

# ***Determined Women: Collectors, Artists, and Designers and Mansion Displays Label for Volunteers***

**On View:** February 18-June 18, 2023

To better equip volunteers in answering questions and promoting the exhibition, this document is provided to volunteers in advance of the exhibition opening and includes the text the visitor will read in the exhibition and information pertaining to the exhibition displays. Mansion rotation information can be found stating on page 42. Minor edits may be made to the exhibition text featured in this document. The thumbnail images in this document are not featured on the labels, unless otherwise noted.

## **Contents**

Dacha Exhibition Label Text.....	2
Marjorie Post’s Bedroom.....	42
Russian Sacred Arts Gallery .....	47
Dining Room .....	49
Breakfast Room .....	51
First Floor Library .....	52
French Drawing Room.....	52
Pavilion .....	53
Second Floor Library .....	54
Staff Dining Room .....	55

### **Donor Panel Text: 0.1**

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### **Introduction Panel: 0.2**

#### **Determined Women Collectors, Artists, and Designers at Hillwood**

Marjorie Merriweather Post (1887–1973), a twentieth-century woman, excelled in areas largely dominated by men. Her pursuits as an art collector and her position as a business executive were undoubtedly smoothed by wealth and privilege, but she still encountered ample obstacles along these chosen paths. True to her nature, Post overcame most barriers through a combination of wits, and when necessary, sheer determination.

In founding Hillwood, Post envisioned a place where future generations would visit and take inspiration not only from how she lived, but also recognize what can be accomplished with tenacity. Examples of Post's resolve can be found throughout *The Houses and Collections of Marjorie Merriweather Post: The Joy of It* (2022), penned by current Hillwood staff. Inspired by that volume, *Determined Women: Collectors, Artists, and Designers at Hillwood* explores Post's interest in her forerunners and contemporaries—the influential women who led countries, introduced social and political reforms, supported cultural institutions and movements, or emerged as pioneers in art and design. The core of Post's collection at Hillwood is dedicated to all these determined women.

Unless otherwise noted, objects on display were bequeathed to Hillwood by Marjorie Post in 1973. All images and archival documents are from Hillwood's Archives and Special Collections unless otherwise cited.

Photography without flash is welcome.

Enjoy learning more about the women in this mural in the exhibition and mansion.

Top row: Ella Merriweather Post with granddaughter Eleanor; Anna, Duchess of Lorraine; Kamala Harris; Marjorie Merriweather Post

Middle row: Cindy Sherman as Madame de Pompadour; Kristine Mays; Queen Elizabeth II; Eva Zeisel

Bottom row: Vera Mukhina; Isabelle de Borchgrave; Empress Catherine II; Queen Marie-Antoinette; Mary of Nazareth with the Christ Child

Photographs by: Brian Searby, Edward Owen, Josh Gaddy, courtesy of Wexler Gallery, Fred Hublitz, Jeff Bartee Photography, Brigitte Lacombe; Michel Figuet

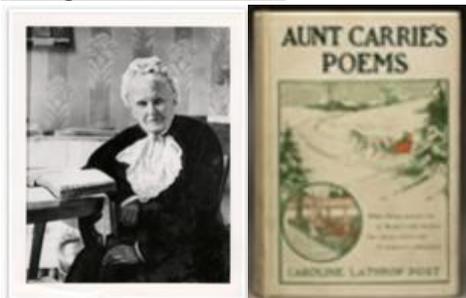
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### **Label Panel: 1.0**

## **POST FAMILY WOMEN**

Several women in the Post family played a role in shaping the development and tastes of Marjorie Post as well as her daughters and her granddaughters. Post's paternal grandmother, Caroline Lathrop Post (1824–1915), seen in the image here, was a prolific poet from childhood. She had work published in popular magazines while in her early twenties, and later in life, was featured in the *Comprehensive Encyclopedia of the Lives and Achievements of American Women during the Nineteenth Century* (1897). In honor of Caroline, Charles William "C.W." Post, her son and Marjorie's father and mentor, published *Aunt Carrie's Poems* (1908), a compilation of her works. Caroline passed on her passion for flowers and love of literature to her children and inspired successive generations of Post women.

**(Images are on label)**



**Hillwood Estate, Museum & Gardens, photographed by John Dean**

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## Label Panel: 1.1

Top row:



### **Frame with miniature portrait of Ella Merriweather Post and her grandchildren Adelaide (left) and Eleanor (right)**

Cartier, jeweler (French, 1847–present)

New York, 1929

Agate, gold, enamel, diamonds, amber, watercolor on ivory  
(21.133.1–2)

Ella Letitia Merriweather Post (1852–1912), though reserved by nature, nonetheless passed her teenage love of dance and music on to daughter Marjorie.

Bottom row:



### **Frame with miniature portrait of Mary Staley Post**

Cartier, jeweler (French, 1847–present)

New York, circa 1930

Onyx, gold, turquoise, diamonds, watercolor on ivory  
(21.122.1–2)

While Marjorie Post most likely got her interest in the arts and culture from her paternal grandmother, Caroline Lathrop Post, and her mother, Ella Letitia Merriweather Post, she definitely took after Mary Staley Post (1860–1925), her beloved Aunt Mollie, in her desire to look after people and to entertain them, including around a dining table properly set and often exquisitely so.



### **Frame with miniature portrait of Marjorie Merriweather Post and her daughter Nedenia Hutton (left), and granddaughter Marjorie “Marwee” Merriweather Post Dye (right)**

Heuvel & Co., Inc., jeweler (American, active in the 1900s)

Malcolm Rae, miniaturist (American, active in the 1900s)

New York, circa 1940

Agate, gold, enamel, diamonds, lapis lazuli, watercolor on ivory  
(21.134)

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**Label: 1.1.1**



**Bust of Marjorie Merriweather Post**

Lady Alice Clifford, designer (British, 1902–80)

Gildo Pedrazzoni, sculptor (Italian, active in the second half of the 1900s)

Parma, Italy, 1952–65

Marble

(22.23)

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**Label Panel: 1.2.2**



**Frame with photograph of oil portrait of Eleanor Post Close**

After Frank O. Salisbury, painter (British, 1874–1962):

portrait

China, 1900s: frame

Jade, metal, wood, photograph

(62.119)



**Andiron, one of a pair**

France, late 1700s

Gilt and patinated bronze

Gift of Eleanor Close Barzin, 1985

(14.281.1–2)

This andiron features a sphinx, the mythological creature with a woman's head and lion's body that killed those who failed to correctly answer her riddles.

Eleanor Post Close (1909–2006) was Marjorie Post's second daughter and a passionate devotee of music. Following in her mother's footsteps, Eleanor became a collector of French fine and decorative arts, filling her homes in Paris and Vaux-sur-Seine, northwest of the French capital, with assorted treasures. As generous a philanthropist as her mother, she supported a number of cultural

institutions, including the Château de Versailles. She gifted many artworks to Hillwood as well, including this andiron.

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### **Label Panel: 1.2.1**

Top row:



#### **Frame with photograph of Adelaide Close Riggs**

Abdon Daoud Ackad, photographer (American, born Lebanese, 1899–1981)  
Washington, DC, 1950s–60s: photograph  
China, 1900s: frame  
Jade, brass, photograph (62.115)

Adelaide Breevort Close Riggs (1908–98) was the eldest of Marjorie Post's three daughters and an accomplished equestrian. Riggs was also a licensed thoroughbred owner, respected dog breeder, and international dog show judge.

After her mother's death, in 1973, Adelaide Riggs became president of the Marjorie Merriweather Post Foundation, which oversaw Hillwood. She later served as president emerita of the museum's board of trustees, until her death.

Bottom row:



#### **Frame with photograph of Dina Merrill**

John Engstead, photographer (American, 1909–83)  
China, 1900s: frame  
Jade, brass, photograph (62.125)

Marjorie Post's youngest daughter, Nedenia Hutton (1923–2017), is known to most as the actor Dina Merrill. A business executive and philanthropist as well, Merrill supported Hillwood through financial donations and generous gifts of art objects, jewelry, and apparel. She also served as a longtime member of Hillwood's board of trustees. A fashion icon featured in popular magazines as well as a TV and big screen actor, Dina Merrill established a skin care and cosmetics line in 1973 after becoming frustrated with the lack of products suitable for her sensitive skin.



**Dina Merrill Amaranth Cologne Spray Coty**

New York, circa 1969

Glass, plastic

Gift of Nedenia Rumbough and Jan Roosenburg, 2018  
(2018.3.1)

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**Label Panel: 2.0**

## INFLUENTIAL WOMEN

Portraits and works of art associated with prominent women attracted Marjorie Post's attention as a collector. She was particularly enamored with historical figures, her two greatest passions being Queen Marie-Antoinette of France and Empress Catherine II of Russia. Post's broader interests extended to objects associated with women whose beliefs, power, strength, and courage were of lasting influence.

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**Label Panel: 2.0.1**

Bottom row:



**Icon of Mother of God "Pledge of Sinners"**

Roland Mellin, silversmith (Swedish, active in Finland, 1803–71)

Helsinki, 1849: icon cover

Russia, 1800s: icon

Tempera on wood, gold, pearls, diamonds, emeralds (54.27)

Long the embodiment of motherhood, Mary of Nazareth has inspired artists and works of art for centuries. In 1912 the nuns of the Convent of St. John of Ryla, in St. Petersburg, presented the icon to Grand Duke Alexei, a hemophiliac and the heir to the Russian throne, after a particularly severe episode of bleeding in August that year.



**Icon of St. Olga**

After Viktor Vasnetsov, painter (Russian, 1848–1926)  
Fabergé, jeweler (Russian, active 1842–1918)  
St. Petersburg, 1899–1903  
Tempera on metal, silver, ivory, pearls, garnets  
(54.38)

The first woman to rule the Kyivan Rus', St. Olga converted to Christianity in the mid-900s after a visit to Constantinople, capital of the Byzantine Empire. She used her position and influence at court to spread Christianity throughout her country. In 988 Olga's pagan grandson Volodymyr the Great, the grand prince of Kyiv, converted to Christianity, which he further spread in Kyivan Rus'.

