

Second Floor Gallery: Understanding Post's Legacy

Label and Display Information for Volunteers

On view starting March 2024

To better equip volunteers in answering questions and promoting this refreshed space in the mansion, this document includes the text the visitor will read in the second floor gallery and information pertaining to the displays. Minor edits may be made to the label text featured in this document. The thumbnail images in this document are not featured on the labels, unless otherwise noted.

Door Panel

Second Floor Gallery: Understanding Post's Legacy →



Image is on label.

Intro Panel



Image is on label.

Marjorie Merriweather Post—An Art Collector and Her Legacy

"I am particularly attracted by the beauty of an object, its craftsmanship, history, etc.... When I began I did it for the joy of it, and it was only as the collections grew and such great interest was evidenced by others, that I came to the realization that the collection should belong to the country."

—Marjorie Merriweather Post, 1970

Hillwood Estate, Museum & Gardens is home to approximately twenty thousand works of art—so many that, even leaving aside multiple objects of the same pattern and other duplicates, it is impossible to display all of it. With what is on view, the mansion looks very similar to how it did when Marjorie Merriweather Post (1887–1973) lived here. This gallery explores the history of Hillwood's collection amassed by founder Marjorie Post and developed by the museum since its opening to the public on July 11, 1977.

The collection as a whole reflects Post's interest in an object's beauty, craftsmanship, and history. First inspired by her father, the entrepreneur C. W. Post (1854–1914), also known as a collector, Marjorie Post took classes at the Metropolitan Museum of Art; consulted with dealers, interior designers, and curators; and built a distinguished collection that alludes to her extraordinary life as a business executive, engaged citizen, and generous philanthropist.

While a large number of other objects can be found in the mansion and Hillwood's exhibition spaces, this gallery provides an opportunity to explore in detail some of the finest examples in the collection. Textiles rotate twice a year, to highlight new pieces as well as for purposes of conservation, while a portion of the gallery dedicated to recent research, acquisitions, and loans is subject to occasional change.

To learn more about Hillwood, including its founder and collections, please visit our website, www.HillwoodMuseum.org, or download Hillwood's mobile audio guide at the App Store or Google Play.

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.

Tombstone Label



Portrait of Marjorie Merriweather Post

Frank O. Salisbury (British, 1874–1962)

Great Britain, 1934

Oil on canvas

(51.141)

Section Label



Image on label.

Post's Early Collecting

From 1905, at age eighteen, to 1973, Hillwood founder Marjorie Post furnished more than ten homes as well as a private train coach, a series of yachts, and her own plane, which she used to travel from one residence to another. Collaborating with architects, interior designers, and dealers, Post developed several design concepts inspired by European aristocratic lifestyles, especially those from France in

the 1700s. Post's previous homes, including her grand apartment in New York, inspired Hillwood's renovation between 1955 and 1957. The nearby screen features a virtual visit to Post's 1920s New York apartment, filled with many of the treasures that are still at Hillwood.

Not on label: [NetX \(hillwoodmuseum.org\)](http://hillwoodmuseum.org)

It was through furnishing her palatial abodes that Post developed a passion for collecting. Regarded as a serious collector on the New York art scene starting in 1917, she accumulated an impressive collection in just a few years. In 1924, Post began cataloguing her growing collection in the form of an illustrated album; she never published it, most likely because of the constant new acquisitions. The last draft version, from 1937, lists a selection of Post's "Paintings, Sculptures, Tapestries, Embroideries, Laces, Bibelots, Enamels, Porcelains, and Jades," some of which are on view in the nearby case. They speak to Post's early interests in ceramics, precious gold objects, hardstone, enamel, and miniatures.

Tombstone Label



Cup with cover

Sèvres Porcelain Manufactory (French, 1740–present)
Philippe Castel, painter and gilder (French, ca. 1746–1797)
France, 1778
Soft paste porcelain
(24.158.1–3)



Bacchanalian group (Bacchus porté par les Bacchantes)

Sèvres Porcelain Manufactory (French, 1740–present)
France, ca. 1770
Biscuit, gilt bronze
(24.166)



Box

Probably Austria or Germany, 1740–60
Mother-of-pearl, gold
(11.2)



Cigarette holder and set of ashtrays

Cartier (French, 1847–present)
New York, 1920s
Jade, gold, enamel, sapphires
(62.28.1–7)



