

Konstantin Makovsky: The Tsar's Painter
Open February 13 – June 12, 2016
Exhibition Label & Display Information for Volunteers

The exhibition will be located in the Mansion Pavilion, Dining Room and Breakfast Room – these spaces will be transformed by text panels, object displays, and media. Additional displays connecting to the exhibition will also be featured in the First and Second Floor Libraries as well as the Visitor Center (Second Floor). This document includes the text the visitor will read in the exhibition as well as information pertaining to the exhibition schedule and displays. Please note minor edits may be made to the exhibition text featured in this document.

This information is provided to volunteers in advance of the exhibition opening to better equip you to answer visitor questions and help promote the exhibition.

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Important Exhibition Dates

February 1

Volunteer training session on *Makovsky* exhibition offered at 10:30 am and 1:30 pm in the Visitor Center Theater.

February 2

Hillwood opens to the public. The Dining Room and Breakfast Room will be set with the exhibition displays. Tablet and touch screen monitor of *The Boyer Wedding Feast* installed in Visitor Center (Second Floor).

February 2 – 11

The Pavilion will be closed to the public during installation. This room will be omitted from the Mansion Tours during this time.

February 11

Night of Decadence (7-10 pm), Hillwood's opening celebration for the exhibition

February 12

Member Preview Day

February 13

Exhibition opens to the public (Pavilion opens and is added back to the Mansion Tours).

February 27

The Tsar's Painter Symposium (11-3:30 pm)

Dive deeper into the stories behind *Konstantin Makovsky: The Tsar's Painter* in this day-long symposium presented in partnership with the The Carmel Institute of Russian Culture and History at American University (\$20-65). For more information or to purchase tickets, [click here](#) or visit the Calendar page on Hillwood's website or call the Visitor Information Office at (202) 686-5807.

March 15

Konstantin Makovsky: The Boyar Series in Context (5:30-8 pm)

Captivated by seventeenth-century Russian *boyars*, Konstantin Makovsky painted a series of compositions full of rich details (\$7-30). For more information or to purchase tickets, [click here](#) or visit the Calendar page on Hillwood's website or call the Visitor Information Office at (202) 686-5807.

March 22

Muscovite Cinderella: The Royal Weddings of Boyars and Tsars (5:30-8 pm)

Konstantin Makovsky's famous paintings of Muscovite royal weddings capture in oil and canvas a fundamental truth about Russia in the seventeenth century: court politics was marriage politics (\$7-30). For more information or to purchase tickets, [click here](#) or visit the Calendar page on Hillwood's website or call the Visitor Information Office at (202) 686-5807.

April 27

The Birth of Russian Nationalistic Music (5:30-8 pm)