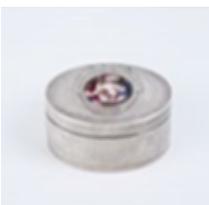
Top row:



**Icon of the Elevation of the True Cross**

After Carl Timoleon Neff, painter (Balt [Estonian], 1804–77)  
Fabergé, jeweler (Russian, active 1842–1918)  
Russia, 1886–98  
Silver gilt, enamel, diamonds, tempera on wood  
(54.29)

The central section of this triptych features St. Macarius, bishop of Jerusalem, raising the cross on which Jesus was crucified. St. Helena is to his left. Macarius and Helena, mother of the Roman emperor Constantine I, traveled to Jerusalem around 325 to search for relics of the Passion of Christ.



**Oval Snuffbox**

Gabriel Marguerit, silversmith (French, active 1768–93)  
Paris, 1776–77  
Silver, enamel (12.186)

Cleopatra (69–30 BCE), the celebrated queen who inspired untold works of art and literature, as well as Hollywood, ruled Egypt from 51 BCE to 30 BCE. Of Macedonian Greek origin, she became

one of the most influential leaders of her time and dared to challenge the ambitions of the Roman republic. Ultimately faced with impending defeat by Rome and the death of her Roman lover Mark Antony, Cleopatra chose to kill herself. Artists have traditionally represented her being bitten by a snake in her final moments.



**Figurine of Queen Elizabeth I**

Dieppe, France, 1870–90  
Ivory, wood  
(36.22)

Queen Elizabeth I (r. 1558–1603) of England’s long, impactful reign of forty-four years, fittingly called the Elizabethan Age, is most often associated with the development of England and Ireland’s local economy and trade, theatre epitomized by William Shakespeare, and a new style of architecture named after her.

Hanging above:



**Portrait of the future Queen Elizabeth II**

Douglas Chandor, painter (British, 1897–1953)  
London, 1952Lithograph (55.45.1)

Queen Elizabeth II (r. 1952–2022) was the longest-reigning sovereign in the United Kingdom’s history. A monarch beloved by many, Elizabeth faced and weathered national crises and war, divisive politics, and well-publicized troubles within the royal family to emerge as a calming and unifying figure at the time of her death. Marjorie Post, a great admirer of Elizabeth, visited London at the time of her coronation in 1953 and collected objects associated with her reign.



**Frame with photograph of Grand Duchess Charlotte of Luxembourg**

Cartier, jeweler (French, 1847–present)  
New York, mid-1900s  
Silver, enamel, photograph

(12.258)

Grand Duchess Charlotte (r. 1919–64) reigned for decades over Luxembourg, the small country between Belgium, France, and Germany. Marjorie Post, as the wife of the U.S. ambassador to Belgium and Luxembourg, met the grand duchess in the late 1930s. Shortly thereafter, with Luxembourg facing Nazi invasion, Charlotte and her family fled for a life in exile and supported their country from abroad.

In 1940 the family found a temporary home at Post's residence on Long Island, while Grand Duke Jean, Charlotte's son and heir to the throne, remained in Europe, serving as a volunteer in the British army. Her grandson Henri, grand duke of Luxembourg since 2000, paid a visit to Hillwood in 2004. The Luxembourg Order of Adolph of Nassau presented to Post by Grand Duchess Charlotte in 1939 can be viewed in the case across the room.

Hanging above:



**Louis XVI Saying Farewell to His Family**

Mather Brown, painter (American, 1761–1831)  
United States, 1793 Oil on canvas (51.42)

Marjorie Post developed a great curiosity about the life, art patronage, and tragic fate of Queen Marie-Antoinette of France, depicted in this painting as her husband, King Louis XVI, is taken away to be beheaded. Marie-Antoinette's extravagant lifestyle sparked intense criticism and the public's heartfelt anger during a time of struggle by the French masses for liberty and equality. With revolution roiling the country, the royal couple was arrested, tried, and condemned to death.



**Frame with photograph of Empress Alexandra Feodorovna**

Cartier, jeweler (French, 1847–present): frame  
New York, circa 1955: frame  
Russia, 1906: photograph  
Gold, enamel, jade, turquoise, diamonds, photograph  
(11.243; 56.5)



**Frame with photograph of Grand Duchesses Olga, Tatiana, Maria, and Anastasia**

Russia, early 1900s  
Wood, gilt, metal, reproduction photograph (34.86; 56.9)



**Frame with photograph of Grand Duchess Olga Nikolaevna serving as a nurse during World War I**

Russia, 1915: photograph  
United States, mid-1900s: frame  
Silver metal, photograph (14.289; 56.17)

Beginning with Paul I (r. 1796–1801), only men were allowed to take the throne in Russia. Empress Alexandra (1872–1918), as the wife of Emperor Nicholas II (r. 1894–1917) and the mother of daughters Olga, Tatiana, Maria, and Anastasia, faced tremendous pressure to produce a male heir. Finally, she gave birth to Alexei in 1904, but any relief she may have felt was only temporary, as she soon learned that he suffered from hemophilia. The then-deadly disease had been passed to him through Alexandra herself. The entire family was shot to death by the Bolshevik revolutionaries in July 1918

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**Label Panel: 2.1**

## **Women in the Age of Enlightenment and their Successors**

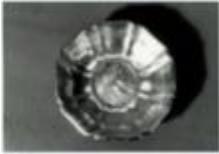
As a collector of eighteenth-century art, Marjorie Post developed an attraction to objects associated with women who attained prominence during the Age of Enlightenment, from the late 1600s to the early 1800s in the West. The ideas advocated during the era—characterized by important developments in the sciences, philosophy, economics, and politics—became tremendously influential in shaping the modern world.

In the wake of the Age of Enlightenment, women’s rights began to expand in the West, driven in part by suffrage movements, which Marjorie Post supported in various ways, and after World War II by the women’s liberation and feminist movements. Hillwood’s collection includes several works of art that speak to the diverse experiences of women as influencers and leaders from the 1700s to the 2020s.

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## Label Panel: 2.0.2

Bottom row:



### **Dish with profile of Empress Maria Theresa**

Alexander Sturm, silversmith (Viennese, active 1882–1922): dish  
Vienna, 1780–1922  
Silver  
(12.233)

Empress Maria Theresa (r. 1740–80), was the only Habsburg woman to rule in her own right over the dynasty's vast empire. Influenced to a degree by Enlightenment ideals, she introduced various social reforms, in particular the establishment of a new educational system.



### **Portrait of Anna, Duchess of Lorraine**

Jean-Etienne Liotard, miniaturist (Swiss, 1702–89)  
Switzerland, circa 1744  
Enamel on copper, diamonds, rubies (53.20)

The image of Anna (1718–44), sister of the Habsburg empress Maria Theresa, may have been painted at the time of Anna's marriage to Prince Charles-Alexander of Lorraine, in 1744. The couple departed Vienna for Brussels, where they served as governors of what is today the Netherlands. Anna died that same year in childbirth, a common cause of death at that time.

Middle row:



### **Star and Badge of the Order of St. Anna**

St. Petersburg, 1800s  
Silver, gold, diamonds, enamel  
(18.41; 18.42)

Peter the Great, as part of his campaign to westernize Russia, introduced orders of knighthood inspired by Western European models. In 1735 Karl Friedrich, Duke of Holstein-Gottorp, established the Imperial Order of St. Anna in memory of his wife, Anna Petrovna (1708–28), the daughter of Peter and his wife, Catherine. Anna had died in 1728 following a difficult childbirth that produced a son, the future Peter III, who would rule Russia for less than a year after ascending the throne in 1762.

Top row:



**Watch with miniature portrait of Empress Catherine I**

Georgy Musikisky, miniaturist (Russian, 1670–1740)

After Johann Gottfried Tannauer, painter (German, active in Russia, 1680–1733/37)

Abraham Heydrich, watchmaker (Swiss, before 1725)

St. Petersburg, 1725: miniature

London, early 1700s: watch

Gold, silver, diamonds, enamel, copper (16.45.1–2)

Born a peasant of Baltic German origin, Empress Catherine I's (r. 1725–27) path in life was extraordinary: She became the mistress of Peter the Great, after which she married him and then succeeded him on the throne. The couple had twelve children, two of whom, Anna Petrovna and Elizabeth, survived to adulthood. Anna married Karl Friedrich, Duke of Holstein-Gottorp, and Elizabeth became the empress of Russia in 1741, succeeding her cousin Ivan VI.



**Portrait of Empress Anna Ivanovna**

Russia, circa 1735

Enamel on copper (53.14)

Anna Ivanovna (r. 1730–40), niece of Peter the Great, set out to further her uncle's vision of westernization. In the process, Anna developed St. Petersburg as the capital, established by Peter in 1703, and supported the Russian Academy of Science, founded in 1724, and the arts in general. She invited prominent and creative foreigners to the Russian court, which had adopted a Western European aristocratic lifestyle.



**Snuffbox with miniature portrait of Empress Elizabeth I**

Attributed to Jean-François de Sompsois, miniaturist (French, active in Russia, 1750s–90s)

After Vigilius Eriksen, painter (Danish, 1722–82)

St. Petersburg, mid-1700s: miniature

Etienne-Lucien Blerzy, jeweler (French, active 1801–8)

Paris, early 1800s: box

Gold, enamel, miniature (11.29)

Elizabeth I (r. 1741–62), was the daughter of Empress Catherine I (r. 1725–27). She seized control of Russia with the help of the army in 1741, overthrowing her young cousin Ivan VI (r. 1740–41). As

empress, Elizabeth is credited with introducing the Russian court to the Enlightenment ideals inspired by French philosophers.

Elizabeth's reign was marked by the development of baroque architecture in Russia and implementation of educational reforms, including the establishment of the country's first university in 1755 and the Russian Academy of Arts in 1757. Her cultural accomplishments paved the way for Catherine II, one of Russia's most notable supporters of the arts and sciences.



