








## MANSION DISPLAY UPDATE: ICON ROOM

Revised: Wednesday, December 13, 2023

As planned, the Russian Sacred Arts Gallery closed for de-installation on Monday, December 4. Some of the icons and censers were re-installed in the Icon Room on Monday, December 11. Please see the table below for the objects that were re-installed in the Icon Room, as well as photos of the installation:

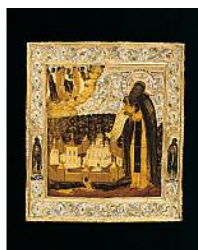
Image	Object Information	Description
	<p><b>Ceremonial Container</b> <b>Censer</b></p> <p>Goldsmith: Unknown Russian, late 17th Century Silver -- parcel gilt -- brass 26.7 cm (10 1/2 in.) <i>Place Made:</i> Iaroslav, Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 12.2.1-2</p>	<p>The body splits in the middle. Both the upper and lower parts, as well as the foot, have lobed panels with a repoussé and gilded foliage ornament alternated with plain silver ones. Each silver panel, both top and bottom, features an inscription in decorative script within a cartouche. An applied trefoil design forms the border of the top and bottom and covers the line where the dome and drum are attached to the censer's top. The finial is shaped like an onion dome. Alternate rows of scales are stippled for contrast. Three long chains attach the censer to a cap.</p>
	<p><b>Ceremonial Container</b> <b>Censer</b></p> <p>Silversmith: I. P. Krag Russian, 1797 Silver gilt -- enamel H. 8 3/8 in. <i>Place Made:</i> Moscow, Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 12.596</p>	<p>The censer is shaped like an urn on three ball feet with an onion shaped cover. The bottom half of this incense burner is plain, with top and bottom borders of acanthus leaves and the initials P and M in Latin letters in blue enamel. blue enamel bands separate four seraphim in open work on the cover. A ball surmounted by an enameled cross completes the top. The chains are attached to a piece similar in design to the base. The base has an inverted acanthus motif and a rope design.</p>
	<p><b>Medallion (Ornament Area)</b> <b>Medallion with Christ</b></p> <p>Jeweler: Unknown 18th c. Enamel -- silver -- paste diamonds 10.2 x 8.3 cm (4 x 3 1/4 in.) <i>Place Made:</i> Moscow, Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 15.9</p>	<p>Medallion is enameled on both sides, has on the front Christ blessing and inscribed IC, XC. He is dressed in a pink robe with a light blue cloak. His flesh is pink and hair is brown and He holds globe in bluish color. Background is a mottled greenish color. Silver frame is in openwork set with brilliants. At top is a crown surmounted with a cross. To right and left are branches of leaves and flowers.</p>
	<p><b>Medallion (Ornament Area)</b> <b>Medallion with Bust of the Virgin Mary</b></p> <p>Jeweler: Unknown 18th c. Enamel -- silver -- paste diamonds 10.2 cm (4 in.) <i>Place Made:</i> Moscow, Russia</p>	<p>Medallion has bust of Virgin painted in enamel, facing three quarters to right. She wears a red robe and blue shawl. Frame has floral sprays and above an imperial crown in paste diamonds.</p>

	Bequest of Marjorie Merriweather Post, 1973 Object Number: 15.11	
	<p><b>Medallion (Ornament Area)</b> <b>Medallion with Bust of Saint John the Baptist</b></p> <p>Jeweler: Unknown 18th c. Enamel -- silver -- paste diamonds 10.2 cm (4 in.) <i>Place Made:</i> Moscow, Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 15.12</p>	Medallion has bust of St. John the Baptist in profile, facing left.
	<p><b>Medallion (Ornament Area)</b> <b>Medallion with Crucifixion</b></p> <p>Jeweler: Unknown 18th c. Enamel -- silver -- paste diamonds 10.2 cm (4 in.) <i>Place Made:</i> Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 15.13</p>	Crucifixion, with pink clouds in the background and a pink Jerusalem in the distance. Frame of floral leaves and the imperial crown at top, set with diamond pastes.
	<p><b>Icon</b> <b>Royal Doors</b></p> <p>Painter: Unknown 16th Century Tempera on wood 198.1 × 78.7 cm (78 × 31 in.) <i>Place Made:</i> Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 54.5.1-3</p>	In the top gables of the doors the Annunciation is depicted, Archangel Gabriel on the left and the seated Virgin on the right. Below these are the Evangelists. On the top of the left door St. John is seated on an elaborate bench on a hillside and dictating to his companion St. Prochorus. Below St. Mark is seated in an architectural setting, writing his gospel. On the upper right hand door is St. Matthew in an architectural setting holding a beautifully bound book, while on the lower half is St. Luke in a similar architectural setting writing on a scroll. In each instance, the symbol of the evangelist appears in a red reserve in the sky above. Above the doors is the canopy on which the Eucharist is depicted in two parts. On the left, Christ stands at an altar, giving bread to six of his disciples; to the right he offers wine to the other six. The entire complex of scenes is united by the small, half-length figure of God Sabaoth in an elliptical mandorla in the middle of the canopy's upper edge.
	<p><b>Icon</b> <b>Nativity of the Mother of God</b></p> <p>Painter: Unknown</p>	Three scenes from the early life of the Mother of God are depicted in this icon. In the upper register Joachim kneels on a wooded hillside and Anna within a



