble, the architectural decorative elements of the facade of the building and the interiors, the tiers of the bell tower with the belfry, and the roof and dome coverings will be replaced.

"In 1916, Grand Duke Mikhail Alexandrovich spent the pre-Easter days at his estate in Brasovo. On the evening of April 7, 1916, he listened to the twelve Gospels in the Brasov Vasilievskaya church, and the next day they were present at the Procession of the Holy Shroud" a message added. In total, four objects will be restored in the Bryansk region, which will participate in the "Imperial Route" program.



The Museum of History and Local Lore in Bendery informed about unique photographs of Nicholas II.

Museum employees found in the State Archive of Russia a series of photographs of Nicholas II, who in May 1916, together with his family, came to Bendery for a review of troops. Everything was captured by the daughter of Nicholas – Grand Duchess Anastasia Nikolaevna.

"The main feature of these photographs is that they were taken by the Emperor's daughter and they depict those moments during the trip that interested the Grand Duchess. Firstly, this is a view of the Bendery fortress, filmed from the carriage of their train, this is a review of troops, which took place at Camp Pole. In particular, columns of soldiers walking in front of the Emperor were filmed there. One picture shows the residents of the city, who gathered on the field to meet the Imperial family," said Alexander Tikhonov, director of the Bendery Local History Museum.

A total of 14 photographs were found. These photographs will be part of the collection of the Bendery Museum.

In 2007, Alexander Tikhonov found a series of photographs with the Emperor in the Moscow archives. Their author is the court photographer Alexander Yagelsky.

"In these photographs, you can see how the Emperor is met by the city authorities, the provincial leadership and representatives of the command of the Southwestern Front. Here we see the Emperor, the Empress, the Grand Duchesses, and here is General Brusilov, but the Bendery ladies are presenting flowers to the Empress," said Alexander Tikhonov.



The 210th anniversary of the founding of His Imperial Majesty's Own convoy and the 140th anniversary of the State Guard of Russia has been marked with a new medal.

On September 16, 1881, the first special department in the Russian state was created, which was responsible for providing state security for senior officials.

By the reign of Emperor Nicholas II, Tsarskoye Selo became the main place of deployment of the convoy, there were built stone barracks, the building of the Officers' Assembly and the regimental church - Feodorovsky Sovereign Cathedral. From here hundreds of the Convoys were sent to the front of the First World War.



Currently, the ceremonial support of state and other solemn events is carried out by the Cavalry Honorary Escort of the Presidential Regiment of the SKMK FSO of Russia, created in 2002, which traces its history back to the 11th separate cavalry Cossack regiment, formed to implement the filming of Sergei Bondarchuk's film "War and Peace."



A memorial sign to the participants of the Kaushensky battle, including Grand Duke Dmitry Pavlovich and Prince of the Imperial Blood John Konstantinovich, was opened in the Kaliningrad region.

On August 19, across the field of the Kaushensky battle were opened a route of 9 information stands.

The culmination of the event was the opening of a memorial sign created by the administration of the Neman city district. This is the third "Romanov stone" installed in the Kaliningrad region. Having consecrated the memorial sign, Bishop Nicholas of Chernyakhovsky and Slavsky performed a litiya for the killed soldiers.



The creation of the new memorial site is an important part in promoting the federal historical and cultural tourism project "Imperial Route" in the Kaliningrad region. Its main task tasks is to revive and preserve the historical memory of the representatives of the Romanov Imperial House.



The restoration of the Transfiguration Cathedral of the Novospassky Monastery ensemble, according to plans, will be carried out until 2023. The building, located on Krestyanskaya Square, is the second largest Orthodox church in the capital after the Assumption Cathedral.

"Now a competition has been announced for the restoration of the Transfiguration Cathedral of the Novospassky Monastery ensemble, which is a cultural heritage site. The winner will have to carry out restoration work in the church within 380 days from the date of signing the contract, as well as to put in order the entrance to the tomb of the Romanovs," said Moscow Deputy Mayor for Economic Policy and Property and Land Relations Vladimir Yefimov.