**Bust of Catherine II**

After Fedot Shubin, sculptor (Russian, 1740–1805)  
Russia (?), after 1771  
Marble (22.12)



**Bust of Catherine II**

Felix Chopin, bronzier (French, active in Russia, 1813–92)  
After Fedot Shubin, sculptor (Russian, 1740–1805)  
Russia, circa 1867  
Bronze, brass (14.61)



**Bust of Catherine II**

Imperial Porcelain Factory (Russian, 1744–present)  
August Spiess, designer (German, 1817–1904)  
After Jacques-Dominique Rchette, sculptor (French, 1744–1809)  
After Fedot Shubin, sculptor (Russian, 1740–1805)  
St. Petersburg, after 1872  
Porcelain (25.358)

These busts capture Empress Catherine II of Russia (r. 1762–96), who was often compared to Minerva, the Roman goddess of wisdom and war, and Semiramis, the legendary queen of Babylon. Catherine seized power a few months into the reign of her husband, Peter III, who had succeeded Empress Elizabeth in 1761. As empress, Catherine came to embody European Enlightenment and was celebrated for her patronage of culture, military conquests, and international policies. The arts flourished during her reign. Despite Catherine's cultural enlightenment, however, she had little tolerance for political dissent, repressing a rebellion by the peasants and opposing the French Revolution.

Hanging above:



**Portrait of Princess Dashkova**

Dmitry Levitsky, painter (Russian, 1735–1822)  
St. Petersburg, 1784  
Oil on canvas (51.66)

At the age of nineteen, Princess Ekaterina Dashkova (1743–1810) participated in the 1762 coup that put Catherine II on the throne. For her loyalty, she received the orders depicted here on her blue court dress.

Considered one of the most enlightened women of her time, Dashkova traveled throughout Europe, including to Paris, where she met the French philosophers Diderot and Voltaire, the American polymath Benjamin Franklin, and other thinkers. In 1782 Catherine appointed Dashkova to head the Russian Academy of Sciences and lead the Russian Academy of Arts. She also became a member of various other academies rarely open to women and was the first woman elected to the American Philosophical Society, in 1789.



**Portrait of Grand Duchess Elena Pavlovna**

Christina Sanders Robertson, painter (Scottish, 1796–1854)  
Russia, 1841  
Watercolor on ivory, bronze (53.28)

Grand Duchess Elena Pavlovna (1807–73), a patron of the arts and music, hosted celebrities of the day in the salons of her multiple St. Petersburg residences. An heir to Russia’s Enlightenment ideals, she emerged as an advocate of liberalism and encouraged her nephew, Emperor Alexander II (r. 1855–1881), to abolish serfdom, which he did in 1861. Marjorie Post acquired numerous objects related to Elena and her heirs, including this portrait and another one of the Grand Duchess, which hangs in the entry hall of the mansion.



**Portrait of Countess Julia Samoilova**

Solone Viganoni, painter (Italian, active mid-1800s)  
After Franz Xaver Winterhalter, painter (German, 1805–73)  
Oil on canvas  
On loan from Dr. Nickolai Talanin

Julia van der Pahlen (1803–75) was the sole heir to her family’s fortune. In 1827 her separation from Count Samoilov, her husband since 1825, caused a huge scandal. Countess Julia’s free and extravagant lifestyle so irritated Emperor Nicholas I that he forbid her to appear in society. Julia left Russia, settling in Italy and later France, where she financially supported the arts, especially music. Please visit the pavilion in the mansion to view several other works of art related to Julia.



### **Good Trouble vase**

Roberto Lugo (American, b. 1981)  
Philadelphia, 2020  
Glazed ceramic, enamel paint  
Museum purchase, 2021 (2021.4.1–2)

The title of this vase was inspired by John Lewis (1940–2020), who served as congressional representative for Georgia and was well-known for referring to his work in the civil rights movement as getting into “good trouble, necessary trouble.” Lewis appears on the other side of the vase, and on this side, Lugo portrays three influential women in U.S. politics today—Vice President Kamala Harris, Representative Alexandria Ocasio-Cortez, and voting rights advocate and politician Stacey Abrams.

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### **Label Panel: 3.0**

## **Awards Honoring Women**

Marjorie Post had a longtime interest in orders of chivalry, amassing a large collection of them from different countries. Peter the Great introduced orders of knights to Russia in the late 1600s as part of his program of westernization. Recipients proudly wore the symbols of these orders—various ribbons, crosses, stars, and insignias often made of gold, silver, and diamonds—as part of their formal attire. Displaying the same pride, Post often wore the orders that she herself had received from various institutions and states, as shown on one occasion in the nearby photograph. Featured here are Russian orders and insignias exclusively awarded to women and those that Post received for her philanthropy and public service.

(Image is on label)

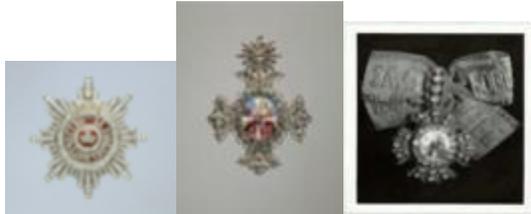


French ambassador to the United States Hervé Alphand and Marjorie Post after he presented her the Chevalier of the Legion of Honor, Washington, DC, 1957  
Reprinted with permission of the DC Public Library, Star Collection © Washington Post.

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**Label Panel: 3.1**

Left group, top row:



**Star, Grand Cross, and Badge of the Order of St. Catherine**

Russia, late 1700s–early 1900s  
(18.4; 18.5; 18.6)

Emperor Peter the Great established the Order of St. Catherine in 1714 in honor of his marriage to Empress Catherine I. The badges of the order, exclusively bestowed on women, feature St. Catherine of Alexandria, martyred in the fourth century, and the order’s motto—For Love and the Fatherland.



**Lady of Honor insignia with miniature portrait of Empress Elizabeth I**

After Louis Caravaque, painter (French, 1684–1754)  
Russia, 1741–61 (53.17)

Left group, bottom row:



**Maid of Honor pin with cipher of Empress Maria Feodorovna, wife of Paul I**

Russia, 1796–1801 (18.64)



**Maid of Honor pin with cipher of Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna**

Karl Hahn, jeweler (Russian, 1873–1911)  
St. Petersburg, 1907 (18.69)



**Lady of Honor insignia with miniature portraits of Dowager Empress Maria Feodorovna and Empress Alexandra Feodorovna**

Carl C. Blank, jeweler (Russian, 1860–1923)

St. Petersburg, 1912 (18.65)

In Russia, Maid of Honor and Ladies of Honor or Waiting pins were presented to women of the empress's household. The monogram of the empress inspired the design of the Maid of Honor pins. Ladies of Honor wore framed miniature portraits of the empress or empresses they served.



**Badge of the Order of the Red Cross**

St. Petersburg, after 1878 (18.62)

Emperor Alexander II of Russia awarded this badge established after the 1877–78 Russo-Turkish War to women who tended to wounded soldiers.



**Badge**

St. Petersburg, 1914

Gold, enamel, silver (11.58)

This badge belonged to Baroness Valentina von Stackelberg, who graduated in 1895 from the Smolny Institute of Noble Maidens, Russia's first public educational institution for young women, established by Catherine II in 1764 in St. Petersburg.

**MARJORIE MERRIWEATHER POST'S AWARDS AND FOREIGN DECORATIONS**

Right group, top row:



**Cross of Honor, Order of Adolph of Nassau**

Luxembourg, 1939 (18.74.1)

Awarded by Grand Duchess Charlotte of Luxembourg, November 27, 1939



**Chevalier, Cross of the Order of Leopold**

Belgium, 1939

(18.75.1)

Awarded by King Leopold III of Belgium, November 29, 1939



**Commander, Cross of the Order of the Dominican Republic**

Dominican Republic, 1946

(18.76.1)

Awarded by Dominican president Rafael Trujillo, February 25, 1946

Right group, middle row:



**Officer, Cross of the Order of the Crown**

Belgium, 1947

(18.77.1)

Awarded by Prince Charles, Regent of Belgium, June 28, 1947



**Chevalier, Legion of Honor**

France, 1957

(18.78.1)

Awarded by French ambassador to the United States Hervé Alphand, August 7, 1957



**Chevalier, Order of the Southern Cross**

Brazil, 1958

(18.79.1)

Awarded by Brazilian ambassador to the United States Ernâni do Amaral Peixoto, December 12, 1958



**Badge of the Colonial Dames of America**

John Frick, jeweler (American, active 1900s)

New York, 1908

(18.80.1)

Right group, lower row:



**Badge of the Daughters of the American Revolution**

J.E. Caldwell, jeweler (American, 1839–present)  
Philadelphia, circa 1920  
(18.82)



**Badge of the U.S. Flag Association**

United States, 1933  
(18.81)

Awarded at the White House by first lady Eleanor Roosevelt, February 22, 1933



**Badge of the National Institute of Social Sciences**

United States, 1937  
(18.83)

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**Label Panel: 4.0**

**Artists and Designers**

Women have always been involved in the arts, with many in the West having to trample barriers to gain access to art academies and other institutions. Until relatively recently, even when producing art, their room for expression was often limited, for example, confined to fashion, embroidery, lace,

miniatures, still lifes, portraits, and botanical themes—that is, to areas and techniques considered by officials, typically white males, as appropriate for women.

Marjorie Post, as a woman born in the late 1800s, saw many advances in women’s rights throughout her lifetime. She not only collected works of arts produced by independent and trailblazing women, she also commissioned them to create the fashions she preferred, to paint family portraits, and to help design the interior of her homes.

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### **Label Panel: 4.0.2**

Women have and continue to play a major role in fashion design. Marjorie Post worked with many women from the fashion industry in France and in the United States, including Carolyn Thurn Hague Windmuller, Hattie Carnegie, and Ann Lowe, who designed the dress worn by Post in the nearby print of her portrait. In September 2023, the dress will go on view at *Ann Lowe: American Couturier*, an exhibition at the Winterthur Museum, in Delaware.

