

Embroidering the New Dynasty: Marfa Ivanovna Romanova and Her Tapestry *The Praise of the Mother of God*

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The mother of the first Romanov tsar, Kseniia Ivanovna Shestova, who became known as the royal nun Marfa Ivanovna, has been the most neglected figure in the study of the Muscovite royal women. Reviled as a mean-spirited and power-hungry woman in Imperial Russian and Soviet historiography, she has been overlooked in the more recent scholarship on the rise of the Romanov dynasty¹. Only during the last fifteen years has Marfa Ivanovna's involvement in Muscovite court politics garnered serious scholarly attention in the West. Paul Bushkovitch's sleuthing through Swedish diplomatic archival records revealed Marfa's sizeable political power in the Kremlin even after Patriarch Filaret's return to Moscow [Бушкович, 2007. С. 359–381]. Russell Martin has shed light on Marfa's deep involvement in the multiple attempts to find a suitable bride for the first Romanov tsar [Martin, 2012. P.170–171, 183–185, 187–189]. My own work on Marfa Ivanovna has shown that the mother of Mikhail Fedorovich masterfully manipulated Muscovite political and religious rituals to advance the claims of her son to the Russian throne amidst the turmoil of the Time of Troubles. In order to elevate her own position in this process, Marfa Ivanovna not only adopted the ritual role that Tsaritsa Irina Godunova had played during the selection of her brother, Boris Godunov, as Russia's next tsar but also expanded the role of the tsar mother in the pleading ritual with the Assembly of the Land in Kostroma in 1613 [Thyrêt, 2008 а. P.112–123]. Marfa's determination to exploit the previous role of Tsaritsa Irina in Boris Godunov's ascendance to the throne for her own goals did not confine itself to the area of political and religious ritual but also

1 See, for example: Михайлова, 2010. The work generally acknowledges the role of women in Muscovite court culture but does not reference Marfa Ivanovna. On the traditional treatment of Marfa Ivanovna in the scholarly literature, see Thyrêt, 2008 а. P.109–111.

encompassed the visual medium of liturgical embroidery. In her yet little studied tapestry featuring the composition "The Praise of the Mother of God" [fig. 1], Marfa Ivanovna skillfully adapted the composition of an embroidery of the same theme that was produced by Irina Godunova's workshop in order to convey the powerful message that Mikhail Fedorovich was a divinely approved ruler and that she, Marfa Ivanovna, played an essential role as tsar mother in facilitating the outpouring of divine grace on Russia's new dynasty.

Irina Godunova's skillful use of her embroidery school to underscore her position in the royal family and in the Muscovite state comes to the fore in a tapestry depicting "The Praise of the Mother of God" that is now located in the Museum of the Novodevichii Monastery² [fig. 2]. The sizeable tapestry (100 × 139 cm) belongs to the genre of decorative altar cloths, which in the Muscovite period were attached to the front of the traditional altar coverings, as A.S. Petrov has pointed out³. Petrov argues convincingly that altar cloths of this type, which were made from expensive materials and featured rich decorations, could only be found in churches of prominent monasteries or in wealthy city churches and were used exclusively on special feast days [Петров, 2009. С. 214]. They therefore represented a suitable visible medium to display important messages within a religious context to those who attended services on those days and had a clear view of the altar, i.e., mostly members of the clergy or of the monastic profession, but also laymen who could see the cloths when the altar doors were open during the service.

The composition "The Praise of the Mother of God" is commonly found in Byzantine and Muscovite icons. A late-fourteenth-century variant that is ascribed to a Serbian master is located in the Cathedral of the Dormition in the Moscow Kremlin [Толстая, 1979. № 80]. A Muscovite example dating from the 1550s/1560s can be found in the Russian Museum⁴. According to N.A. Maiasova, an image in a two-sided icon tablet dating from 1597 in the Historical Museum represents a possible model for Irina's tapestry [Маясова, 1976. С. 56; Антонова, 1966. Ил. 70].

The composition of Irina Godunova's tapestry features a number of Old Testament prophets and patriarchs who form a circle around the Mother of God, seated on a large throne in the center. A garland of leaves and flowers surrounds her. Immediately above her, an image of Christ Emmanuel is located within a similar garland. Each prophet or patriarch holds a scroll in one hand and an object that represents one of his defining characteristics in the other. On the top of the left side of the circle of venerators, one sees Habakkuk holding a mountain. Immediately below Habakkuk,

2 Museum "Novodevichii Monastery", № 3334/738 (100–139 cm). For the attribution of the tapestry, which has no inscription and is not referred to in any written source, to Irina Godunova's workshop, see Маясова, 1976. С. 56, 55, ил. 12; Петров, 2009. С. 218, ил. 2.