"The Transfiguration Cathedral of the Novospassky Monastery ensemble is a truly unique architectural monument. Repair and restoration work will start soon. The contractor, who will be determined during the auction, will have to restore the facades, basement, and crosses, put the roof in order, restore blind areas and to recreate windows and doors. It is also planned to restore the white-stone and brickwork of the walls, a cast-iron staircase, to install architectural lighting," - Alexei Yemelyanov, the head of the Moscow City Heritage Site, said.



Canada honoured the memory of the last Russian Emperor. In the Church of the Smolensk Icon of the Mother of God in Berezki, which is located not far from Toronto, during the patronal feast, a memorial bronze plaque was solemnly consecrated on the chapel of the Holy Royal Passion-bearers, erected by the efforts of parishioners. The ceremony was attended by the Consul General of Russia in Toronto Kirill Sergeevich Mikhailov.



The inscription on the plaque reads:

"The chapel is a monument to the Holy Royal Passion-Bearers in honour of the last Russian Emperor and his family, who were cruelly murdered on July 17, 1918. The First Hierarch of the Russian Orthodox Church Outside of Russia, Metropolitan Hilarion, consecrated the foundation stone at the start of construction on August 6, 2017, the year of the 60th anniversary of the founding of the Church of the Smolensk Icon of the Mother of God. The chapel was erected by the efforts of the parishioners at the initiative of the rector of the church, Fr. Maxim Abroskin and

consecrated on September 29, 2018 by Archbishop Gabriel of Montreal and Canada in the year of the 100th anniversary of the death of the Imperial Family. "



On August 14, 2021, the exhibition "Family Album of the Duke of Edinburgh", which presents photographs from the family album of the Grand Duchess Maria Alexandrovna (1853-1920) and the son of Queen Victoria (1819-1901), Prince Alfred, Duke of Edinburgh, began in the Grand Ducal Tomb of the Peter and Paul Fortress.

For the first time, the exhibition presents the family album of the Duke of Edinburgh from the collection of the Livadia Palace Museum, created in 1875. It includes photographs of the Duke's family members from different years from the UK and Russia. The pictures were taken in different places in Europe and Russia: in St. Petersburg, London, Coburg, Darmstadt, Cannes. Most of the photographs are exhibited for the first time. During the reign of Peter I (1672-1725), members of the Russian Imperial family began to enter into marriage alliances with representatives of European dynasties. These marriages have been an important part of Russian foreign policy. When choosing brides and grooms for the Tsar's children and grandchildren, the position and prestige of the family, which was to become related to the Russian Imperial House, were carefully analysed.

ВЫСТАВКА

Семейный фотоальбом герцога Эдинбургского.
Из коллекции Ливадийского дворца-музея

13.08.2021 – 13.11.2021

с 10-00 до 18-30, выходной день - среда

Петропавловская крепость, Великокняжеская усыпальница Петропавловского собора

For a long time, the Romanov dynasty established family relations with numerous German houses. The dynasties of the great European powers avoided family ties with Russia. Among the exceptions was only one marriage union between representatives of the world's largest empires - Russian and British - the marriage of the daughter of Emperor Alexander II, Grand Duchess Maria Alexandrovna and the son of Queen Victoria, Prince Alfred Duke of Edinburgh.

The wedding took place on January 11, 1874 in St. Petersburg in the Winter Palace and became one of the most magnificent wedding ceremonies in the history of the Russian Imperial House.

After the wedding, Grand Duchess Maria Alexandrovna moved to her husband's homeland, but often visited Russia. In 1893, Prince Alfred ascended the throne of the Duchies of Saxe-Coburg and Gotha, and the family settled in Coburg.

Duke Alfred and Grand Duchess Mary had five children. Their fates turned out to be connected with different countries.



On July 30, 2021, a new rotating exhibition was opened in the Costume Storage at the Staraya Derevnya Restoration and Storage Centre of the State Hermitage - "Russian Style: Traditions and Transformations"

Opening the exposition, General Director of the State Hermitage Mikhail Piotrovsky said: "Today we are holding another ceremony that tells about what the Hermitage is doing for the world museum work. We are in the "Staraya Derevnya" and are opening a rotating exhibition of costumes. We remind you that nowhere in the world is there such an open storage facility that has successfully existed for many years and is developing further. This is one of the brilliant examples of how the Hermitage is solving the eternal semi-public problem of storage facilities. There is a hierarchy of storerooms, there is a Hermitage project: ensuring the availability of storerooms that are made for things, for researchers, and only thirdly for visitors."