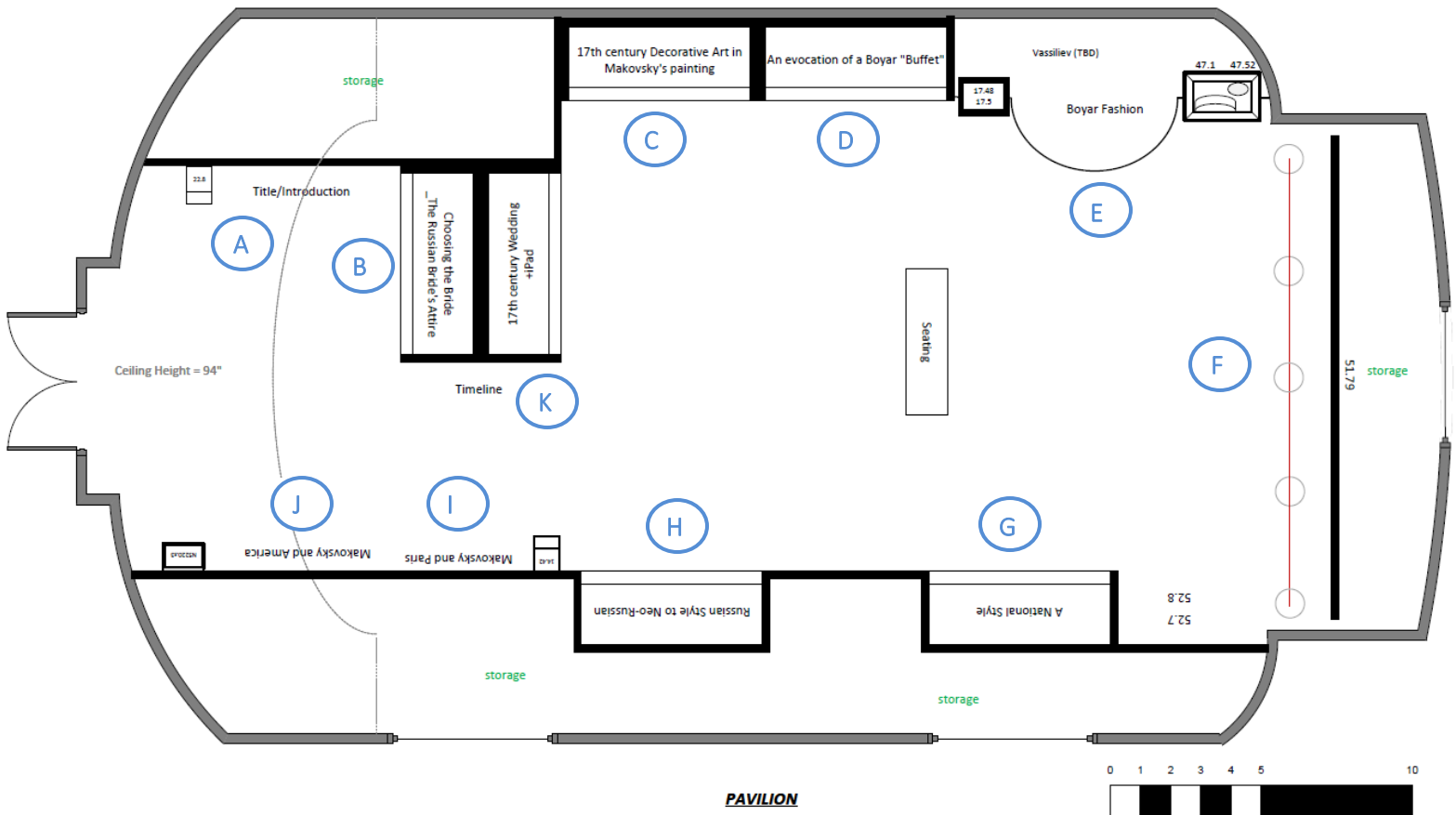
Just as Konstantin Makovsky highlighted Russian history, culture and folklore in monumental Western European-style paintings, Russian composers, including a famous group of five, did the same in symphonic music and opera during the mid-nineteenth century (\$7-20). For more information or to purchase tickets, [click here](#) or visit the Calendar page on Hillwood's website or call the Visitor Information Office at (202) 686-5807.

June 12

Exhibition closes to the public.

Pavilion

Pavilion Floor Plan



Pavilion Label Text

A Title/Introduction

KONSTANTIN MAKOVSKY: THE TSAR'S PAINTER

Konstantin Makovsky was forty-four and one of the highest paid artists in Russia when, in 1883, he painted *A Boyar Wedding Feast*. For the next two years the artist attempted to sell the work by organizing private exhibitions—first in St. Petersburg, then in Paris and London. It was only after *A Boyar Wedding Feast* won the medal of honor at the Antwerp Universal Exhibition in 1885 and was purchased by an American merchant that the epic painting skyrocketed to stardom and began its long history of worldwide recognition.

Today, more than a century later Makovsky's masterpiece continues to enchant Hillwood visitors with the spectacle of old Russian nuptial traditions and culture. In this exhibition, this captivating work serves as a centerpiece for exploring the cultural history of 1600s Russia, the sociopolitical context for the painting's creation and its reception in the late 1800s. Along with the other "Russian bride" paintings, *A Boyar Wedding Feast* has influenced both the creative arts of Makovsky's time and those of on our own.

Unless otherwise noted, the objects here are part of Hillwood's art collection and were acquired by Marjorie Merriweather Post.