Please visit Post’s bedroom suite in the mansion to see additional dresses created for Post by female designers.



#### **Portrait of Marjorie Merriweather Post**

Frank O. Salisbury, painter (British, 1874–1962)

After Douglas Chandor, painter (American, 1897–1953)

United States, 1953

Print (replica)



#### **Evening dress**

Thurn, designer (American, 1865–1954)

New York, 1920–25

Silk velvet (dress); silk crêpe (slip) (48.45)

Marjorie Post counted herself among Thurn’s roster of influential patrons, which also included Mellons and Rockefellers. Hillwood still holds at least nine Thurn pieces made for Post, including this evening gown that she wore to eldest daughter Adelaide’s debutante ball in December 1926 at the Ritz in New York.



**Evening dress with capelet**

Hattie Carnegie, designer (American, born Austrian, 1886–1956)  
New York, 1935–40  
Tulle, net, lace, silk crêpe (48.93.1–3)

Hattie Carnegie began her career as a milliner and went on to create a New York-based, multimillion-dollar fashion empire. With a keen sense of the U.S. market for women's luxury apparel, Carnegie adopted the surname of one of America's most successful businessmen to symbolize her own aspirations. Marjorie Post owned at least two gowns by Carnegie, including this evening dress and cape from the 1930s.

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**Label Panel: 4.0.1**



**Frame with miniature portrait of Dina Merrill (Nedenia Hutton)**

Altea Luzi, miniaturist (American, active 1900s): miniature  
Fabergé, jeweler (Russian, 1842–1918): frame  
United States, 1950s: miniature  
St. Petersburg, 1886–98: frame  
Gold, enamel, watercolor on ivory (11.69.1–2)



**Frame with miniature portrait of Marjorie Merriweather Post**

Sophia Engalichev, miniaturist (American, active 1900s): miniature  
Fabergé, jeweler (Russian, 1842–1918): frame  
United States, circa 1956: miniature  
St. Petersburg, 1886–98: frame  
Gold, bowenite, ivory, glass, watercolor on ivory  
(11.70.1–2)



**Frame with miniature portraits of Caroline Lathrop Post and Charles Rollin Post**

Natalie Green, miniaturist (American, active 1900s): miniature  
Edward F. Caldwell & Co. Inc., bronzier (American, 1895–1959): frame  
United States, 1914–41: miniature  
New York, 1914: frame  
Gilt bronze, marble, watercolor on ivory (14.109.1–3)



**Frame with miniature portrait of Nedenia Hutton in her wedding gown**

Natalie Green, miniaturist (American, active 1900s): miniature  
Edward F. Caldwell & Co. Inc., bronzier (American, 1895–1959): frame  
United States, 1925–26: miniature  
New York, 1925: frame  
Gilt bronze, ivory, watercolor on ivory (14.114.1–2)



**Frame with miniature portrait of Marjorie Merriweather Post**

Florence Enid Stoddard, miniaturist (American, 1882–1962): miniature  
Cartier, jeweler (French, 1847–present): frame  
New York, 1928  
Jade, gold, enamel, diamonds, watercolor on ivory  
(21.138.1–2)

Marjorie Post had a strong interest in the delicate art of miniature painting, in her time a talent often mastered by women. Post closely monitored the miniaturists' progress, paying particular attention to the precision of their rendering. Post displayed the miniatures she ordered in precious antique or lavishly decorated frames.

Top row:



### **Busts of Marjorie Merriweather Post and of Dina Merrill**

Lady Alice Clifford, designer (British, 1902–80)

Great Britain, 1954

Clay (27.50.1; 27.51.1)

These busts are based on 1950s designs by Marjorie Post's friend Lady Alice Clifford. Little is known about Clifford, an American from Cleveland who married into British aristocracy in 1925.

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### **Label Panel: 4.1.9**



#### **Rose tree with nest and birds**

Jeanette Deurdom 1821

Beadwork (46.1)



#### **Chair**

Caroline Lathrop Post (American, 1824–1915)

United States, 1854

Wood, needlework (33.219)

Women from almost every social background have historically been the main practitioners of beadwork, needlework, embroidery, and lace making. Many of these artistic creations were used to adorn clothes and decorative objects. Young women of a certain class were often trained in such techniques to produce and adorn items for what would become their trousseau, belongings collected by a bride for her marriage.

This chair's needlework seat and back were made by Caroline Lathrop Post, Marjorie Post's grandmother, in 1854. Works by other Post family members, including Marjorie, are on view in her bedroom suite in the mansion. A collector of textiles, lace, and beadwork, Marjorie Post amassed a large number of pieces made by rarely identified women. The beadwork panel nearby is a rare signed piece, by Jeanette Deurdom. Unfortunately, nothing is known about Deurdom's life.

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### **Label Panel: 4.1.8**



#### **Edging**

Flanders, late 1600s  
Linen (45.429)



#### **Lappets**

Flanders, 1690–1715  
Linen (45.215)



#### **Flounce**

Flanders, 1700s–1800s  
Linen (45.427)

These three pieces of lace—openwork fabric created by hand and later also by machine—are a selection from Marjorie Post’s collection of historic lace, which she would sometimes use to customize the collar, neck, or sleeves of her outfits, as was customary in the late 1800s and early 1900s in high fashion. Most likely, women produced all of them, toiling anonymously in Flanders, where the industry had flourished since the 1500s. Indeed, most lace makers at that time were women, who by custom lacked the right to form guilds to protect their status as artisans.



#### **Marjorie Post’s baby bonnet**

Cotton lawn embroidery, ribbon lace, satin (2016.4.6)

Marjorie Post’s Aunt Mollie (Mary Staley Post) stitched the cotton lawn embroidery on this bonnet for her niece.



#### **Altar cloth (vozdukh)**

After Viktor Mikhailovich Vasnetsov, painter (Russian, 1848–1926)  
Russia, circa 1899

Silk, embroidery, stones, pearls (43.7)

This altar cloth belongs to a set presented by the Dowager Empress Maria Feodorovna to the Imperial Horse Guards Regiment in 1899. Its elaborate embroidery was made by women, possibly by the talented embroiders of the imperial family or the court. Additional pieces of the set are on display in the Russian Sacred Arts Gallery in the mansion.

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#### **Label Panel: 4.2**

### **Interior Designer McMillen**

Marjorie Post worked with a variety of interior designers to furnish and decorate her many homes. Eleanor Stockstrom McMillen Brown (1890–1991) was among them, hired in the 1950s to design rooms at Hillwood and to work on other properties, including Mar-A-Lago, in Palm Beach, Florida, and Camp Topridge, in the Adirondacks, in New York. McMillen, her namesake company founded in 1924 in New York, had quickly become a renowned interior design firm in a field dominated by men. McMillen and Post shared the same vision of interior design: “If you get it right the first time, there’s no need to change,” McMillen was fond of saying.

At Hillwood McMillen was directly involved in the design of the second floor rooms as well as the delivery of textiles, upholstery, rugs, and bronze fixtures and furnishings throughout the mansion.

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#### **Label Panel: 4.2.1**

The French drawing room at Hillwood, photographed by Erik Kvalsvik

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#### **Label Panel: 4.1**

### **Hillwood: A Collection of Women in the Arts**

Marjorie Post’s collection at Hillwood demonstrates the significant presence of women in the arts even when most art academies and official institutions were closed to them. Women’s contribution to the arts from the 1700s to the 1900s are explored here in Post’s collection of paintings, porcelain, glass, and precious silver.

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## Label Panel: 4.1.2



### **Portrait of Marie-Antoinette and children**

After Elisabeth-Louise Vigée-Lebrun, painter (French, 1755–1842)

Probably France, after 1788

Oil on canvas (51.8)

This painting depicts Queen Marie-Antoinette of France, one of Post's most admired historical figures, and her children. Elisabeth-Louise Vigée-Lebrun, one of the most celebrated portraitists of the late 1700s, painted the original portrait, today at the Château de Versailles. Benefitting from royal patronage, the painter received numerous commissions from France as well as elsewhere, traveling abroad after the French Revolution. Portraiture was considered an appropriate genre for female artists, and Vigée-Lebrun produced hundreds of paintings for the European elite from the late 1700s through the early 1800s.



### **L'enfant chéri (The beloved child)**

Marguerite Gérard, painter (French, 1761–1837)

Paris, circa 1790

Oil on canvas

(51.9)

In this painting Marguerite Gérard presents the ideal of a happy family during the Enlightenment, when parents, especially mothers, were encouraged to become directly involved in the education of their children. The elite had previously delegated the matter to others. Gérard was among the women who regularly displayed their work at the Salon in Paris after it opened to women in the 1790s. Post's acquisition of *L'enfant chéri* in the 1920s demonstrates her interest in women artists from the earliest days of her collecting.



### **Vase with African birds**

Sèvres Porcelain Manufactory (French, 1756–present)

Pauline Knip, painter (French, 1781–1851)

Sèvres, France, 1822

Porcelain, gilt bronze (24.181)

A bird painter, Pauline Knip was originally appointed to work as a natural history painter for Empress Marie Louise (1791–1847), Napoleon’s second wife, but then became one of the few women working as an independent contractor at Sèvres. The breakfast room table in the mansion is set with porcelain painted by Knip.

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#### **Label Panel: 4.1.4**



#### **Portrait of Nicholas I**

Christina Sanders Robertson, painter (Scottish, 1796–1854)  
Russia, 1840  
Watercolor on paper (52.1)

Christina Robertson became the first female honorary member of the Royal Scottish Academy, in 1829. After arriving in St. Petersburg in 1839, she had great success at the Russian court. Post came across Robertson’s work while visiting museums in Russia in the late 1930s and, admiring it, began searching for one of her paintings to acquire. She finally located one in the 1960s. In a memo to Marvin Ross, Post’s curator, Margaret Voigt, Post’s social secretary, wrote, “She [Post] was absolutely thrilled with the acquisition.... I have heard her talking about Christine Robertson for nearly 20 years, and this is the first time one has ever remotely crossed her path.”