16th-17th Century  
Tempera on wood with gilding -- silver gilt -- and semiprecious gemstones  
32.5 × 26.4 cm (12 13/16 × 10 3/8 in.)  
*Place Made:* Russia  
Bequest of Marjorie Merriweather Post, 1973  
Object Number: 54.8

crenellated walled garden, both praying that God grant them a child in their old age. Their eyes are lifted to God, reoriented as the Holy Trinity in mandorla surrounded by cherubim and clouds. In the lower left portion St. Anne rests on her bed after giving birth to the Mother of God, attended by maid servants. A midwife seated at the foot of the bed bathes the newborn infant. To the right, in another room, Joachim and Anna watch in delight while the infant Mary takes her first steps towards her father. Both scenes take place within an architectural setting with vividly ornamented pillars, paved floors, tiled rooves and marble stairs. The fine miniature painting of this icon is distinguished by the dotted gold line used to depict draperies. The icon's dark green border is covered with a narrow oklad of basma that is chased with a grapevine pattern and nailed to the face of the icon. Oklad is set with twenty semi-precious stones (garnets, amethyst, lapis, baroque pearl and mother of pearl) both wired on and set in metal cages, and with small attached ventsy for the figures on the upper register.



**Icon**  
***St. Genadii of Kostroma***  
  
Painter: Unknown  
Russian, 19th Century  
Tempera on wood -- enamel -- gilded brass  
32.5 × 28.6 cm (12 13/16 × 11 1/4 in.)  
*Place Made:* Russia  
Bequest of Marjorie Merriweather Post, 1973  
Object Number: 54.11

To the right the full-length figure of St. Genadii stands on a hillock overlooking the Spaso-Gennadiev monastery which he founded on Lake Sursk in Iaroslavl province in 1505. He gazes up at the vision of Christ enthroned in Glory at the upper left and raises his right hand in prayer, while in his left he holds an unfurled scroll on which is inscribed "Holy God that dwellest on high and that seest us with Thy all-seeing eye." The monastery complex lies within a fortified wall surrounded by a moat and with forests behind it. Two donor saints, St. John of Damascus and St. Jonah, Archbishop of Novgorod, are painted in the left and right polye respectively. The icon is adorned with an oklad of gilded brass stamped with a rinceau of leaves, flowers and fruit in blue, white and green filigree enamel.

**Icon**  
***Icon of the Mother of God "Seeker of the Lost"***  
  
Painter: Unknown

In this faithful copy of the Mother of God "Promise of Those Who Suffer" Christ, dressed in a simple white chiton, seems to be climbing out of the crook of his mother's arm. With his right hand he steadies himself against her neck, while his





Russian, 1790-1795  
Tempera on wood with gilding -- silver gilt --  
gilt -- niello  
31.8 × 27 cm (12 1/2 × 10 5/8 in.)  
*Place Made:* Moscow, Russia  
Bequest of Marjorie Merriweather Post, 1973  
Object Number: 54.15

left foot is supported by her left hand. Her cheek rests on the top of his head as she gazes off to the side. She is shown three-quarter length, dressed in a heavy dark red mantle with gold foliate pattern and richly beaded border; a length of similar fabric covers her lap. Her high-waisted dark green gown with a rolled collar is enlivened with broad gold highlights and she wears a greenish veil with beaded border on top of which sits a crown with a Latin cross on top. In the upper right section stands St. John the Warrior with his arms parted in a gesture of praise. The faces and hands have pink ears, eyelids, cheeks and toes characteristic of Baroque painting. The ground of the icon is covered with a silver gilt oklad with a niello decoration of urns, sprays of flowers, and cherubim, on a stippled ground. The haloes of the central group are engraved with sunbursts and an inscription in Old Church Slavonic that reads "The Brightest Dawn of Our Heavenly Father." A second band of inscriptions reads " ". The monograms of the Mother of God and Christ are engraved in script in medallions in the upper corners. The icon has two vertical shponki and is covered on the verso with a red and cream floral fabric.