Brush jar with gold lid

Cartier (French, 1847–present): lid
New York, 1920s: lid
China, 1700s: jar
Jade, gold, enamel, sapphires
(62.26.1–2)

The jar and cigarette holder are among Marjorie Post’s early acquisitions from Cartier New York. The famous French jeweler, who established a New York branch in 1909, provided her with antiques as well, such as the miniature painting framed with diamonds and rubies, also in this case. It came from the Yusupovs. Several members of this prominent Russian noble family escaped the Russian Revolution and sold family heirlooms to dealers and collectors. Acquired in 1924, this miniature is one of the first pieces with a Russian connection in Post’s collection. About ten years later, Post traveled to the Soviet Union, giving her a new orientation in collecting objects from the former Russian Empire.



Pot with flowers

Retailed by Cartier (French, 1847–present)
Western Europe, 1900s
Agate, jade, sardonyx, gold, diamonds
(21.146)



Miniature portrait of a woman

Great Britain, late 1700s–mid-1800s
Watercolor on ivory, silver, diamonds, rubies, glass, pearls, hair, silk, paper
(53.10)



Figurine of a harlequin

Germany, 1600s

Gold, enamel, rubies, pearl, diamonds

(11.136)



Shield-shaped box

Dresden, Germany, 1700s

Gold, silver, mother-of-pearl, spar

(11.125)

Section Panel



Image on label.

Collecting in the Soviet Republics

The art market often evolves with political regime changes. During and after the French Revolution of 1789–99, numerous works of art that the French court had owned were destroyed or preserved in newly founded museums, but many others were sold abroad to dealers, collectors, and diplomats, among them Russian aristocrats. More than a century later, the Russian Empire faced a similar situation in the aftermath of the 1917 Bolshevik Revolution and the creation of the Soviet Union. While many works of art were sent to museums, many others, deemed to be of little artistic or historical value, ended up either destroyed or sold in state-run shops. In the 1920s and 1930s, these shops presented Marjorie Post and other travelers to the Soviet Union with the opportunity to collect and preserve remarkable objects from the Russian court culture.

Post obtained part of the nucleus of her Russian imperial art collection while married to Joseph E. Davies, the U.S. ambassador to the Soviet Union (1936–38) and to Belgium (1938–39). Acquired in Russia (mainly Moscow and St. Petersburg), Ukraine (Kyiv), Poland, Latvia, Estonia, and Finland, they illustrate their different cultures and ties to places in Western Europe, where Post found many pieces in the same years, especially Paris and London. Those purchasing other objects included Augusto and Frances Rosso; he served at the Italian Embassy in Moscow in the late 1930s, and she later donated their Russian pieces to Hillwood.

Tombstone Label



On wall:

Icon of Saint Basil

Russia, 1500s

Tempera on wood

Gift of Madame Augusto Rosso, 1968 (54.56)



Icon of Saint John the Evangelist

Russia, ca. 1550

Tempera on wood with gilding

Gift of Madame Augusto Rosso, 1968 (54.58)



Icon of Saint John Chrysostom

Russia, 1500s

Tempera on wood

Gift of Madame Augusto Rosso, 1968 (54.57)

Icons—the most common form of religious art in Russian Orthodoxy—began to be admired and collected as works of art in the late 1800s. Every icon is a reproduction of a prototype image generally painted with tempera, pigments mixed with a water-soluble binder, usually egg yolk, on wood panels. Church icons are most prominently displayed on a wall or screen of icons (iconostasis) that forms a partition separating the altar from the nave, in the central part of the church where worshippers congregate. These icons, along with those in the Icon Room downstairs, illustrate the variety in Hillwood's collection and the preciousness of their silver covers (*oklads*), enriched with stones, pearls, niello, and enamel.



Candlestick

Moscow, 1800s

Silver, iron

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



On wall above shelves:

Round plaques with profiles of Empress Alexandra and Emperor Nicholas II

Imperial Porcelain Factory (Russian, 1744–present)

St. Petersburg, late 1800s

Biscuit

(25.398.1-2)



On top shelf:

Footed bowl (tazza)

Probably Bukhara, Uzbekistan, 1800s

Nephrite, silver gilt, jewels

(21.96)



Figurine of an Uzbek dancer

Lomonosov State Porcelain Factory (Russian, 1925–93)

Olga Manuilova, sculptor (Russian, 1893–1984)

St. Petersburg, 1929–36

Porcelain

Gift of Madame Augusto Rosso, 1970 (25.495)