Konstantin Makovsky | 1839–1915

Raised in an artistic household, Konstantin Makovsky spent his early years in the company of the leading actors, writers, artists, and musicians of his day. In the late 1850s, Makovsky studied at the Moscow School of Painting, Sculpture, and Architecture before attending the St. Petersburg Academy of Arts. By 1869 he had opted for a secure position as a professor at the academy and had also become immersed in fulfilling numerous private commissions.

Cosmopolitan and urbane, Makovsky's flattering portraits made him the darling of the Court and the St. Petersburg *beau monde*. With his beautiful wife Julia Makovsky, he played host to a dazzling cross-section of St. Petersburg society. His studio was full of the objects that served as essential props in his paintings, emblems of increasingly patriotic and emotional resonance, as well as the accoutrements of a celebrity artist.

Alexander II

Russia, 1855–81
Marble

Makovsky counted Alexander II among his patrons, and the ruler affectionately referred to him as “my painter.”

The Boyar Series and Russian Bride Paintings

Although Makovsky—like many other leading artists, writers, and composers in late 1800s Russia—painted a variety of classical and European themes, he often found inspiration in the sumptuous settings and captivating characters and customs of the *boyars*, the old Russian elite of the 1600s. Between 1883 and 1901, Makovsky painted a number of canvases, several of them vast, on the subject of boyar life. He is particularly well-known for three monumental “Russian bride” compositions that focus on scenes from the joining of two powerful boyar families through marriage.

B Choosing the Bride 1887_The Russian Bride's Attire

Choosing the Bride | 1887 | In the collection of Puerto Rico's Museo de Arte de Ponce

Of Makovsky's three Russian bride paintings, only *Choosing the Bride* references an actual historical event. On February 4, 1647, following a centuries-old ritual for selecting a bride, Alexei Mikhailovich reviewed six maidens. He chose Evfimia Vsevolozhskaia, the daughter of a provincial noble. Evfimia promptly fainted. Fearing her unhealthy, the young ruler reconsidered his decision, choosing instead to marry another Russian noblewoman, Evdokia Miloslavskiaia.



Konstantin Makovsky, *Choosing the Bride*, 1887, oil on canvas, 118 x 177 in. Louis A. Ferré Collection, Museo de Arte de Ponce, Puerto Rico.

Alexei Mikhailovich

Russia, 1700s
Oil on canvas, bronze, steel

The Russian Bride's Attire | 1889 | In the collection of the Fine Arts Museums of San Francisco

This composition illustrates another element of a boyar wedding—the tradition of combing and braiding the bride's hair. During this ancient ritual, the unmarried maiden's single braid is undone and her hair refashioned into two braids, symbolizing her new status as a married woman. The accompanying objects are similar to those in the picture and speak to the elaborate dressing ritual of 1600s elite culture.



Konstantin Makovsky, *The Russian Bride's Attire*, 1889, oil on canvas, 110 x 147 in. Fine Arts Museums of San Francisco. Bequest of M. H. de Young.

Jewel box

Kholmogory, Russia, about 1750

Walrus ivory, wood

Dressing table set

Russia, 1700s

Ivory, wood

Pair of earrings

Olonets province, Russia, late 1700s–early 1800s

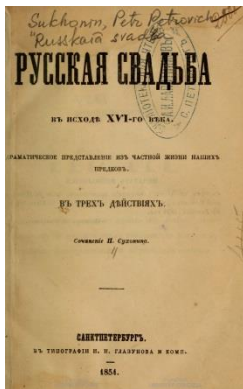
Metal, seed pearls, paste stones

A Boyar Wedding Feast | 1883 | In the Hillwood Estate, Museum & Gardens Collection

In 1600s Russia, wedding feasts were traditionally held in the groom's home. *A Boyar Wedding Feast* depicts such an event at the moment the roasted swan, a symbol of fertility and female beauty, is presented. The crowd appears to be toasting the bridal couple with the traditional, "*Gorko, gorko!*" (Bitter, bitter!). To satisfy the guests, the couple must kiss to make the wine sweet again.