3 Петров, 2009. С. 213–214. According to Petrov, this type of altar covering, which was not part of the traditional altar coverings that can be traced back to the Byzantine period, is attested to in Muscovite monastic inventories from 1545 on.

4 ГРМ, инв. № ДРЖ-1834 (147 × 113.5 cm). The icon is reproduced in: Вилинбахова, 1991. For other examples of this image that date from the late sixteenth century, see Антонова, Мнев, 1963. Т. 2. С. 115 (№ 505), 344 (№ 823).



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ил. 1 Похвала Богоматери. Пелена Марфы Ивановны Романовой. 1613–1631
[URL: <http://icons.pstgu.ru/needlework/936>]

fig. 1 “The Praise of the Virgin.” Tapestry of Marfa Ivanovna Romanova 1613–1631 [URL: <http://icons.pstgu.ru/needlework/936>]

ил. 2 Похвала Богоматери. Пелена из мастерской Ирины Годуновой. 1598–1603
[Петров, 2009. С. 217, ил. 2]

fig. 2 The Praise of the Mother of God. Tapestry from Irina Godunova’s Workshop 1598–1603 [Петров, 2009. P. 217, il. 2]

Jeremiah is holding a stone tablet with the Commandments. Further down we see Zachariah, who is holding a flowering scepter, Moses with the burning bush, and David displaying the Ark of the Covenant in his hands. In the respective positions on the right side, one sees Ezekiel with a closed gate, Jacob with a ladder, Gideon holding a torch, Daniel with a mountainous terrain, and Isaiah carrying burning coal with a pair of tongs. At the feet of the Mother of God stands the Mesopotamian soothsayer Balaam holding a scroll in his left hand. His right hand is raised as if he is directing the choir celebrating the Mother of God⁵.

The most striking feature of Irina Godunova’s tapestry is the depiction of her name saints, Irina and Aleksandra, to the left and right of Balaam. The first insertion of a name saint in an embroidery featuring “The Praise of the Mother of God” is found in a tapestry that, according to an inscription, was a gift of Prince Fedor Borisovich Volotskii (1494–1513) and his wife Anna in 1510. Anna’s name saint appears at the bottom of the circle of venerators, who include additional apostles and saints⁶. N.A. Maiasova was able to identify both name saints of Tsaritsa Irina in Irina’s tapestry, which is now in poor condition, and to provide a good description of them [Маясова, 1976. С. 56; Она же, 1989. С. 212]. Like all remaining figures in the tapestry, both of Irina’s name saints are nimbed.

The presence of Irina Godunova’s name saints in her tapestry provides a glimpse into Irina’s understanding of her position in the Russian realm in the aftermath of the death of her husband, Tsar Fedor Ivanovich, in 1598. The appearance of the martyr saint Alexandra, which refers to Irina Godunova’s monastic name, tells us that the embroidery dates from the period between 1598, when Irina took the veil in the Novodevichii Monastery, and her death in 1603. Although after the death of her husband Irina no longer played an active political role in the Kremlin, she continued her support for the new Godunov dynasty by invoking both her role as a legitimate dynastic link as Tsaritsa Irina and as a spiritual intercessor as the nun Aleksandra⁷.

By placing both her name saints into the choir of the Old Testament prophets, Irina’s tapestry unequivocally propounded Irina Godunova’s legitimacy as a ruler of Muscovy in her own right. The symbolic association of Christian heads of state with Old Testament figures was a time-honored device that served to underscore the notion that the position of these rulers was sanctioned by biblical tradition in both the medieval West and the Orthodox East [Kantorowicz, 1959. P. 77, 81]. In mid-sixteenth century Russia, the framers of the ideology of Muscovite tsardom applied the same mechanism to Ivan IV, whom they compared to Old Testament figures such as David, Solomon, Joshua, and Melchizedek in both text and image⁸. In Irina’s tapestry, Irina’s name saint stands next to David, which places Irina Godunova in the long line of divinely consecrated kings.