#### **Portrait of Grand Duchess Alexandra**

Natalya Makukhina, painter (Ukrainian, 1823–1900)  
Russia, 1860–70  
Pencil and color wash on paper (52.15)



#### **Portrait of Grand Duke Konstantin**

Natalya Makukhina, painter (Ukrainian, 1823–1900)  
Russia, 1860–70  
Pencil and color wash on paper (52.14)

Nettie Major, Marjorie Post’s archivist, presented Post with these two portraits of members of the Romanov dynasty in 1967. Little is known about Natalya Makukhina, an artist born into a noble family from the Kherson region of Ukraine. After Makukhina painted several portraits of the Russian aristocracy, the Academy of Arts in St. Petersburg bestowed her the title of academician for portrait painting in the mid-1800s.



### **Folding-leaf fan**

Madeleine Jeanne Lemaire, painter (French, 1845–1928)

Attributed to Adrian J. Rodien, fan maker and retailer (French, active 1800s–1900s)

France, 1880–1910

Blond tortoiseshell, paper, leather, metal, diamond chips, enamel (2014.3.6)

In the late 1800s, the fan industry served as a viable source of income for female artists, who painted illustrations on the leaves of fans. One such artist was Madeleine Lemaire, an associate of the French novelist Marcel Proust, who painted this fan.

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### **Label Panel: 4.1.6**

The ceramic and glass industry employed many women who designed, sculpted, crafted, painted, and enameled exquisite works of art. Women—often unidentified or receiving less acknowledgment than the men they worked with or for—contributed to the creation of the beautiful objects here from Marjorie Post’s collection.



### **Plate**

Yusupov Porcelain Workshop (Russian, 1818–31)

Arkhanguelskoye, Russia, 1826 Porcelain  
(25.84)



### **Urn**

Wedgwood (British, 1759–Present)

Lady Templetown, designer (British, 1747–1823)

Wedgwood, circa 1787 Jasperware (26.20)

Little is known about Lady Templetown, whose designs on this urn inspired the white low-relief scenes on the famous blue backgrounds that made Wedgwood’s products so popular in the late 1700s.



**Vase with birds from a set of three**

Sèvres Porcelain Manufactory (French, 1756–present)

Philippe Castel, painter (French, 1746–97)

Geneviève Leroy Taillandier, painter (French, active 1774–98)

Vincent Taillandier, painter (French, 1735–90)

Henri François Vincent, gilder (French, active 1753–1806)

Sèvres, France, 1781–82 (24.106.1)

The creation of such an elaborate vase required the involvement of several artisans. Sèvres' records indicate that in 1782 Geneviève Leroy was paid to apply the ground decoration of fond Taillandier (Taillandier background), a series of small circles with a dot in the center. The design is named after Leroy's husband, Vincent Taillandier, its inventor.



**Decanter and glasses from a vodka service**

Elizaveta Bëm (Boehm), designer (Russian, 1843–1914)

Maltsov Glassworks (Russian, 1756–present)

Diatkovo, Russia, 1897

Glass, enamel

Museum purchase, 1997 (23.497.1–4)

Often featuring children wearing Russian costumes, Elizaveta Boehm's drawings gained popularity in the form of postcards. Boehm also collaborated on glass works, a medium in which she produced one of her most successful creations, displayed here, featuring a humorous take on the evils of drinking. Details of the design can be seen on the nearby screen.



**Two seated women in peasant costumes**

Attributed to Lidia Andreevna, sculptor (Russian, 1887–1953)

Russia, circa 1910

Glazed earthenware

Gift of Madame Augusto Rosso, 1968 (27.35)



**Anna Pavlova**

Anna Pavlova, artist (Russian, 1881–1931)  
Sitzendorf Porcelain Manufactory (German, 1850–present)  
Sitzendorf, Germany, early 1900s  
Hard-paste porcelain  
(26.59)

Prima ballerina Anna Pavlova, one of the most famous dancers in Russian ballet, designed this figurine depicting herself.



**Three dancing peasant girls**

Natalia Danko, sculptor (Russian, 1892–1942)  
Lomonosov Porcelain Factory (Russian, 1925–93)  
Leningrad (St. Petersburg), 1929–37  
Porcelain  
Gift of Madame Augusto Rosso, 1966 and 1970 (25.497, 25.499, 25.500)



**Portrait of sculptor Vera Mukhina**

Lomonosov Porcelain Factory (Russian, 1925–93)  
Leningrad (St. Petersburg), 1953–71  
Biscuit porcelain  
Gift of Marvin C. Ross, 1973 (25.430)

Figures and models by Natalia Danko and Vera Mukhina met with great success in the early Soviet era. Danko created figurines inspired by the societal ideals of the new Soviet order. Mukhina’s most famous work is *The Workers*, a monumental sculpture that introduced the Soviet Union’s display at the 1937 International Exposition in Paris, which Marjorie Post visited.

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**Label Panel: 4.1.7**

Marjorie Post’s Fabergé and Russian silver collection includes objects produced by the workshops of Anna Ringe (1840–1912) and Maria Semenova. Ringe, an independent workmaster, took over her husband’s workshop in 1894 while continuing to supply contracted labor for Fabergé. Similarly,

Semenova also took charge of a workshop previously run by a man, her father, the silversmith Vasily Semenov, in 1896. The silver objects produced by Semanova's shop earned praise for their beautiful, innovative enamel decoration. Post acquired seventeen pieces of them, a sign of her passion for colorful Russian enamel and works by gifted female artists, designers, and entrepreneurs.



**Pencil holder**

Fabergé, jeweler (Russian, 1842–1918)  
Anna Ringe, workmaster (Russian, 1840–1912)  
St. Petersburg, before 1898  
Gold, diamonds, enamel, sapphires (11.93)



**Envelope moistener**

Fabergé, jeweler (Russian, 1842–1918)  
Anna Ringe, workmaster (Russian, 1840–1912)  
St. Petersburg, 1899–1904  
Porcelain, silver  
(12.150)



**Lipstick holder**

Fabergé, jeweler (Russian, 1842–1918)  
Anna Ringe, workmaster (Russian, 1840–1912)  
St. Petersburg, 1908–17 Silver gilt, enamel  
(12.185.1–2)



**Match safe**

Fabergé, jeweler (Russian, 1842–1918)  
Anna Ringe, workmaster (Russian, 1840–1912)  
St. Petersburg, 1898–1908 Silver, silver gilt, enamel  
Museum purchase, 1990 (12.591.1–2)

Second row:



**Egg**

Maria Semenova, jeweler (Russian, active 1896–1904)

Moscow, 1898–1904

Silver gilt, enamel (15.96.1–2)

Two bowls Maria Semenova, jeweler (Russian, active 1896–1904)

Moscow, 1904

Silver gilt, enamel (15.90; 15.93)

Top row:



**Three kovshs**

Maria Semenova, jeweler (Russian, active 1896–1904)

Moscow, 1898–1904

Silver, silver gilt, enamel, Siberian amethysts, chrysoprase, garnet (15.94; 15.91.1-2; 15.89)



**Set of 10 kovshs**

Maria Semenova, jeweler (Russian, active 1896–1904)

Moscow, 1898–1904

Silver gilt, enamel (15.127.1–10)

A kovsh is a traditional Russian drinking vessel which became a decorative piece embodying Russian design over the course of the 1800s.

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**Label Panel: 4.3.1**

**Women Authors**

Marjorie Post’s interest in the accomplishments of women in the creative fields was not limited to the types of work in her fine and decorative arts collections. She also acquired a number of books for her library written by pioneering women on their areas of expertise. Additional volumes by notable women authors can be found in the exhibit case in the second floor library in the mansion.

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**Label Panel: 4.3.2**

(Image is on label)



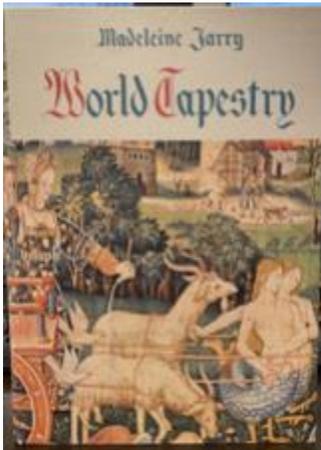
**Alice Morse Earle**

(1851–1911) was an American author and historian whose writing career took off with the publication of her article “The Sabbath in Puritan New England” in the *Atlantic Monthly* (1891). Over the next twenty years, she would pen more than a dozen works, including *Two Centuries of Costume in America* (1903) and *China Collecting in America* (1892), the latter of which Post obtained in the early 1970s.

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**Label Panel: 4.3.3**

(Image is on label)



© Putnam

**Madeleine Jarry**

(1917–82), a noted authority on tapestries, wrote *World Tapestry: From Its Origins to the Present* (1969) while serving as director of France’s Mobilier National, the government agency responsible for furniture owned by the state. Sharing her expertise, Jarry wrote about and examined tapestries and carpets produced by the finest manufactories and workshops in the world, including Savonnerie, Gobelins, and Aubusson. Post acquired a copy of the volume in 1970.

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**Label Panel: 4.3.4**

(Image is on label)



© Inge Morath/Magnum Photos

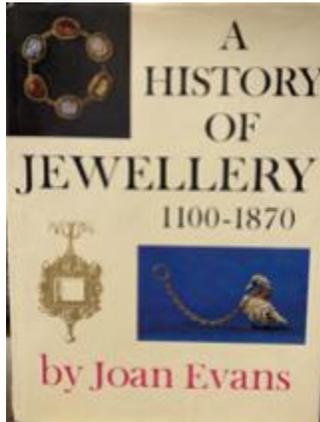
**Inge Morath**

(1923–2002), an Austrian translator and journalist, found success as a professional photographer, becoming a full member of the famed Magnum Photos cooperative in 1955 in Paris. She met the American playwright Arthur Miller on one of her photo shoots and married him in 1962. Their first collaboration, *In Russia* (1969), combined her photographs and Miller’s prose. Post added it to her library the year it was published.