The opening is timed to coincide with the 80th anniversary of the Department of the History of Russian Culture, created in the Hermitage in 1941: it is a tribute to and memory of the first curators of the

Department, who saved exhibits during the Great Patriotic War, replenished and studied the collection of Russian traditional art in the 1950s-2000s ... In addition, it is a sign of the Hermitage's gratitude to



professional collectors and amateur collectors of the second half of the 19th - early 20th centuries, who linked their lives with folk art.

A visit to the Costume Gallery is possible only as part of a sightseeing tour of the Staraya Derevnya Restoration and Storage Centre.

Video - <https://youtu.be/Uz804FgSky8>



The TV channel "Russia-Culture" is preparing a serial film "Treasures of the Moscow Kremlin".

The permanent exhibition of the Moscow Kremlin Museums contains only a small part of the royal treasures. You can see the rarities that are displayed only on special occasions, as well as find out their "biography" - in the new documentary series of the TV channel "Treasures of the Moscow Kremlin".

The Armory is a repository of the values of the Russian state. The core of the collection is state regalia, which participated in all wedding ceremonies to the kingdom of Grand Dukes, Tsars, Emperors. Within the walls of the Moscow Kremlin Museums, the Russia-Culture TV channel shoots an eight-serial documentary film. It will tell about artifacts and events in which these items and their eminent owners were participants.

"We are making a film together with the Kultura channel and our wonderful sponsor - the Trans-Neft company, the multi-part film tells about the life of the Kremlin and all those innovations, all the scientific discoveries that the museum has made over a rather long period. Sergei Leonidovich Shumakov pays great attention to this project, he is very attentive to everything that is filmed here," said Elena Gagarina, director of the Moscow Kremlin Museums.

Almost every episode is about the coronations of Russian Monarchs. The coronation ceremony is an obligatory part of the demonstration of power, power, wealth. Spectators will see Monomakh's hat, scepters, powers, royal thrones, masterpieces of jewellery art. Among the famous are rare and truly unique relics. For example, one of the two Maltese crowns of Paul the First.

"This crown is exactly the one that Emperor Paul wore. A history with many mysteries that we had to solve," said Lyudmila Gavrilova, head of the Armory Department of the Moscow Kremlin Museums.

According to Svetlana Amelekhina, head of the fabrics sector of the Moscow Kremlin Museums, the mantle of Emperor Paul the First is shown to the public for the first time, it has never been removed or photographed, it has never undergone restoration.

Production director Valery Spirin said that the film will have two lines: documentary - about objects and staged - about historical figures. The Armory Chamber of the Moscow Kremlin keeps many mysteries. This is the rarest case when, behind each object, there is an incredible intensity of passions and interweaving of facts - a whole life.

"Each one is associated with absolutely breathtaking stories, action-packed with, of course, death, love, betrayal, the struggle for power, with some incredible twists and turns," - said the director of the film Valery Spirin.

Eight independent stories - from the time of Dmitry Donskoy to Nicholas II, united by relics from the collection of the Moscow Kremlin Museums. This is for the first time such a large-scale project about the life of the Kremlin has been filmed. This became possible only thanks to the joint efforts of the Moscow Kremlin Museums and the Russia-Culture TV channel. The general public will have a fascinating acquaintance with the facts and objects hidden to this day in the vaults of the Armory.

Video - <https://smotrim.ru/article/2604407>



An exhibition dedicated to the imperial dynasty will open in the Tula branch of the State Historical Museum. The exhibits were brought from the collection of the Moscow State Historical Museum. The exposition covers the periods from the 17th to the 19th centuries. It includes about 400 items.



Among them is the miraculous icon of the Feodorovskaya Mother of God, which is revered as one of the shrines of the Romanov dynasty. According to legend, on March 14, 1613, sixteen-year-old Mikhail Fedorovich Romanov was blessed to reign by this icon. In addition to icons, visitors will see personal belongings of family members, important documents, orders, medals and weapons. Now experts are unpacking the exhibits, which will soon take their place in the museum. The exhibition will open on 7 September.