Wine glass and two champagne flutes

Russia, 1800s

Glass

(23.90); (23.95); (23.96)



On middle shelf:

Icon of Dormition of the Mother of God

Russia, 1800s

Tempera on panel
Gift of Madame Augusto Rosso, 1965 (54.63)



Chalice
Moscow, 1824
Gold, rubies, diamonds
(11.38)



Icon of the Descent into Limbo
Russia, 1800s
Tempera on wood
Gift of Madame Augusto Rosso, 1965 (54.62)



On bottom shelf:
Chalice
Russia, 1666
Silver, parcel gilt
(12.82)



Chalice
Moscow, 1700s
Silver, parcel gilt, enamel
(12.89)



Chalice
Russia, 1600s
Silver, parcel gilt
(12.80)

These objects represent the variety of merchandise the Soviet government made available for purchase during the 1930s. Marjorie Post found the precious footed bowl in Leningrad (today, St. Petersburg) in 1937–38 in the store that the government established in the former elegant boutique of Fabergé, the famous jeweler to the imperial Russian court. The Soviet authorities sold the gold chalice, an 1826 gift from Count Nikolai Rumiantsev (1754–1826) to the Kazan Cathedral in St. Petersburg, to a London dealer. Post purchased it in 1966 at a New York auction.

Tombstone Label



Miter

Russia, ca. 1900

Silk, metal-wrapped silk thread, oil on paper, seed pearls, mother-of-pearl, paste stones
Museum purchase, 2000 (44.66)



Vestment (felon)

Attributed to P. I. Olovianishnikov and Sons (Russian, 1848–1917)

Attributed to Sergei Vashkov, designer (Russian, 1879–1914)

Moscow, 1901–14

Cotton, silk, gold- and silver-wrapped silk thread, silver gilt (buttons)
(44.8)

During the late 1930s, when Marjorie Post was married to the U.S. ambassador to the Soviet Union, the Communist government in Moscow 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 dating to imperial Russia.

In the Russian Orthodox Church, priests and other higher ranking members of the clergy traditionally wear a sleeveless conical vestment, or felon, like the one displayed here. Bishops are crowned with a bulbous-shaped miter covered with fabrics and adorned with religious figures and precious elements, as seen on the piece presented in this case.

Section Label



Image on Label.

Preserving the Heritage of European Courts

“My two major interests have been the art of 18th century France and that of Imperial Russia.... As the influence of French artists and artisans was very strong in old Saint Petersburg and Moscow, it seems quite natural that these two artistic expressions should be brought together [at Hillwood].”

—Marjorie Merriweather Post, 1970

Marjorie Post was attracted to the stories behind the objects she was considering for the collection. Many of the works she selected tell the formal as well as the intimate stories of those who once ruled Europe and of the people they commissioned.

Post’s interest was not limited to France and Russia; her collection reflects the ties among many European courts, including those of Great Britain, Austria, Prussia, and Mecklenburg (in present day Germany). With the support of books and rare documents today in Hillwood’s Collections & Research Center, the collection chronicles European courts’ coronations, marriages, banquets, balls, and etiquette as well as the extraordinary path of women such as Queen Marie Antoinette of France and Empress Catherine II of Russia (commonly known as Catherine the Great). Various artisans and artists created works of art in relation to these court traditions and historic figures, although few were members of the aristocracy themselves. In the case of the Russian Empire, many such artisans were serfs working for the elite’s manufactories and workshops until the ab1861.

During the 1900s, many of the centuries-old European courts disappeared. Émigrés who fled the former Russian Empire perceived Post’s collection as a place where their lost culture was preserved. In 1965, after donating her family heirlooms to Hillwood, one émigré shared with Post that “it is a wonderful consolation to know that so much of old Russia’s dignity and grandeur is forever enshrined in your magnificent collection.”

Tombstone Label



Coronation portrait of Catherine II

After Stefano Torelli (Italian, active in Russia, 1712–1784)

Russia, 1763–66

Oil on canvas

(51.121)

Tombstone Label



Top left:

Icon of Mother of God "Pledge of Sinners"

Roland Mellin, goldsmith (Swedish, active in Finland, 1803–1871)

Russia, 1800s: icon

Helsinki, Finland, 1849: icon cover

Tempera on wood with 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 Saint John of Ryla, in St. Petersburg, presented this icon to Grand Duke Alexei (1904–1918), a hemophiliac and the heir to the Russian throne, after a particularly severe episode of bleeding in August that year.