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**Label Panel: 4.3.5**

(Image is on label)



© Boston Book and Art Shop

**Dame Joan Evans**

(1893–1977) began her long career studying archaeology but ultimately became known as an expert on medieval art and the history of jewelry. She was the first woman selected to head the Society of Antiquaries of London, in 1959. Post acquired her *History of Jewellery, 1100–1870* (1970) in 1971.

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### Label Panel: 4.3.5

(Image is on label)



From the American Geographical Society Library, University of Wisconsin-Milwaukee Libraries.

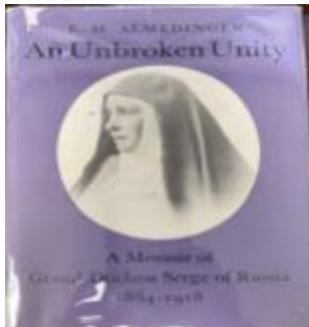
### Ena L. Yonge

(1895–1971) became a pioneer as the American Geographical Society’s first female map curator. Selected to fill the position on a temporary basis due to a staff shortage, she ultimately held the job from 1917 to 1962. During that time, she published several important works, including *A Catalogue of Early Globes* (1968), which entered Post’s library in 1968.

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### Label Panel: 4.3.6

(Image is on label)



© Bodley Head

### Edith Martha “E.M.” Almedingen

(1898–1971), a notable author of both fiction and nonfiction, won the Atlantic Monthly’s prize for nonfiction in 1941 and became a fellow of the British Royal Society of Literature in 1951. Having emigrated to Great Britain from her native Russia in 1923, she wrote numerous books about Russian rulers and the country’s history. She also compiled volumes of Russian folktales. In 1967 Post acquired a copy of *An Unbroken Unity: A Memoir of Grand-Duchess Serge of Russia, 1864–1918* (1964).

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### Label Panel: 4.3.7

(Image is on label)



© National Portrait Gallery, London

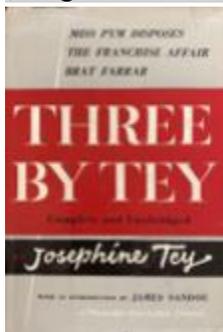
### Doris Langley Moore

(1902–89), one of the first female scholars and collectors of fashion and costume, founded an internationally renowned fashion museum in Bath, England, in 1963, donating her extensive collection of costume to the city. Moore was also a recognized expert on the poet Lord Byron and his daughter Ada Lovelace. Moore's seminal work, *The Woman in Fashion* (1949), entered Post's library in 1949.

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### Label Panel: 4.3.8

(Image is on label)



© Macmillan

### Josephine Tey

(1896–1952, born Elizabeth Mackintosh) a female pioneer in mystery and detective fiction, was also a published playwright. She became lifelong friends with the actor John Gielgud after he starred in her play *Richard of Bordeaux*, which launched his career. Her exploration of psychological motivations in her crime writing paved the way for later writers such as Patricia Highsmith and Ruth Rendell. In 1990 the British Crime Writers Association voted her *Daughter of Time* (1951) the best crime novel ever. Three of Tey's works, published as an omnibus edition, entered Post's library in the mid to late 1950s.

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**Label Panel: 4.3.9**

(Image is on label)



© Soviet khudozhnik

**Zinaida Serebriakova**

(1884–1967), born into an extraordinarily artistic family in Ukraine, studied art as a teenager under Ilya Repin, the renowned nineteenth-century painter. Her painted depictions of Ukrainian landscapes and people, expressing her love of her homeland, brought her recognition. After the Russian Revolution, Serebriakova traveled to Paris for work and remained in exile for the rest of her life. Her work received acknowledgment in 1965 with exhibitions in Moscow, St. Petersburg, and Kyiv. Post acquired a catalogue of her works in 1971.

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**Label Panel: 4.3.10**

(Image is on label)



Hillwood Estate, Museum & Gardens, Archives and Special Collections

Burke's message to Post on this photo reads, "My dear beautiful Marjorie, my devotion down the years, Love Always, Billie. Aug. 9, 1959."

**Mary "Billie" Burke**

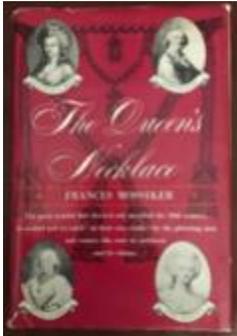
(1884–1970) made a name for herself in four different mediums: radio, stage, film, and television. She was also a fashion trendsetter, wearing couture by the designer Lucile and inspiring a "Billie

Burke dress," available in stores nationwide. Burke is now best remembered for playing Glinda the Good Witch in *The Wizard of Oz* (1939). Burke gave Post, a longtime friend, a copy of her autobiography, *With a Feather on My Nose* (1949), upon publication.

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### Label Panel: 4.3.11

(Image is on label)



© Simon and Schuster

### Frances Sanger Mossiker

(1887–1985), a late blooming author, wrote her first book, *The Queen's Necklace* (1961), at the age of fifty-five. It became a definitive work on one of the most infamous tales connected to Marie-Antoinette—the theft of a necklace so valuable that many believe it played a pivotal role in bringing down the French monarchy. The success of that book led to five more volumes and awards on both sides of the Atlantic. Post's copy is personally inscribed by Mossiker. It is difficult to imagine a book more in line with Post's interests than one featuring royalty, priceless jewels, and court intrigue.

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### Label Panel: 4.4



### Crown

Kristine Mays (American, b. 1969)

San Francisco, 2021

Steel wire, paint

Museum purchase, 2022 (2022.1)

To explore the idea of empowerment, artist Kristine Mays created a series of crowns and headdresses and then encouraged everyone to try them on.

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### Label Panel: 3.2.1



**Portrait of Countess Alexandra Branicka**

Jean Louis Voille, painter (French, active in Russia, 1744–1804)

Russia, 1775–77

Oil on canvas (51.65)

A figure of the Enlightenment, Countess Alexandra Branicka (1754–1838) was the niece of Prince Grigory Potemkin, the well-known favorite of Catherine II of Russia. Alexandra wears the star of the Order of St. Catherine, like the one displayed nearby.

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**Label Panel: 3.2.2**



**Armchair from a set**

Beauvais Tapestry Manufactory (French, 1664–present)

Paris, about 1755

Walnut, tapestry (31.70)



**Portrait of a young woman**

Circle of Alexander Roslin, painter (Swedish, 1718–93)

1760s–70s

Oil on canvas (51.68)

The nearby armchair and the portrait featuring an elegant woman seated on a sofa evoke the salons of the Age of Enlightenment. A social activity since the 1500s to encourage conversation over refreshments, salons became rare spaces where well-educated women from the elite could participate in the discussion of politics, arts and science, and other affairs along with men. Popular salons led by women played an important role in the intellectual life of the Enlightenment, offering an informal space for women—who were rarely permitted access to universities and academies—to gain and exchange knowledge.

## Marjorie Post's Bedroom

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### LARGE CLOSET

#### DETERMINED WOMEN: DESIGNERS OF NEW YORK



##### Evening dress

Madame Frances, Inc. (American, 1910–35)

New York, about 1925

Silk velvet, organza, rhinestones, beads

*Bequest of Marjorie Merriweather Post, 1973 (48.44.1)*



##### Evening bag

Madame Frances, Inc. (American, 1910–35)

New York, about 1925

Silk velvet, satin, silver, rhinestones, beads

*Bequest of Marjorie Merriweather Post, 1973 (49.6)*

Delicate rhinestones in a floral pattern accent this mid-1920s evening dress of deep-blue and off-white silk velvet. A complimentary handbag is nearby. Marjorie Post acquired these items from Madame Frances, a small custom-dress design shop that opened in 1910. Its proprietor, Frances Schwartzburg Spingold (1881–1958), a Russian immigrant, also crafted pieces selected for theater productions and early Hollywood films.

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### SMALL CLOSET

#### DETERMINED WOMEN: DESIGNERS OF NEW YORK



### **Day dress**

Lucile (British, 1905–23) New York, 1918  
Cotton and linen lawn, silk tulle, lace, silk satin  
Bequest of Marjorie Merriweather Post (48.41)

Lucile, one of Marjorie Post's favorite early twentieth-century designers, created this tiered, custom-made day dress. The firm's founder, Lady Duff-Gordon (1863–1935), began her professional career as a dressmaker during the 1890s in London, eventually acquiring society clients before becoming the first global couturier, with branches of Lucile in Chicago, New York, London, and Paris. An innovative marketer, Duff-Gordon hosted some of the earliest fashion shows and used the new medium of film to publicize her designs.