⁵ In icons Balaam is often seen pointing at a star, which symbolizes his prediction of the star of Jacob [Numbers 24:17].

⁶ The embroidery (65.5 × 57 cm) is located in the State Museum of History, Archeology, and Art “New Jerusalem”; see: Волшебная нить, 2013. icons.pstgu.ru/needlework/934.

⁷ About Irina’s role as a dynastic link, see *Thyrêt*, 2001. P. 81–103.

⁸ See: Rowland, 1994. P. 188–189; *Thyrêt*, 2009. P. 52.

Irina's tapestry lacks any reference to male figures from her own bloodline, such as her brother Boris. One might therefore argue that Irina's tapestry reflected a nostalgic view of Irina's past as royal spouse in the Kremlin. But Irina's entry into a monastery did not affect her role as a dynastic link, which was based on her commitment to the Orthodox faith, a role that was also propounded by the frescoes of the Golden Palace of the Tsaritsy [Thyrêt, 2001. P.81–103]. As a royal nun, Irina was expected to continue to work for the wellbeing of the Russian ruler, as the continued involvement of the tonsured wives of Ivan IV and his son Ivan Ivanovich in the affairs of the Russian government shows [Thyrêt, 2008 b. P.159–171]. Moreover, the depiction of Saint Irina without a male companion in the tapestry "The Praise of the Mother of God" follows a tradition established in the later part of Fedor Ivanovich's reign. While earlier crypto-portraits of Irina Godunova, such as the one found in an embroidered moveable iconostasis of 1592, depicted Irina next to her husband (the connection between the depicted saints with the Russian ruler couple is established by the double-headed Russian eagle on a medallion in the background between the two figures), Irina appears without her husband in an embroidery that features two angels putting a crown on Irina's head and in an icon featuring the same composition⁹. The icon and the embroidery seem to have been donated to the Kirillo-Belozerskii Monastery in connection with the erection of a chapel in honor of Saint Irina in the monastery's Church of the Transfiguration over the Water Gate in 1595¹⁰.

Irina Godunova's status as a divinely sanctioned ruler in her own right in the tapestry "The Praise of the Mother of God" is further expressed by the type of crown that Irina Godunova's name saint is seen wearing. Traditionally Saint Irina is depicted with a crown in the shape of a band, as seen in a twelfth-century icon from St. Catherine's Monastery on Mount Sinai, which shows the saint with Saints Nicholas, Sabas the Sanctified, and Barbara. In contrast, in Irina Godunova's tapestry, just as in the Kirillov icon and in the embroidery featuring Saint Irina, the crown that the saint is wearing over her loosely falling long hair is five-pronged. Since the 1560s, this type of crown was associated with both the Muscovite tsars and tsaritsy ruling in their own right, as evident in numerous depictions in the Illustrated Chronicle Compilation of Ivan IV [Thyrêt, 2018. P. 95–96]. Similar crowns can also be found in the depiction of royal women in the Golden Palace of the Tsaritsy [Thyrêt, 2001. P. 85, il. 8; P. 86, il. 9; P. 87, il. 10–11; P. 91, il. 13; P. 93, il. 14; P. 97, il. 15; P. 99, il. 16].

The depiction of the tsaritsa's other name saint, Saint Alexandra, in the tapestry "The Praise of the Mother of God" emphasized Irina Godunova's role as a spiritual supporter of the Russian tsardom during her life as a nun. Like Saint Irina, Alexandra

⁹ On the embroidered iconostasis, see: *Маясова*, 1976. С. 46–49.

¹⁰ For a reproduction of the embroidery, which is located in the Russian Museum (инв. № 36-т; 66 × 70 cm), see: *Маясова*, 1976. С. 54, ил. 11. The embroidery has often mistakenly been attributed to Tsarevna Irina Mikhailovna [Маясова, 1976. С. 54]. A complete description of the tapestry can be found in: *Лихачева*, 1980. С. 48–49. For the icon featuring Saint Irina, see: *Бочарев*, 1979. С. 243.

is portrayed from the side, thus joining the circle of the Old Testament prophets in their praise of the Mother of God. Aleksandra is seen wearing a dark tunic under a cape covering her shoulders. In her right hand she holds a closed scroll while she is raising a cross in her left, a reference to Saint Alexandra's commitment to the Christian faith, which she demonstrated by her dying a martyr's death. Like her name saint Alexandra, the royal nun Irina Godunova maintained a close connection with the realm of the divine, which is symbolized by the Mother of God being seated on a high-backed throne inside a garland of burgeoning leaves and flowers, a motif associated with the image of Paradise in Orthodox iconography. By joining the Old Testament prophets in the veneration of the Mother of God, Alexandra (i.e., the tsaritsa-nun Irina) performed an intercessory role that was vital to the wellbeing of the Russian realm.