Top right:

Icon of Iveron Mother of God

Ovchinnikov (Russian, 1851–1917)

Moscow, late 1800s

Tempera on wood, silver gilt, filigree, enamel, seed pearls

(54.30)

The representation on this icon is based on a prototype from the Iveron Monastery on Mount Athos in Greece. Silversmith Pavel Ovchinnikov (Russian, 1830–1888), born to a family of serfs, was sent to Moscow to become a silversmith's apprentice. Freed in 1850, Ovchinnikov developed his own business the following year, and he became one of the leading silversmiths in Russia in the 1800s. When Marjorie Post acquired it in 1939, this icon was said to be from the collection of the imperial family in the Alexander Palace, near St. Petersburg.



Center:

Icon of Saint Olga

Fabergé (Russian, 1842–1918)
Johan Victor Aarne, workmaster (Finnish, active in Russia, 1863–1934)
After Viktor Vasnetsov (Russian, 1848–1926)
St. Petersburg, 1899–1903
Tempera on metal, silver, ivory, pearls, garnets
(54.38)

The first woman to rule the Kyivan Rus', Saint 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'.



Icon of the Elevation of the True Cross

Fabergé (Russian, 1842–1918)
Mikhail Perkhin, workmaster (Russian, 1860–1903)
After Carl Timoleon von Neff (Baltic German [Estonian], active in Russia, 1804–1877)
St. Petersburg, 1886–98
Silver gilt, enamel, diamonds, tempera on wood
(54.29)

The central section of this triptych features Saint Macarius, bishop of Jerusalem, raising the cross on which Jesus had been crucified. Saint 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. Empress Maria Feodorovna, mother of the last emperor of Russia, Nicholas II, owned the triptych. Her daughters, Grand Duchesses Xenia and Olga, presented it to Leonid Kolchev, the priest who served as Maria's confessor, after the death of their mother in 1928.

Tombstone Label

Nuptial crown

Leopold Pfisterer, jeweler (Austrian, active in Russia, 1764–97)
St. Petersburg, 1767: diamonds on jacket and caftan
St. Petersburg, 1884: diamonds reset in crown
Silver, diamonds, velvet
(17.63)

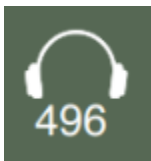


Image on Label.

One of the most historically significant objects in Hillwood's collection, this nuptial crown is part of the set of jewelry worn by Russian grand duchesses at their weddings. It is embellished with 1,535 diamonds, most of which originally adorned a jacket and caftan commissioned in 1767 for Empress Catherine II's son, Paul (later, Emperor Paul I). In 1894, Alexandra Feodorovna wore the crown on the occasion of her marriage to Nicholas II, Russia's last emperor. An image of Alexandra's wedding is visible at the back of the case. Nationalized with part of the crown jewels, the crown was auctioned at Christie's, London, in 1927. It changed hands several times before Marjorie Post purchased it in 1966. Competing with jewelers, she most likely saved the crown from being disassembled and stated, "I am really delighted and thrilled to have it."



Image (mural)

Tombstone Label



Chalice

Iver Winfeldt Buch (Norwegian, active in Russia, 1749–1811)

St. Petersburg, 1791

Gold, diamonds, chalcedony, bloodstone, nephrite, carnelian, cast glass

(11.223)

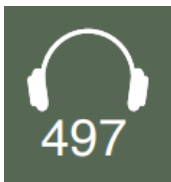


Image on Label.

Although Hillwood has a number of remarkable chalices in its collection, none are more culturally or artistically significant than this one. In 1791, Empress Catherine II presented a set of liturgical gold vessels, including this chalice, to the Holy Trinity Cathedral of the Alexander Nevsky Monastery in St. Petersburg in memory of her paramour, Grigory Potemkin, who had died that year. Involved with the design of the chalice, Catherine provided the precious materials and a selection of rare carved stones from her own collection. In the mid-1920s, the Soviet government sold the chalice to a London dealer who kept it in his inventory until 1967. That year, after several attempts, the dealer came to an agreement with Marjorie Post, who was eager to add this magnificent piece to Hillwood's collection.