(Image is on label)



**Marjorie Post wore this Lucile day dress for a 1918 portrait with her daughters Adelaide and Eleanor painted by August Benzinger (Swiss, 1867–1955).  
Archives and Special Collections, Hillwood Museum, Estate & Gardens**

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### **JEWELRY CASE**



### **Bracelet**

David Webb (American, 1948–present)  
New York, 1961  
Amethysts, turquoises, diamonds, gold, platinum  
Bequest of Marjorie Merriweather Post, 1973 (17.67.4)



**Bracelet**

David Webb (American, 1948–present)  
New York, 1966  
Peridot, diamonds, gold  
*Bequest of Marjorie Merriweather Post, 1973 (2016.7)*



**Bracelet**

Harry Winston (American, 1932–present)  
New York, 1961  
Turquoises, diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.73.2)*



**Bracelet**

Joël Helft (French, active 1920s–1930s)  
Paris, 1939  
Zircons, diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.72.2)*

**Earrings**

Attributed to Van Cleef & Arpels (French, 1896–present)  
Paris, about 1935; altered, 1950s  
Diamonds, sapphires, platinum  
*Gift of Nina Rumbough (2021.6.6.1–2)*



**Earrings**

Van Cleef & Arpels (French, 1896–present)  
New York, 1948  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.77.1–2)*



**Earrings**

Cartier (French, 1847–present)  
New York, 1950–51  
Amethysts, turquoises, diamonds, gold  
*Bequest of Marjorie Merriweather Post, 1973 (17.67.2–3)*



**Ring**

Harry A. Meyers (American, active 1950s)  
New York, 1958  
Diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.79)*



**Ring**

Purchased from de Sedles (American, active 1920s–1970s)  
New York, 1936  
Zircon, diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.72.6)*



**Ring**

Harry Winston (American, 1932–present)  
New York, 1966  
Emerald, diamonds, platinum  
*Bequest of Marjorie Merriweather Post, 1973 (17.78)*



**Brooch**

Probably French, about 1890

Rubies, diamonds, emerald, gold, silver

*Museum purchase in honor of Ellen Charles's 80th birthday, 2015 (2015.3)*



**Brooch and clip**

Cartier (French, 1847–present), New York, 1950

Diamonds, platinum: brooch

Aquamarines, diamonds, platinum: clip

*Bequest of Marjorie Merriweather Post, 1973 (17.81–82)*



**Brooch**

Van Cleef & Arpels (French, 1896–present)

Paris, 1969

Rubies, diamonds, gold, platinum

*Bequest of Marjorie Merriweather Post, 1973 (17.80)*



**Brooch**

Harry Winston (American, 1932–present)

New York, 1959

Diamonds, platinum

*Bequest of Marjorie Merriweather Post, 1973 (17.76)*

A serious connoisseur of impressive gemstones, Marjorie Post enjoyed acquiring individual specimens and delivering them to some of her favorite jewelers—among them Cartier New York, Van Cleef & Arpels, and Harry Winston—for them to create exquisite, unique accessories for her. Post equally treasured antique finds and also worked with fresher, boutique firms and designers, such as David Webb. This display celebrates Post's dedicated pursuit of dazzling, bejeweled bracelets, earrings, brooches, and rings.

(Image is on label)



Source: The Bert Morgan Archive

*Marjorie Post and her husband Herbert May (1891–1968) attending a dinner, late 1950s. Post is wearing no fewer than six exceptional pieces of jewelry from her storied collection, several of them displayed here.*

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#### LACE CASE OUTSIDE

**Open the drawers to peek at lace and other textiles collected by Marjorie Post, many of them handmade by women.**

#### LACE CASE TOP DRAWER

##### **Hand-sewn apron**

Marjorie Merriweather Post (American, 1887–1973)

Possibly Washington, DC, about 1903

Linen, cotton

*Bequest of Marjorie Merriweather Post, 1973 (45.335)*

#### LACE CASE MIDDLE DRAWER

##### **Embroidered table covers**

Ella Letitia Merriweather Post (American, 1853–1912)

Late 1800s

Cotton, linen, silk

*Bequest of Marjorie Merriweather Post, 1973 (45.341.1–2)*

#### LACE CASE BOTTOM DRAWER

##### **Lace table cover**

Possibly Belgian, 1800s

Cotton, linen, silk

*Bequest of Marjorie*

Russian Sacred Arts Gallery

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#### **CHURCH SERVICES | CLOTHED IN MAJESTY**

During the late 1930s, when Marjorie Post was the wife of the U.S. ambassador to the Soviet Union, the financially strapped communist government was in the process of selling off vestments and altar

cloths confiscated from the nation's churches and monasteries to fund the country's industrialization. A collector of textiles and lace, Post set out to save beautiful examples of ecclesiastical attire and wares from imperial Russia.

Russian Orthodox deacons, junior to priests in the church hierarchy, have traditionally worn a long tunic (*stikhar*) like the one here. The nearby cross-shaped altar cloths (*pokrovets*) were used to cover chalices and dishes, the design allowing the cloth's flaps to be easily draped over vessels. Women, possibly from imperial circles that included talented embroiders, made the beautiful embroidery on the pieces here. An additional piece belonging to the same set is on view in *Determined Women: Collectors, Artists, and Designers at Hillwood*, the exhibition opening February 18 in the dacha.

According to stamps on the back of this vestment, it came from the Historical Museum of Artistic and Daily Life of the Eighteenth Century, established after the 1917 Russian Revolution at the Donskoy Monastery, a major Moscow cloister founded in the late 1500s. When the museum closed in 1929, the state deaccessioned many of its artifacts and sold them through state-run antique shops.



**Deacon's vestment (stikhar)**

Russia, about 1850

Silk, linen, gold-and-silver-wrapped silk thread, silver gilt  
*Bequest of Marjorie Merriweather Post, 1973 (44.4)*



**Altar cloths (pokrovets) from a set**

Viktor Mikhailovich Vasnetsov, designer (Russian, 1848–1926)

Russia, about 1899  
Silk, embroidery, stones, pearls

*Bequest of Marjorie Merriweather Post, 1973 (43.2.1-2)*



**Church candlestick**

Russia, 1700s–1800s (?)

Silver, iron

*Gift of Dr. and Mrs. Joseph Sataloff, 1974 (12.404)*

*Mural image*

*Interior of the Cathedral of the Dormition in Moscow, from George Loukomski's L'architecture religieuse russe (Paris: Librairie Ernest Leroux, 1929). Archives and Special Collections, Hillwood Estate, Museum & Garden.*

## Dining Room

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### PANEL 1

#### **A COLLECTOR'S DESIRE FOR "LOVELY PIECES OF SÈVRES": THE MORGAN SERVICE**

The banker and philanthropist John Pierpont Morgan Jr. (1867–1943) once owned a large portion of this table setting, hence it is called the Morgan Service.

In the 1920s, Marjorie Post resolved to acquire "lovely pieces of Sèvres." As a collector, she focused on a few colors of the famed porcelain, in particular blue and pink, as demonstrated by the displays in the French drawing room and French porcelain room. Here, the dark blue on the porcelain pieces is called *bleu Fallot* (Fallot blue), named for Jean-Armand Fallot (French, active 1764–90), the painter who invented it in 1764. Artisans also used a delicate technique called *fleurs incrustées* (inlaid flowers), developed at the manufactory in 1766, to paint flowers "inlaid" on the partially scraped away blue background of the pieces.

Post purchased part of the Morgan Service in 1949, and as determined as she was to reunite additional pieces of the set, acquired additional items in 1962. At more than one hundred pieces, the Morgan Service is now one of the largest sets of Sèvres porcelain in Hillwood's collection.



#### **Pieces from the Morgan Service**

Sèvres Porcelain Manufactory (French, 1756–present)

Sèvres, France, 1769–71

Soft paste porcelain

*Bequest of Marjorie Merriweather Post, 1973 (24.149)*



#### **Pair of candelabras**

St. Petersburg, late 1700s

Glass, gilt bronze, crystal, marble

*Bequest of Marjorie Merriweather Post, 1973 (14.10.1–2)*



**Glassware**

France, 1700s

Glass, gilded decoration

*Bequest of Marjorie Merriweather Post, 1973 (23.312–314)*



**Silverware from Grand Duke Mikhail Pavlovich's Service**

François-Dominique Naudin, silversmith (French, 1788–1840)

Paris, about 1819 Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.289)*

*Museum purchase, 2021 (2021.1)*



**Sculptures of Venus and Cupid (center) and pair of bathing figures**

François-Dominique Naudin, silversmith after Étienne Maurice Falconet (French, 1716–91): Venus and Cupid

France, 1770s–early 1800s

Marble, gilt bronze

*Bequest of Marjorie Merriweather Post, 1973 (22.4.3–4, 22.5)*

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**PANEL 2**

**A COLLECTOR'S EYE: A PAIR OF TUREENS AND PLATTERS**



**Pair of tureens and platters**

Sèvres Porcelain Manufactory (French, 1756–present)

Sèvres, France, 1780–90

Hard paste porcelain

*Bequest of Marjorie Merriweather Post, 1973 (24.134)*

The extremely rare pair of tureens and platters on the console tables flanking the large sideboard tell a story that speaks to Marjorie Post's determination as a collector. Post had acquired the two tureens and one of the platters from a Parisian gallery in 1949. The dealer later located a second matching platter, which Post astutely zeroed in on in 1950. Post's granddaughter Ellen MacNeille Charles, having heard of this extraordinary second find as a child, recounted it in a 2021 interview: "I love the story about... a Sèvres platter....She [Marjorie Post] was in Paris and she looked out the window and she said to the chauffeur 'Stop,' and she went in and couldn't believe it—from the car she could see it was just like the one she had—she was remarkable."

## Breakfast Room

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### A COLLECTOR'S FOCUS: MADAME KNIP AND MARIE ANTOINETTE

The service on the breakfast room table is an extremely rare set from the Sèvres Porcelain Manufactory. Pauline Knip, a bird painter and one of the few female contract workers at Sèvres, was commissioned to paint the birds featured on each piece, all of them studied in nature.

In 1821 King Charles X (r. 1824–30) of France presented the set to the Duchess of Angoulême (1778–1851), his niece and the only surviving daughter of his brother King Louis XVI (r. 1774–92) and Louis's wife, Queen Marie-Antoinette. This connection to the French queen, whom Marjorie Post admired, was certainly one of the reasons Post acquired part of the set in 1952. An impressive vase painted by Knip as well as objects related to Marie-Antoinette are on view in *Determined Women: Collectors, Artists, and Designers at Hillwood*, the exhibition opening February 18 in the dacha.