The message underlying Irina Godunova's tapestry "The Praise of the Mother of God" was not lost on the mother of the first Romanov tsar. Marfa Ivanovna must have become familiar with the tapestry after her return to Moscow with her son, Mikhail Fedorovich, in 1613. It is conceivable that she saw Irina's tapestry during a service in the Church of the Mother of God of Smolensk in the Novodevichii Monastery where it was displayed on the altar on special occasions. Seeing an opportunity to exploit the symbolism of Irina's tapestry to advance the claim of the Romanov dynasty to the Russian throne and to underscore her own role in assuring her son's selection as Russia's next tsar, Marfa Ivanovna created her own version of Irina's tapestry, which would strengthen the new ruling family's position by enshrining it with a religious aura.

Marfa Ivanovna's tapestry features the identical Old Testament figures with their symbolic implements in exactly the same location as they are featured in Irina Godunova's embroidery. The portraits of Irina's name saints, however, are carefully replaced by images of the name saints of the first Romanov tsar and his mother. Saint Mikhail Malein stands on the bottom left side of the composition between King David and Balaam, and Saint Marfa appears between Balaam and the Prophet Isaiah. All figures are clearly identified by inscriptions¹¹.

Marfa Ivanovna's decision to produce her own version of Irina's tapestry suggests that the message of the embroidery was considered powerful enough to override any possible concerns about a forged association of the Romanov house with the Godunov dynasty. The official attitude of the Romanovs toward Irina Godunova must have been ambivalent. Both of Mikhail Romanov's parents and other relatives had been persecuted by Boris Godunov and subjected to forced tonsure [Бояре Романовы и воцарение Михаила Федоровича, 1913. С. 19, 82]. Under these circumstances, the new dynasty had little regard for Irina's role in the creation of the

¹¹ The tapestry (112,5 × 100 cm), which once belonged to the Monastery of the Ascension in the Kremlin, is now located in the Russian Museum (инв. № Т-266). For the dating of the tapestry and its attribution to Marfa Ivanovna, see: *Плешанова, Лихачева*, 1985. С. 211 (№ 111). The tapestry is reproduced in the same volume. Also see: *Петров*, 2009. С. 219, ил. 4. A detailed description of the piece is also found in: *Лихачева*, 1980. С. 80 (№ 109).

Godunov dynasty. Irina's marriage to the deeply religious Fedor Ivanovich, the son of Anastasiia Romanovna, however, and Irina's decision to take the veil contributed to the continued respect she enjoyed. After her death in 1603, Irina gained the reputation of a royal saint who had practiced asceticism and shared her material wealth with the needy¹². From this perspective, Boris Godunov's sister provided a sound model for the mother of the Romanov tsar, who herself was a nun and had spent years in arduous conditions during the Time of Troubles.

By producing her own copy of Irina's tapestry "The Praise of the Mother of God," Marfa Ivanovna did not simply conjure up old models of the behavior of Muscovite royal women. In Kostroma on March 14, 1613, Marfa Ivanovna consciously manipulated a pleading ritual that Patriarch Iov and a delegation of the Assembly of the Land had engaged in with Boris Godunov and his sister at the Novodevichii Monastery on February 21, 1598, in connection with Boris's election as Russia's next ruler. Marfa used this ritual to both promote her son's ascendance to the Russian throne and to elevate her own position as tsar mother in the process. In 1613, Marfa Ivanovna accepted the title "great mistress" that Tsaritsa Irina had held, but at the same time she reinterpreted Irina's ritual role in 1598 in a way that increased her own political visibility [*Thyrêt*, 2008 a. P.111–129]. From this perspective, Marfa's tapestry presented another opportunity to proclaim the religious sanction of her son's status as tsar and to demonstrate the expanded role of the tsar mother.