Section Panel



Image on Label

Collecting as a Museum

"I want young Americans to see how someone lived in the twentieth century and how this person could collect works of art the way I have.... I want to share this with the rest of the world. Maybe it'll be an incentive to some people. Maybe it won't, but at least they'll get a chance to see how I lived"
—Marjorie Merriweather Post, 1962

During the 1950s, Marjorie Post began to consider leaving her collection for future generations to enjoy. In 1970, with plans ready for her collection to become a museum, Post explained to a journalist, "In the beginning I enjoyed collecting the special things of which I was fond, and then later on I realized the importance from both the preservation and educational standpoints." From that period on, Post, with the help of her curator Marvin Ross, hired in the late 1950s, made new acquisitions with the future museum in mind, adding pieces that would fill in gaps in the collection and enhance her vision.

Since then, the collection has grown thanks to the largesse of Post family members and friends as well as generous donors. Inspired by Post's vision, the museum continues to acquire new works of art, including select examples of contemporary design relevant to Hillwood's history and collection, through loans, purchases, and gifts. Examples of recent acquisitions and loans are displayed nearby with relevant pieces from Post's collection.

Tombstone Label



Portrait of Olga von Pistohlkors, later known as Olga von Hohenfelsen and Olga Paley (1865–1929)

Konstantin Makovsky, painter (Russian, 1839–1915)

St. Petersburg, 1886

Oil on canvas, wood, gesso, gilding

Museum purchase, 2022 (2022.2.1)

This exquisite portrait captures Olga von Pistohlkors's beauty a couple of years after her marriage in 1884. After her divorce in 1902, Olga became the morganatic wife of Grand Duke Paul Alexandrovich, uncle of Emperor Nicholas II. Married against the ruler's will, both lived in exile in Paris. The painting was completed by Makovsky at the peak of his career. It is an achieved expression of the talent for painting that he also displayed in Hillwood's masterpiece *A Boyar Wedding Feast* (1883), on view in the pavilion downstairs.

iPad Display

Tap an image to learn more.



Snuffbox with an allegorical figure

Moscow, 1823

Silver gilt, niello

(13.28)



Oval box with emblematic scene

Russia, 1750–1800

Silver gilt, iron, niello

(13.10)



Oval box with romantic scenes

Moscow, 1775

Silver gilt, niello

(13.12)



Double-headed eagle pendant

Europe, 1600s
Gold, emeralds, rubies
(11.28)



Snuffbox

François-Joachim Aubert, goldsmith (French, active 1747–79)
After Nicolas Lancret (French, 1690–1743): miniature painting
Paris, 1753
Tortoiseshell, enamel, gold
(36.140)



Box with miniature of Emperor Nicholas II

C. M. Weishaupt & Söhne (German, active 1800s)
Johannes Zehngraf, miniaturist (Danish, 1857–1908)
Hanau, Germany, late 1800s–early 1900s
Gold, enamel, diamonds, miniature, gouache on ivory
(11.97)



Rectangular box

Paris, 1738–1838
Bloodstone, gold, enamel, diamonds
(11.145)



Earrings

Cartier (French, 1847–present): setting
New York, 1900s: setting
Russia, 1914–17: eggs
Gold, silver, stones, enamel

Gift of Dina Merrill Robertson, 1978 (17.85.1–2)



Brooch

Fabergé (Russian, 1842–1918)

Probably Moscow, 1908-17

Gold, pearl, emerald

Loan from Kathy Durdin (IL2019.1.7)



Bracelet, brooch, and earrings from a suite of jewelry

Ivan Chichelev, jeweler (Russian, active mid-1800s)

Moscow, after 1873

Silver gilt, enamel, gold

Museum purchase through the Anne Odom Acquisition Fund, 2014 (2014.13.1–3)



Brooch

Russia, early 1900s

Siberian amethyst, silver, diamonds

(12.148)



Amethyst and diamond brooch

Europe, ca. 1900

Diamond, gold, amethyst

Gift of Leah and Stanley Rumbough (2021.7.2)



Presentation box with cipher of King Frederik VII of Denmark (r. 1848–63)

Copenhagen, Denmark, 1848–52

Gold, diamonds, silver, enamel

(11.131)



Oval box

Gabriel Marguerit, silversmith (French, active 1768–late 1700s)
France, 1776–77
Silver, enamel
(12.186)



Cigarette case with monogram of Grand Duke Nicholas Nikolaevich of Russia (1856–1929)

Fabergé (Russian, 1842–1918)
August Frederik Hollming, workmaster (Finnish, 1854–1913)
St. Petersburg, 1872
Gold, sapphire
Loan from Kathy Durdin (IL2019.1.11)