**Icon**  
***Three-Handed Mother of God***  
Silversmith: Iakov Semyonov Maslennikov  
1743-1790  
Tempera on wood with gilding  
31.9 × 27.3 cm (12 9/16 × 10 3/4 in.)  
*Place Made:* Russia  
Bequest of Marjorie Merriweather Post, 1973  
Object Number: 54.16

The half-length figure of the Mother of God holds the Christ Child on Her right arm and turns slightly towards Him. His left hand rests on a furled scroll and His right gestures as if in explanation as he gazes expectantly up at His mother's face. Her large light brown eyes, the lids of which are red and puffy from weeping, look mournfully past Him into the distance. Her left hand is raised at her breast, while a third hand representing St. John of Damascus's votive gift of thanks emerges beneath Christ's bare foot. The Mother of God wears a bronze colored maphorion edged with a white scrollwork border, the folds rendered with broadly painted criss-crossing gold highlights. Christ wears a bright orange-red hymation with gold highlights over a green chiton, whose much more fluid and 3-D folds are rendered in yellow. The faces are painted in a western manner with pink complexions and carefully modelled features with white highlights. A dark brown polia surrounds the gold ground of

		<p>the image and the artist's signature, "R. V. Vasilevskii. Anno 1743" is written on the lower PL polia. A silver gilt oklad covers all but the figures and two elaborate detachable ventsy with beading and crimped sunburst borders encircle their heads. The larger one around the Mother of God's head is supported by two gilded seraphim, topped with a small split crown, and embellished with foliate sprigs, while Christ's smaller venets is chased with the letters OON. A narrow crimped ribbon marks the inner edge of the polia, which sports vigorous sprigs of acanthus leaves, foliage and flowers, and two haloed seraphim float above the lower two of four painted enamel medalions in each corner depicting the Evangelists, each identified by his name inscribed around the halo and by his symbol (from top left clockwise St. with the angel, St. with the eagle, St. with the ox, St. with the lion.) The iconpainter's inscription has been repeated in the same spot on the oklad.</p>
	<p><b>Icon</b> <b>Azov Mother of God</b></p> <p>Painter: Unknown Russian, 1775-1780 Tempera on wood Unframed: 14 1/2 × 11 1/4 in. (36.8 × 28.6 cm) <i>Place Made:</i> Russia Bequest of Marjorie Merriweather Post, 1973 Object Number: 54.19</p>	<p>In an oval medallion the Mother of God is seated on a dark cloud bank, holding the naked Christ child close to her breast and staring intently into his face. She is dressed in a flowing gown with an Italian-style maphorion wrapped around her and partially covering her hair. A tiny crown is perched on her head and the crescent moon lies beneath her bare left foot. The medallion is placed on the breast of a large black double-headed eagle holding in its talons the orb and scepter. A small split crown is placed above each of the eagle's heads, and a larger crown fills the space between, echoing the crown on the Mother of God beneath. The whole image is painted on a dull blue-green ground with a gold border and the back and sides are also painted blue. There is one transverse shponka in the middle of the verso.</p>
	<p><b>Icon</b> <b>Christ Pantocrator</b></p> <p>Painter: Unknown Russian, 1860 Tempera on wood -- silver -- enamel -- paste stones 31.1 × 26.5 cm (12 1/4 × 10 7/16 in.) <i>Place Made:</i> Moscow, Russia</p>	<p>Christ is depicted half-length, fully facing the viewer, with his right hand raised in blessing and the gospel, opened to the passage "Come unto me all who labor and are heavy laden" (Mark 11:26), held in his left hand protected by a cloth. His face is long and painted in feathery cross-hatching to build up the highlights on the forehead, cheeks and heel of the raised</p>



Bequest of Marjorie Merriweather Post, 1973  
Object Number: 54.22

hand. His hair, sparse beard, small moustache and spiky eyelashes are all painted in meticulous detail. His eyes are red lidded with pronounced tearducts and they are turned sharply towards his left. All but the face and hands are covered by a silver gilt repousse oklad. Christ's himation is chased with a fir-branch pattern with a gophered border, worn over a mesh-patterned chiton. An imposing venets worked in repousse strap work set with thirty-nine red, purple, and green pastes surrounds his head and the letters O O N are picked out in tiny turquoises. The polia echoes the strap work of the venets and the ground is plain. The board has two vertical shponki inserted in the back, which is covered with faded brown velvet.

### Installation Photos