Russian Weddings

Makovsky's boyar wedding-themed paintings reflect Russians' fascination with their elaborate nuptial traditions. Makovsky may have been influenced by the success of the 1854 play *A Sixteenth-Century Russian Wedding*, by Petr Petrovich Sukhonin. Featuring dancing and music, the piece describes each step of a boyar wedding with period costumes and accessories. The play was performed all across Russia, so Makovsky might have attended one of the performances, possibly in 1883, the year Sukhonin's book was republished. In 1908 Sukhonin's boyar story was adapted to become one of the first Russian silent movies, debuting April 25, 1909. It is also one of just 300 films from the 2,700 or so produced in Russia between 1907 and 1920 that survive.



Play script. Petr Petrovich Sukhonin, *A Sixteenth-Century Russian Wedding* (St. Petersburg, 1854). Library of Congress, Washington, D.C.



Advertisement for Parisian performances of Sukhonin's *A Sixteenth-Century Russian Wedding*, *Le Monde Illustré*, April 10, 1875. Bibliothèque nationale de France, Paris.

The Bride

After A Boyar Wedding Feast

Konstantin Makovsky

1880s

Watercolor and gouache on paper and gilded wood (frame)

Lent by Helen Luehman

VIDEO

A Sixteenth-Century Russian Wedding

After Sukhonin's play and Konstantin Makovsky's paintings

Vasily Mikhailovich Goncharov, script and direction

A. Khanzhonkov Company, production

Russia, 1908–09

Orthodox wedding crowns

Russia, late 1800s

Metal, paste stones, enamel

Museum purchase, 2009

The *venchanie* (crowning service) is the signature ritual of an Orthodox wedding. With crowns held above their heads, usually by members of the wedding party, the couple walks three times around a table in the nave to seal their marriage.

Icon of Kazan Mother of God

Russia, 1600–50

Tempera on wood, silver gilt, paste stones

Icon of Christ of the Wrathful Eye

Russia, early 1900s (icon), 1600s (halo), 1800s (cover)

Tempera on wood with gilding, silver gilt, enamel

Gift of Madame Augusto Rosso, 1968

Pairs of icons—one of Christ and the other of the Mother of God—were traditionally given as presents to newly married couples.

C 17th Century Decorative Art in Makovsky's Painting

Treasures in Makovsky's Paintings

Like many of his contemporaries, Konstantin Makovsky was a passionate collector, combing through markets and antique shops to find objects once touched by old Russian hands. In his boyar paintings, Makovsky created enduring, compelling images with a cacophony of visual material. Each treasure depicted, whether a gleaming vessel or sumptuous textile, is lovingly rendered, displaying both anthropological accuracy as well as imaginative synthesis.

Dissections of such scenes reveal much about boyar life, but they also provide information about forms and techniques prevalent in the decorative arts of 1600s Russia. *A Boyar Wedding Feast* contains a number of traditional Russian drinking vessels—*bratinas*, *kovshs*, and *charkas*—and more familiar goblets and tumblers.

Bratina

After a Russian original

Elkington & Co.

Birmingham, 1870s

Silver on base metal

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

A Boyar Wedding Feast depicts several *bratinas*, the ball-shaped cups used for toasts at ceremonial dinners. Two can be seen on each side of the buffet, and one on the table. The latter is a representation of a *bratina* from the painter's own collection. *Bratinas* went out of fashion around 1700, when goblets made of silver or glass replaced them. The form has survived, however, to become an emblem of Russian culture.

Kovsh

Moscow, 1680

Silver, silver gilt

A *kovsh* is a vessel shaped somewhat like a boat and traditionally used for drinking or ladling liquids. Originally made of wood, the vessel was translated into precious metals in the 1300s, when the form came to be identified with Russia. At the end of the 1600s, the *kovsh* began to lose its practical function and was increasingly presented as an award for service.

Charka

Moscow, 1675–1700
Silver gilt, niello

The *charka* is another of the uniquely Russian drinking vessels featured in Makovsky's *A Boyar Wedding Feast*. The flat, porringer-shaped vessel has a flat handle and was used for toasting and drinking strong beverages. Hillwood's charka features floral designs in niello, a dark inlay to enhance engraving on metal objects. Such decoration was typical in the 1600s.