Oval dish

Fabergé (Russian, 1842–1918)
Henrik Immanuel Wigström, workmaster (Finnish, 1862–1923)
St. Petersburg, 1908–17
Silver, enamel
(12.175)



Bracelets with miniature portraits of King Friedrich Wilhelm IV of Prussia (r. 1840–61) and Queen Elisabeth of Prussia (1801–1873)

After Franz Krüger, painter (German, 1797–1857): miniature portrait
Berlin, ca. 1840
Gold, enamel, diamonds, watercolor on ivory
(11.130.1-2)



Diamond and ruby bracelet

S. Jahn, jeweler (Russian, active 1830s)
St. Petersburg, ca. 1830

Diamonds, rubies, gold or gilt armature, silver
Gift of Walter Beach, 2006 (17.87)



Box for scented substances (vinaigrette)

England, ca. 1810
Smoky quartz, gold, enamel
(11.246)



Egg

Fabergé (Russian, 1842–1918)
Mikhail Perkhin, workmaster (Russian, 1860–1903)
St. Petersburg, 1899–1903
Brown agate, gold
(11.72)



Round box

Late 1700s
Amethyst quartz, gold
(21.184.1-2)



Cigarette case

Fabergé (Russian, 1842–1918)
Anders Nevalainen, workmaster (Finnish, active in Russia, 1858–1933)
St. Petersburg, 1908–17
Silver, ruby
Museum purchase, 1990 (12.594)



Vanity case

F. Lorie (Russian, 1871–1916)
Fedor Lorie, jeweler (Russian, 1858–1920)
Moscow, 1899–1908
Gold, diamonds, enamel
(11.99)



Locket

Russia, 1804
Gold, silk, hair
(17.47)



Goat-shaped box

Dresden, Germany, ca. 1760
Agate, gold, silver, diamonds, rubies
(11.135)



Snuffbox

Geneva, 1800s
Gold, enamel, brilliants, silver
(11.127)



Round box

Russia, early 1900s
Lapis lazuli, brass
Gift of Madame Augusto Rosso, 1970 (21.229.1–2)

Tombstone Label



Kettle and stand from a service made for Grand Duchess Ekaterina Mikhailovna of Russia (1827–1894)

François-Désiré Froment-Meurice, silversmith (French, 1802–1855)

France, 1848–51

Silver, ivory

Museum Purchase, 2020 (2020.1.1–5)

The richly elaborated Rococo Revival-style kettle bears the monogram of Grand Duchess Ekaterina Mikhailovna, niece of Emperor Nicholas I (r. 1825–55). Originally part of a larger set made in the workshop of Froment-Meurice, one of the best Parisian silversmiths of the period, the pieces were most likely commissioned for Ekaterina's marriage to Duke Georg August of Mecklenburg-Strelitz (1824–1876) in 1851, celebrating the ties between the Romanovs and the northeastern German princely family.



Icon lamp

P. I. Olovianishnikov and Sons (Russian, 1848–1917)

Sergei Vashkov, designer (Russian, 1879–1914)

Moscow, early 1900s

Silver, enamel, tempera, semiprecious stones, glass

Loan from Paul Olkhovsky, from the Chavchavadze Family Trust (IL2016.4)



Chalice

P. I. Olovianishnikov and Sons (Russian, 1848–1917)

Sergei Vashkov, designer (Russian, 1879–1914)

Moscow, 1914

Silver, enamel, ivory, rock crystal, rose quartz, emerald, lapis lazuli, amethyst, glass

Museum purchase, 1994 (12.614)

Sergei Vashkov's design is based on historic Byzantine models, processed with simple and pure lines illustrative of the modern taste in Russia in the early 1900s. The chalice was commissioned for the court hospital church in Tsarskoe Selo, the imperial country retreat near St. Petersburg, in 1914. Hillwood purchased it eighty years later. It adds a piece of modern design to Post's chalice collection. A few years later, the museum secured the loan of an icon lamp by the same maker, an object traditionally suspended in front of icons and which was not yet represented in the collection.

Section Label

Long-Term Loans from the Jules Chéret Museum of Fine Arts in Nice

In 2023, Hillwood secured the loan of works relevant to its collection from the Jules Chéret Museum of Fine Arts in Nice, France. These long-term loans are displayed here during the renovation of the museum in Nice.