Graffiti depicting Grand Duchess Tatiana Nikolaevna appeared at the Tatyano railway station in Gatchina. The portrait appeared as part of the Street Gallery project. In addition to the image of second daughter of Emperor Nicholas II, a picture of a steam locomotive and an electric locomotive appeared on the walls of the passage.

The Tatyano railway station appeared in 1916. It got its name in honour of the Grand Duchess Tatiana Nikolaevna. In the 30s of the XX century, the station was planned to be renamed, but it retained the name.



The head of the Russian Orthodox Church (ROC), Patriarch Kirill of Moscow and All Russia, will visit Yekaterinburg in 2023 to participate in the events of the Tsar's Days, said the mayor of the city, Alexei Orlov. The last time Patriarch Kirill visited Yekaterinburg was in 2018. Then he took part in a procession dedicated to the "Tsar's Days", attended by 100 thousand people, and also consecrated several churches.



A monument to Peter I will appear in Smolensk, on the initiative of veterans and pensioners of the prosecutor's office. In the new square, it was proposed to install a bust of Peter the Great. He is considered the founder of the prosecutor's office, referring to the Imperial decree of 1722. Thus, in January, the supervisory authority will celebrate its 300th anniversary. They want to put the bust on the alley in front of the building of the regional prosecutor's office on Dokhturov street.



A statue of St. Elizabeth will be installed in the center of Krasnoyarsk. The grand opening of a new sculpture in the center of Krasnoyarsk is scheduled for September 1. The statue of St. Elizabeth was erected near the Institute of Arts. But temporarily. Later, she will be transferred to an Orthodox church at the Krasnoyarsk regional cancer centre, said its rector, priest Vladimir Plekhanov. The church bears the name of the Great Martyr Grand Duchess Elizabeth. The statue, as well as the pedestal to it, are made of white stone. According to the priest, the sculpture will have to be redeemed from the institute, an agreement on the transfer to the church will be signed and the costs of materials for the production of the monument will be reimbursed.

Video - <https://www.trk7.ru/news/129758.html>



In Chelyabinsk, in the Historical Museum of the Southern Urals, the exhibition "The Journey of Alexander I across the Urals. 1824" was opened on 26 of August. The exposition brought together materials from various sources telling about the journey of Emperor Alexander I from Orenburg to Perm. The Emperor travelled a long way in a horse-drawn carriage. What appeared before his eyes, with whom he met and where he visited - this is the story of the exposition.

The travel notes of Dr. Tarasov, who accompanied Alexander I, as well as archival materials from such territories as Orenburg, Ufa, Zlatoust, Yekaterinburg, and Perm are presented. Eyewitness accounts, as well as watercolours and historical and modern graphics - all this will allow to see the life of the South Urals two centuries ago. The exhibition features a calendar of events and a travel map for the distinguished guest. It will run until January 9, 2022.



On September 3, the exhibition "The Brilliant Age of Catherine the Great. Court Jewellery Art of the Second Half of the 18th Century" opens in Krasnodar State Historical and Archaeological Museum-Reserve.

The exhibition is the first project of the Moscow Kremlin Museums in the Krasnodar Territory. It displays unique items from the Kremlin collection, created by the best Western European, Russian and Eastern jewellers.

The Russian court of the 18th century amazed with its luxury and richness of jewellery. Precious items for it were made by the best St. Petersburg masters of gold and silverwork, they were ordered or bought through agents in London, Paris, Augsburg, and Vienna. Jewellers from France, Switzerland, England, Germany, and the countries of the Baltic region came to work in the northern capital. Special attention should be paid to the group of products made by the hands of royal persons - Empress Catherine II and Empress Maria Feodorovna, wife of Emperor Paul I. Among the many talents of Catherine the Great were drawing and carving on multi-layered stones. A passionate collector of carved antique cameos, she was fond of making casts of cameos from her collection from paper pulp. As a result, similarities of intaglios were obtained, which were often placed under glass. Set in diamonds, they served as especially valuable awards from the Empress. The exhibition ends 13 December 2021.