Tumbler

Moscow, late 1600s
Silver gilt, niello

Bowl

Solvychegodsk, Russia, 1690s
Silver gilt, enamel
Museum purchase, 1990

Many of the artifacts expertly depicted in Makovsky's paintings are precious silver objects adorned with colorful enamel, the durable glass-like composite valued across the centuries for its beautiful colors. In enameling, ground glass is moistened into a paste using water and fused onto metal through kiln firing.

Box

Kholmogory, Russia, about 1750
Walrus ivory, wood, foil

A large chest in Makovsky's *A Boyar Wedding Feast* shows the use of walrus ivory in 1600s Russia. The seas off the northern coast of Russia were for centuries a bountiful resource for walruses, valued for their hide, blubber, and tusks. Kholmogory emerged as a center for the art of carving seal bone and walrus ivory in addition to the occasional object from elephant and mammoth ivory.

Icon of the Vladimir Mother of God

Russia, 1600s
Egg tempera on panel with gilding and brass
Gift of George Bunker, 1969

D An Evocation of a Boyar "Buffet"

A Boyar Buffet

These silver pieces are similar to the ones Makovsky depicts on the buffet in *A Boyar Wedding Feast*. Situated in the background to the left, between the two windows, the buffet is covered with a red velvet textile and piled high with precious platters, bowls, cups, and kovshs. Gold and silver items, traditionally used as a form of cash reserve, signaled wealth and high rank when displayed on shelves at social events and ceremonies such as weddings.

A year before Makovsky created *A Boyar Wedding Feast*, he painted a portrait of Russian statesman Count Sergei Stroganov and possibly used the occasion to study the family's collection of antique silver. Most of the buffet pieces in *A Boyar Wedding Feast* belonged to the Stroganov collection, including a silver swan and tall covered cups made of silver from Germany that reflect old Russia's connection to Western Europe.

Covered beaker

Il'ia Ivanov Sliuniai, silversmith
Moscow, 1740–50
Silver, silver gilt

Covered vase

Moscow, 1764
Silver, silver gilt

Standing cup with cover

Moscow, 1760
Silver, silver gilt
The Walters Art Museum, Baltimore, Maryland

Standing cup with cover

Moscow, 1748
Silver and silver gilt
The Walters Art Museum, Baltimore, Maryland

Kovsh

Russia, early 1600s
Silver, silver gilt, niello

Drinking cup

Russia, 1713
Silver gilt

The logo consists of a blue circle containing a white letter 'E', followed by the text 'Boyar Fashion' in a blue sans-serif font.**Russian Dressing**

Costume was especially important in Makovsky's re-creation of the past. For inspiration, the artist drew heavily on historical textiles and clothing. The dress to the left from the 1700s is one such example. Makovsky was not alone in seeking inspiration in the past. The costume to the right was inspired by those designed by the artist Ivan Bilibin, who worked in the early 1900s. These garments demonstrate how traditional costumes served as an endless source of inspiration for artists and designers, especially in the theater world. Today, it is rare to find boyar costumes outside Russia.

Woman's Russian dress

Mid-1700s
Linen (blouse); silk brocade and gold thread (pinafore); silk brocade and silver thread (mantle); paper board, seed pearls, paste stones (headdress)
Lent by the Alexandre Vassiliev Foundation

Woman's Russian stage costume

After Ivan Bilibin
Around 1910 (blouse); around 1923 (pinafore)
Linen (blouse); cotton satin, embroidery, applique (pinafore); paper board, seed pearls, paste stones (headdress)
Lent by the Alexandre Vassiliev Foundation

Makovsky's painting features participants at the feast dressed in their finest traditional apparel and accessories. In addition to bringing out their precious *kokoshniks*, traditional headdresses, the women also wore necklaces and earrings made of pearls and stones.