During the 1800s, Nice became the most famous beach resort for European royals and aristocrats, as well as American magnates, to visit in the winter, and later in the summer. Among them were many citizens of the Russian Empire, spending time in Nice to enjoy the Mediterranean climate far away from the formal court life. Others sought better weather for health reasons. The museum has been set in a palatial building since 1928; it was originally commissioned by a princess of Ukrainian origin, Elizabeth Kochubey (1821–1897) and later owned by American entomologist James Livingston Thomson (1830–1897).

The selection of works of art from the Museum of Fine Arts speaks to both the rich international history of Nice and its ties to European courts as well as its connection with pieces from Hillwood's collection.



Portrait of Paul, the Painter's Brother

Marie Bashkirtseff (Ukrainian, active in France, 1858–1884)

1876

Oil on canvas

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 1974)



Self-portrait (study)

Marie Bashkirtseff (Ukrainian, active in France, 1858–1884)

1870s

Oil on canvas

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 6224)



Ewer and basin from the Bashkirtseff family collection

Odessa, Ukraine, 1846

Silver

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 1946–1–2)

Born in Ukraine to a noble family, Marie Bashkirtseff traveled with her mother throughout Europe and lived between Paris and Nice. Inspired by realism and naturalism in art, she became a promising painter, quickly introduced to the Parisian intellectual scene despite her young age. She died of tuberculosis at the age of twenty-five. The Jules Chéret Museum of Fine Arts is home to a rare collection of works that came directly from Bashkirtseff 's family.

Tombstone Label



Bust of Jules Chéret (1836–1932)

Leopold Bernstamm, sculptor (Baltic German [Latvian], active in France and Russia, 1859–1939)

Late 1800s

Bronze

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 2294)

French painter and poster artist Jules Chéret worked in his later years in Nice, on the southeastern French

coast, and retired and died there. The city's Museum of Fine Arts bears his name and conserves many of his works. This bust is a great example of sculptor Leopold Bernstamm's style. Bernstamm worked in Paris, where he established his workshop in 1885; St. Petersburg; and Menton, France, where he settled in 1914. He portrayed many of his notable contemporaries, including several members of the Russian imperial family such as Grand Duke Alexei, on view nearby.

Tombstone Label



Bust of Emperor Alexander II (r. 1855–81)

Russia, ca. 1870

White marble

(22.8)

Emperor Alexander II is referred to as the Liberator because of the many reforms he undertook during his reign, including the abolition of serfdom in 1861. In 1881, radicals assassinated Alexander, who had approved a constitution—a final reform that his successor, the reactionary Alexander III, buried. After Alexander II's death, his second wife, remembered as Katia, and the children she had with him settled in France. This bust came from her collection in Nice.

Tombstone and iPad Label



At left:

Portrait of Baron Serge von Derwies (1863–1943)

Konstantin Makovsky (Russian, 1839–1915)

1880s

Oil on canvas

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 2767)



Portrait of Baroness Vera von Derwies (née Tietz) (1832–1903)

Alexandre Cabanel (French, 1823–1889)

1871

Oil on canvas

Dépôt du musée des Beaux-Arts Jules Chéret, Ville de Nice (N.Mba 2765)

These portraits by prominent Russian and French artists feature Baroness Vera von Derwies and her son Serge. Of German origin, the von Derwies were successful railway magnates and entrepreneurs whose fortune allowed them to acquire estates in Russia and in Nice and to support the arts, especially music. The extravagant villa the von Derwies built in Nice, an estate of twenty-four acres named Valrose, has survived and is today home to the local university. These porcelain plates from Hillwood's collection bear the family coat of arms.



Three dinner plates

Kornilov Brothers Factory (Russian, 1835–2004)

St. Petersburg, late 1800s–early 1900s

Porcelain

Gift of Nancy Godillo Metzger, 2008 (2008.7.4)

On screen:

Selections from the 1904 catalogue of the collection of Baron Serge von Derwies

[N3340.G3 D47]

The artworks featured on the screen are today in the collections of the Nice museum including the two on view here.

iPad Display

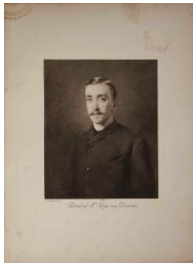




Jean-Joseph Benjamin-Constant, Portrait of Baroness Serge von Derwies



Alexandre Cabanel, Portrait of Baroness Paul von Derwies



Konstantin Makovsky, Portrait of Baron Serge von Derwies



Konstantin Makovsky, Death of Ivan the Terrible