Just as Irina Godunova's tapestry, Marfa Ivanovna's embroidery made a case for the divine sanction of the Russian ruler it depicted. Just like Tsaritsa Irina's name saint Irina, Mikhail Fedorovich's name saint, Mikhail Malein, appears next to the Old Testament king David. By connecting Mikhail Fedorovich with the biblical ruler of the Jewish kingdom, Marfa Ivanovna bolstered her son's claim to be the next legitimate tsar.

The association of Mikhail Fedorovich with an illustrious Old Testament Jewish figure who had distinguished himself as an able steward of a realm entrusted to him also comes to the fore in the inscription located on the left border of Marfa Ivanovna's tapestry: "Keeping in his mind the secret in Joseph's grave that was supposed to be kept, he soon interceded without offspring"¹³. The comparison between Joseph and Mikhail Fedorovich was already invoked by Feodorit, Archbishop of Riazan' and Murom, in his speech to Marfa Ivanovna and her son in Kostroma in 1613. The archbishop likened the future Romanov tsar to Joseph in Egypt, who, just like the Jewish King David and the first Christian Roman emperors Constantine the Great and Theodosius the Great, was chosen as a leader of his people¹⁴. The secret in Marfa Ivanovna's tapestry refers to God's communication to his father Jacob that Israel would survive in Joseph, who in spite of the ill will of his brothers would prevail as a spiritual leader of Israel and who would establish a dynasty over them with God's blessing (Gen. 49: 22–26).

12 See: ПСРЛ. Т. 34, 1978. С. 204 (Пискаревская летопись).

13 «Повеленное таинство приимь въ разуме во гробе Иосифове скоро предста без плоти».

14 СГГД. Т. 1. 1813. С. 623, № 203.

Joseph's personal history — his falling out with his brothers, his adoption by the Egyptian ruler, and his reunion with his natal father — in many ways mirrored Mikhail Fedorovich's experiences during the Time of Troubles. The young tsar had to deal with rival claims to the throne and the separation from his father. In order to succeed as a ruler, he needed to enhance his political power by invoking his blood ties with the Rurikide dynasty and the divine sanction of his rule. The inscription on Marfa Ivanovna's tapestry makes clear that the flourishing of the new dynasty was an arduous but assured process. The reference to interceding without offspring seems to refer to the hiatus of Jewish leadership after Joseph's death in Egypt and to the rise of Moses in spite of the fact that Joseph had produced biological offspring¹⁵. In the end, Mikhail Fedorovich's authority as a leader, just like that of Joseph, depended not only on the blessings of his father but also, and most importantly, on the grace of God, who conveyed strength, spiritual status, and dynastic continuity.

Although the tapestry's inscription hints at the role of Mikhail Romanov's father with regard to the tsar's good fortune, the absence of Patriarch Filaret's name saint in the embroidery speaks against the theory that Marfa Ivanovna argued for her son's legitimacy as a ruler solely on the basis of his blood relations with the Rurikides. The appearance of her monastic name saint, Saint Marfa, in the place of Irina Godunova's name saint Alexandra suggests that the Romanov matriarch used the embroidery to advance her own visibility at the side of her royal son, just as she had done during the pleading ritual in Kostroma and in the ceremonial receptions during her and her son's return to Moscow [*Thyrêt*, 2008 a. P.123–125]. In contrast to Saint Irina in Irina Godunova's tapestry, Mikhail Fedorovich's name saint raises up both of his hands in a petitioning pose. Saint Marfa, just like Saint Alexandra in Irina Godunova's tapestry, however, raises only her left hand in prayer and holds up a closed scroll in her right hand. This creates a connection with the Old Testament figures, who in their left hands hold open scrolls, which presumably contain hymns directed to the Mother of God. In this way Marfa joins the choir of sacred figures who praise the great intercessor for the human race. Marfa Ivanovna's tapestry thus makes the tsar mother and the Old Testament prophets appear as spiritual mediators between the petitioning tsar and the Mother of God, who then relates the tsar's and her followers' wishes to Christ Emmanuel, seated in the flower medallion above. Christ's blessing motion and the position of the Mother of God, who is seen turning her body so that she faces the petitioning tsar figure below, suggest that Mikhail Fedorovich's request and the mediation of Marfa and her holy companions were meeting with success.