Kokoshnik

Kostroma, Russia, 1700s–1800s

Silk, linen, cotton, gold-plated thread, gold-wrapped silk thread, silver-wrapped silk thread

Museum purchase, 2006

Kokoshnik

Russia, 1800s

Seed pearls and paste stones

The distinctive and varied silhouettes of the *kokoshnik*, a headdress worn by women, are perhaps the ultimate symbols of boyar culture. *A Boyar Wedding Feast* features a number of kokoshniks, each varying in shape depending on the woman's marital status and place of origin. Whether crescent-shaped, shield-like, or cylindrical in form, they were by tradition richly embellished with embroidery, pearls, and gemstones.



Pair of earrings

Russia, 1800s

Gold, paste stones, seed pearls

Pair of earrings

Russia, late 1700s–early 1800s

Gold, seed pearls, amethyst

F 51.79

A Boyar Wedding Feast

Konstantin Makovsky

1883

Oil on canvas

A Boyar Wedding Feast depicts a wedding feast from 1600s Russia. On such occasions, guests would gather around a long table laden with gold and silver vessels, traditionally in the groom's home. The men, wearing luxurious caftans, would sit on one side of the room and the women, crowned with elaborate headdresses, on the other. In this painting, Makovsky captures the moment when the assembled crowd turns their attention to the young couple, at right, and raise their various drinking vessels in the traditional toast, "*Gorko, gorko!*" (Bitter, bitter!). To satisfy the guests, the couple must kiss to make the wine sweet again. At the opposite end of the table, a manservant staggers in under the weight of the main dish of the feast, a roasted swan.

Diagram

Bride (Model: Makovsky's wife, Julia)

Groom

Matchmaker

Little boy (Model: Makovsky's young son, Sergei)

Old Man (Model: Pavel Viazemsky, a diplomat and member of the imperial Senate)

G A National Style

The “Russian Style” & National Identity

Nearly everything about *A Boyar Wedding Feast* reflects the political passion that began in earnest with the advent of Nicholas I’s reign, from the picture itself to the architectural details, costumed characters, and abundance of accoutrements. The new ruler’s imperial vision manifested itself in many ways, including the revival of old Russian decorative themes and motifs celebrating Russia’s unique cultural traditions before Peter the Great’s Westernizing campaign of the late 1690s. This artistic movement became known as Russian style. Then, as now, such old Russian decoration and imagery reflected a distinctive ethnic and national identity deeply rooted in historic Moscow as well as in Russia’s centuries-old Byzantine heritage.

Old Moscow

Alexander V. Lozhkin

Russia, early 1900s

Watercolor on paper

Street Scene

Alexander V. Lozhkin

Russia, early 1900s

Watercolor on paper

These two imagined views of old Moscow reflect Russian-style artists’ and designers’ fascination with the city as a new sense of national identity blossomed in the 1800s. During this period, Moscow and its heritage became the center of attention. State-sponsored historic preservation began with the restoration of the Kremlin by the artist Fedor Solntsev.

Presentation piece

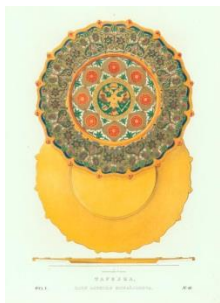
Firm of Sazikov

St. Petersburg, 1851

Silver, silver gilt

Lent by The Philadelphia Museum of Art, Gift of Eugenia Clair Smith, 1965

The firm of Sazikov, a supplier of precious presentation pieces to the court, gained prominence for its unusual pieces made in Russian style, some of which were inspired by the artist and art historian Fedor Solntsev’s work. The design of this piece recalls precious, eagle-shaped gifts presented to members of the Russian court in the 1600s. These treasures, housed in the Kremlin, were a source of inspiration to artists and designers seeking to evoke boyar Russia.



Plates for Tsar Alexei Mikhailovich, chromolithography. Fedor Solntsev, *Antiquities of the Russian State* (1849–53). New York Public Library, New York.