#### **Pieces from the South American Birds Service**

Sèvres Porcelain Manufactory (French, 1756–present)

Sèvres, France, 1819–21 Pauline de Knip, painter (French, 1781–1851)

Hard paste porcelain

*Bequest of Marjorie Merriweather Post, 1973 (24.136)*



#### **Pair of sphinxes**

France, late 1800s–early 1900s

Biscuit porcelain

*Bequest of Marjorie Merriweather Post, 1973 (24.168)*



**Glassware**

France, 1700s

Glass, gilded decoration

*Bequest of Marjorie Merriweather Post, 1973 (23.312–314)*



**Silverware from Grand Duke Mikhail Pavlovich's Service**

François-Dominique Naudin, silversmith (French, 1788–1840)

Paris, about 1819

Silver gilt

*Bequest of Marjorie Merriweather Post, 1973 (12.289)*

First Floor Library

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**DETERMINED WOMEN: EVA ZEISEL**



**Pieces from the Talisman Service**

Eva Zeisel (Hungarian-born American, 1906–2011)

Lomonosov Porcelain Factory (Russian, 1993–2005)

St. Petersburg, 2001–4

Bone china

*Museum purchase, 2004 (25.566)*

In the spirit of founder Marjorie Post, Hillwood acquires pieces of exceptional contemporary art created by women like the renowned ceramic artist and designer Eva Zeisel, whose legacy Hillwood celebrated with an exhibition in 2005. While working in the Soviet Union in the 1930s, Zeisel was accused of conspiring against Communist Party leader Joseph Stalin and arrested. Released from prison in 1937, she emigrated to the United States.

Post acquired her first pieces of Zeisel-designed porcelain while living in the Soviet Union in the late 1930s. Hillwood purchased Zeisel's Talisman Service, on view here, in 2004. The set is named after Zeisel's granddaughter, Talisman K. Brolin, a talented New York-based photographer.

French Drawing Room

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## DETERMINED WOMEN: CINDY SHERMAN



### **Madame de Pompadour (née Poisson) tureen and platter**

Cindy Sherman, designer (American, b. 1954)

Ancienne Manufacture Royale de Limoges (French, 1737–present)

Arte Magnus, retailer (American, 1989–present)

Limoges, France, 1990

Hard-paste porcelain with silkscreen transfer, platinum, enamel decoration

*Museum purchase, 2006 (26.283.1–3)*

This tureen and platter, designed by the contemporary artist Cindy Sherman for the New York gallery Arte Magnus, was inspired by models produced at the Sèvres Porcelain Manufactory in the 1700s. Sherman—known for examining representations of women by photographing herself dressed as different female figures—poses here as the Marquise de Pompadour (1721–64), the friend, adviser, and official mistress of King Louis XV (r. 1715–74) who was also a prominent influencer and patron of the Sèvres manufactory. The iconic Sèvres color *rose-Pompadour*, named after the marquise, inspired Sherman’s tureen here; it is also available in Sèvres blue, yellow, and green. A tureen and platter from the 1700s of a similar design from Marjorie Post’s collection are on view in the French porcelain room.

## Pavilion

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## DETERMINED WOMEN: ISABELLE DE BORCHGRAVE



### **Countess Samoilova dress and accessories**

Isabelle de Borchgrave (Belgian, b. 1946)

Brussels, 2012

Paper, acrylic paint, glue

*Museum purchase, 2012 (2012.1–5)*

The paper dress and accessories inspired by the portrait nearby was commissioned in 2012 from Isabelle de Borchgrave, a Belgian artist, on the occasion of Hillwood’s exhibition featuring her work. De Borchgrave is known for her paintings and paper sculptures inspired by historic costumes. The blue paper dress and jewelry capture in three dimensions the elegance of 1830s Western European fashion as worn by Countess Julia Samoilova in the painting. Samoilova—a Russian aristocrat, supporter of the arts, and decidedly independent woman—is the subject of another portrait on display in *Determined Women: Collectors, Artists, and Designers at Hillwood*, the exhibition opening February 18 in the dacha.

## Second Floor Library

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Marjorie Post collected the memoirs and diaries of notable women in assembling her robust library collection. These three selections from Hillwood's Archives and Special Collections represent women from the eighteenth, nineteenth, and twentieth centuries, each of whom left a unique mark on history.

To learn more about the books written by distinguished women in the museum's collection, please visit *Determined Women: Collectors, Artists, and Designers at Hillwood*, the exhibition opening February 18 in the dacha. To learn more about Marjorie Post and her collections, enjoy reading *The Houses and Collections of Marjorie Merriweather Post: The Joy of It* (2022), penned by current Hillwood staff.

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(Image is on label)



**The Russian Journals of Martha and Catherine Wilmot; being an account by two Irish ladies of their adventures in Russia as guests of the celebrated Princess Daschkaw, containing vivid descriptions of contemporary court life and society, and lively anecdotes of many interesting historical characters, 1803–1808.** Edited, with an introduction and notes, by the Marchioness of Londonderry and H. Montgomery Hyde. London: Macmillan & Co., Ltd., 1935.

The diaries of the Wilmot sisters are remarkable for their observations of early nineteenth-century life in Russia, particularly that of the aristocracy. Martha Wilmot, grieving the death of her brother, arrived in Moscow from Ireland in 1803 as a guest of Princess Ekaterina Dashkova, a former confidante of Catherine II. Martha's sister, Catherine, arrived in 1805 to accompany her home, but they both ended up staying a while, eventually departing in 1807 (Catherine) and 1808 (Martha), as war between Britain and Russia loomed, and they were suspected of being spies because of their connection to Dashkova, having since fallen from favor. The sisters smuggled Dashkova's memoirs out of Russia, and Martha published them in 1840.

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(Image is on label)



**Memoirs of the Princess Daschkaw: lady of honour to Catherine II, Empress of all the Russias. Written by herself, comprising letters of the Empress and other correspondence.** Edited from the originals by Mrs. W. Bradford. London: H. Coburn, 1840.

Princess Ekaterina Dashkova (1743–1810) stands out as a remarkable figure of the Russian Enlightenment. At the age of nineteen, she supported the coup that led to Catherine II taking the throne as empress of Russia. For her loyalty, Ekaterina became the first woman to hold political office in the country, under Catherine. In 1768 she began a fourteen-year sojourn in Europe, where she met the prominent thinkers of the day, including Voltaire and Benjamin Franklin, both of whom entered into a life-long correspondence with her. After Dashkova returned to Russia, Catherine II appointed her director of the Imperial Academy of Sciences, the first woman anywhere to lead a national academy of science. She also co-founded the Russian Academy, focused on the study of Russian language and literature. A portrait of Dashkova usually hangs in the second floor hallway, but today features in *Determined Women: Collectors, Artists, and Designers at Hillwood*, the exhibition opening February 18 in the dacha.

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(Image is on label)



**Revolutionary Days: Recollections of Romanoffs and Bolsheviks, 1914–1917.** By Princess Cantacuzene, Countess Speransky, née Grant. Boston: Small, Maynard & Company, 1919.

In 1899 Julia Cantacuzene (1876–1975), granddaughter of President Ulysses S. Grant, met and married Prince Mikhail Cantacuzene of Russia after a brief whirlwind romance. Settling in St. Petersburg, Princess Julia captured firsthand the tumultuous events prior to the 1917 Bolshevik Revolution in three memoirs published after she and her husband left Russia for the United States. She continued to publish throughout her life, writing articles for various publications, including the *New York Times* and the *Saturday Evening Post*. Princess Julia and Marjorie Post would become friends after the marriage of Post's granddaughter Melissa Merle MacNeille to Captain Rodion Cantacuzene, Julia's grandson, in 1960.

## Staff Dining Room

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### Jenny Matilda Mattson

Jenny Matilda Mattson (1917–95) grew up on a farm in Åland, a small archipelago of islands off the Finnish coast. Due to Scandinavian politics and history, however, Ålanders speak Swedish and identify as Swedish, which Mattson did throughout her life.

In 1938 at the age of twenty-one, Mattson traveled to the United States from Sweden aboard the S.S. Drottningholm. Settling in New York City, she met and married Ruben Mattson in June 1941. They soon moved to Washington, DC, where they had three children—daughters Jean and Karin and son Raymond.

Mattson began working for Marjorie Post shortly after Post's move to Hillwood in 1957. She started off as a kitchen maid, before going on to serve as a cook and pastry maker, positions she held until Post's death, in 1973. Mattson returned to the newly opened Hillwood Museum in 1978 as a conservation assistant. During her "second act" at the estate, she assisted the curatorial staff with conservation and storage of the museum's textile collection. At that time, the staff was much smaller than it is today, so Mattson also had responsibility for maintenance and cleaning of the second floor of the mansion. According to a *Washington Post* article written after her death in 1995, when asked how she kept the museum so clean, she simply replied, "Elbow grease."

In Mattson's early years at Hillwood, she "adopted" younger members of the museum staff. Along with head butler Gus Modig, she would make sure that "her boys," as she referred to some of them, were well looked after. Mattson and Modig even arranged to feed the museum staff on Thanksgiving, preparing a meal in the mansion's kitchen.

Jenny Mattson was not the only member of her family who spent years of her life making Hillwood what it is today. Her son Ray often accompanied his mother to work, becoming a fixture at Hillwood during his childhood. As an adult, Ray Mattson (1944–2002) became an indispensable member of the staff. A professional plumber, he oversaw all aspects of maintenance at the estate.

Those who worked with Jenny Mattson fondly remembered her for her professionalism, kindness, love of the outdoors, and her decadent treats, especially her Swedish butter cookies and glögg (mulled wine).

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Marjorie Post's staff at Hillwood were a professional and distinguished group of employees. Many of them spent decades working for Post. In honor of them, Hillwood presents their individual stories in this display case on a rotating basis.

If you have images of former staff members or other information that would enrich Hillwood's recognition of them, please leave your contact information with staff in the visitor center, who will pass it along to Archives and Special Collections for follow-up.

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Above:  
Gus Modig (left) and Jenny Mattson (third from left) with three other attendees at an outdoor event, most likely at Hillwood, 1960s.

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Below:  
Jenny Mattson in the rose garden, June 1975.

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*From left to right:*  
An unidentified man, head butler Gus Modig, and Jenny Mattson in the Japanese-style garden, about 1975.

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*From left to right:*  
Head butler Gus Modig, an unidentified man, Jenny Mattson, and footman Rudy Beckman, about 1965.