The frequent references to Mikhail's blood relations with the Rurikide dynasty, found especially in the correspondence of the Assembly of the Land, threatened to eclipse the memory of the tsar's maternal relatives¹⁶. In order to remedy the neglect of her own person, Marfa Ivanovna promoted her contribution as a spiritual intercessor for the tsar in her tapestry. This role, for which she was especially suited as nun,

15 Gen. 48:5; Exod. 1:6–8.

16 СГГД. Т. 1, 1813. С. 611 (№ 203); Т. 3, 1822. С. 3 (№ 1), С. 10 (№ 3).

also seems to be alluded to in the fragmentary inscription on the border to the right of the figure of Saint Marfa: "...he said: she did not experience marriage, and having bowed in intercession (?), she entered the heavens..."¹⁷ The phrase seems to exalt Marfa Ivanovna's chastity associated with her monastic status as an instrument to bring about divine blessing for her son, a successor of the divinely chosen Joseph.

Marfa Ivanovna's tapestry "The Praise of the Mother of God" provides important insight into the far-reaching role that the mother of the first Romanov tsar played in the construction of the image of Russia's new ruling dynasty within the traditional religious framework that defined Muscovite tsardom. The tapestry showcases Marfa's exquisite ability to use the visual medium of liturgical embroidery to invoke continuities between the traditional perception of Russian rulers and that of the new Romanov tsar. By placing Mikhail Fedorovich's name saint into the position of one of the name saints of Irina Godunova, who represented the dynastic link between the Rurikides and Godunovy, Marfa Ivanovna asserted that her son followed in the footsteps of previous Russian rulers whose power was legitimized by divine grace. The reference to the Old Testament figure Joseph in the inscription next to Mikhail Fedorovich's name saint underscored this point even further. But Marfa Ivanovna's intentions behind the creation of the elaborate altar cloth went beyond providing the support that Irina Godunova had lent to her brother Boris's ascendance to the throne. Rather than disappearing into a monastery, as Irina had done, the mother of the Romanov tsar utilized her monastic status to underscore her role as spiritual intercessor for the new tsar in plain sight. In Marfa Ivanovna's tapestry Marfa's name saint, dressed in monastic garb, joins the choir of Old Testament figures in a liturgical round dance in honor of the greatest intercessors of all, the Mother of God. The intimate connection between Marfa Ivanovna and the divine, which underscored the value of the tsar mother's intercession, is expressed in the inscription next to Saint Marfa. Marfa Ivanovna cleverly combined traditional notions of both royal mothers and tsaritsa-nuns acting as intercessors for the Muscovite tsars in order to ascribe to herself an essential role at the early seventeenth-century Muscovite court. It is time for modern scholars to acknowledge Marfa Ivanovna's remarkable political, social, and cultural activities and assign to her the place she deserves in the history of the Romanov dynasty.

17 «гля не искусо брачне и приклонивъ изхождениемъ небеса въмеш . . . ».

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НАЗВАНИЕ СТАТЬИ

Вышивая новую династию: Марфа Ивановна Романова и ее пелена «Похвала Богоматери»

СВЕДЕНИЯ ОБ АВТОРЕ

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АННОТАЦИЯ

Пелена Марфы Ивановны «Похвала Богоматери» дает представление о той далеко идущей роли, которую сыграла мать первого Романова в построении образа новой правящей династии в России в традиционных религиозных рамках, которые определяли Московское царство. Пелена демонстрирует умение Марфы использовать средства церковной вышивки, чтобы указать на преемственность между традиционным восприятием русских правителей и новым царем. Помещая святого покровителя Михаила Федоровича на место святой покровительницы Ирины Годуновой, изображенной на пелене мастерской Ирины Годуновой на ту же тему, Марфа Ивановна утверждала, что ее сын пошел по стопам прежних русских правителей, власть которых была узаконена божественной благодатью. Отсылка к ветхозаветной фигуре Иосифа в надписи рядом со святым покровителем Михаила Федоровича еще больше подчеркивает этот момент. Но Марфа Ивановна не только оказала ту же поддержку, какую Ирина Годунова оказала своему брату Борису при восхождении на престол. На пелене Марфы Ивановны святая покровительница Марфы, облаченная в монашеские одежды, присоединяется к хору ветхозаветных деятелей в литургическом хороводе в честь величайшей заступницы из всех — Богородицы. Подразумеваемая близкая связь Марфы Ивановны с божественным, подчеркивающая ценность заступничества царской матери, выражена в надписи рядом со святой Марфой. Марфа Ивановна умело соединила традиционные представления о царских матерях и царицах-монахинях, выступающих в роли заступниц за московских царей, чтобы отвести себе важную роль при московском дворе начала XVII в.

КЛЮЧЕВЫЕ СЛОВА

Марфа Ивановна Романова, Ирина Годунова, святая Ирина, святая Марфа, древнерусское шитье, пелены, Федор Иванович, династия Романовых.

TITLE

Embroidering the New Dynasty: Marfa Ivanovna Romanova and Her Tapestry “The Praise of the Mother of God”

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АБСТРАКТ

Marfa Ivanovna’s tapestry “The Praise of the Mother of God” provides insight into the far-reaching role that the mother of the first Romanov tsar played in the construction of the image of Russia’s new ruling dynasty within the traditional religious framework that defined Muscovite tsardom. The tapestry showcases Marfa’s exquisite ability to use the visual medium of liturgical embroidery to invoke continuities between the traditional perception of Russian rulers and that of the new Romanov tsar. By placing Mikhail Fedorovich’s name saint into the position of the name saint of Irina Godunova, who is seen in a tapestry of the same theme

produced by Irina Godunova’s workshop, Marfa Ivanovna asserted that her son followed in the footsteps of previous Russian rulers whose power was legitimized by divine grace. A reference to the Old Testament figure Joseph in the inscription next to Mikhail Fedorovich’s name saint underscored this point even further. But Marfa Ivanovna not only provided the support that Irina Godunova had lent to her brother Boris’s ascendance to the throne. In Marfa Ivanovna’s tapestry Marfa’s name saint, dressed in monastic garb, joins the choir of Old Testament figures in a liturgical round dance in honor of the greatest intercessors of all, the Mother of God. The implied intimate connection between Marfa Ivanovna and the divine, which underscored the value of the tsar mother’s intercession, is expressed in an inscription next to Saint Marfa. Marfa Ivanovna cleverly combined traditional notions of both royal mothers and tsaritsa-nuns acting as intercessors for the Muscovite tsars in order to ascribe to herself an essential role at the early seventeenth-century Muscovite court.

KEYWORDS

Marfa Ivanovna Romanova, Irina Godunova, Saint Irina, Saint Marfa, Old Russian embroidery, altar cloths, Fedor Ivanovich, Romanov dynasty.

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И.Л. Кызласова, А.В. Уланова

Михаил Андреевич Ильин: «...взорвана немцами при отступлении». (Исследования архитектуры Подмосковья в годы войны)

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О России все мысли, вся тоска, вся молитва.
И.А. Ильин. Январь 1943 г.

Основные сведения о жизни и деятельности выдающегося историка искусства Михаила Андреевича Ильина (7/20 марта 1903–19 мая 1981) известны [Ильин, 1970; [Ильин], 1976. С. 270–272; Янин, 1976. С. 7–12; Бадяева, С. 45; Кызласова, 2000. С. 365–373; Кызласова, 2004. С. 145–146; М.А. Ильин, 2005. С. 506; Кызласова, 2008. С. 117; Баталов, 2009. С. 359; Кызласова, Уланова, 2017. С. 177–275, ил. 506–516]. Напомним некоторые факты. Детские впечатления от имени матери Головково под Вереей и знаменитого Быково, принадлежавшего деду, во многом определили выбор его профессии. Вместе с отцом Андреем Николаевичем, краеведом, близким к «Старой Москве» (кузеном философа И.А. Ильина), подросток регулярно «обследовал» ближайшие «древности» и продолжал это, став студентом. Важнейшим этапом в жизни юноши стало обучение в 1-м МГУ (1922–1926).

Многие годы с восторгом занимался Ильин любимой наукой, азартно искал новые памятники и источники (чертежи и пр.) — удача сопутствовала ему. Присущий эпохе пафос натурального изучения архитектуры, ее фотофиксации, счастливо совпал с дарованиями ученого: рисовальщика, чертежника, фотографа. Среди тематики трудов Михаила Андреевича особое место занимали московское зодчество XIV–XVII вв. и архитектура XVIII–XIX вв.

Характер исследователя закалялся в испытаниях. В 1925 или 1926 г. его судили за попытку помешать разборке одной из деревянных подмосковных церквей — с трудом удалось обжаловать это решение. В начале периода зрелости все планы перечеркнул арест за защиту сносимых памятников и ссылка в суровый и чуждый Казахстан (1934–1937). Затем последовали еще три горьких