Dessert plate from the Kremlin Service

Imperial Porcelain Factory
Fedor Solntsev, designer
St. Petersburg, 1837–55
Porcelain

Plate, *charka*, and shell-shaped dish

Imperial Porcelain Factory
Fedor Solntsev, designer
St. Petersburg, 1848–55
Porcelain

These porcelain pieces are part of two services commissioned by Nicholas I—one for the Kremlin palace in 1837 and the other for his son Grand Duke Konstantin in 1847. They are among the earliest pieces bearing designs based on historical items from Byzantine era, including a gold dish made in 1667 for Alexei Mikhailovich in the Moscow Kremlin workshops (see inset image). Images of these objects were published by Solntsev in the lavish, six-volume *Antiquities of the Russian State*. This state-supported work became an essential reference for future designers.

Plate from the Yusupov Palace, Moscow

Nikolai Sultanov, designer
Western Europe (?), 1892
Pottery

Like the plates nearby, this plate’s decoration is also based on Alexei Mikhailovich’s tableware, as illustrated in *Antiquities of the Russian State*. The center features the Yusupov coat-of-arms surrounded by an inscription referencing one of the family’s Moscow homes, which was redecorated with boyar-style interiors in the early 1890s by architect Nikolai Sultanov, Makovsky’s brother-in-law.



Interior of the Yusupov Palace, Moscow, with Makovsky’s portrait of Princess Zinaida Yusupov. *Stolitsa i Usadba*, 16-17, September 1, 1914.

Icon of New Testament Trinity with Presentation of the Mother of God and scenes from the Life of St. Elijah

Firm of Pavel Ovchinnikov
Moscow, 1875–1900
Tempera on wood, silver gilt, filigree enamel, seed pearls

Icon of Christ Pantocrator

Andrei Alexandrov, silversmith (cover)
Moscow, 1867–99
Tempera on wood, enamel, silver

Tall vase

Firm of Fabergé
Julius Rappoport, workmaster
St. Petersburg, before 1899; 1700s–1800s (coins)
Silver

Kovsh

Firm of Fabergé
St. Petersburg, 1898–1908; 1700s (coin)
Silver, silver gilt, emerald, ruby

Throughout the 1800s, ancient shapes, motifs, and techniques returned to fashion through the restoration of old monuments and antiques collecting, in addition to publications illustrating such objects. Well-known luxury firms, including those headed by Peter Karl Fabergé and Pavel Ovchinnikov, reinterpreted traditional Russian objects and their shapes into precious presentation pieces.

H Russian Style to Neo-Russian

From Russian Style to Neo-Russian

Russian style changed over the course of the 1800s, and by the last decades of the century, it had evolved into Neo-Russian style, drawing on folk art, motifs, and legends. Neo-Russian also reflected contemporary trends of the late 1800s, including the Russian Arts and Crafts movement, which drew on themes from history and peasant culture as well as the abstracted natural forms of the emerging *Art Nouveau*. Artisans, designers, and artists mastered both styles in the workshops of the new applied art schools established in St. Petersburg and Moscow during the 1800s.

While these artists drew from a broad range of sources, Makovsky's paintings detailing the life in old Russia were widely copied. Details from his paintings became decorative motifs on silver objects produced by the best jewelry firms.

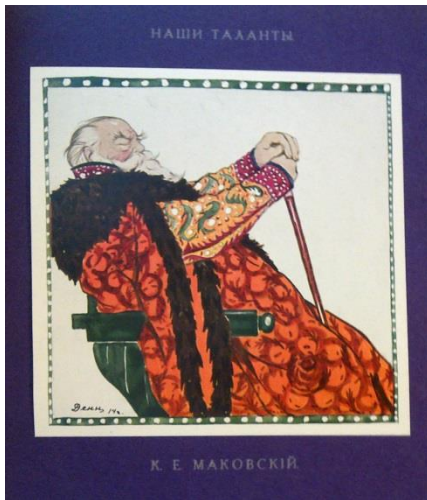
Portrait of a Boyar

Konstantin Makovsky
1880s
Oil on canvas, gilded wood (frame)
Private collection

Makovsky's figure of an old boyar—often interpreted as a symbolic self-portrait of the artist—recurred in many of his compositions and also inspired similar images. These magazine graphics illustrate another of Makovsky's old boyar images and a different artist's interpretation of it.



Portrait of a Boyar by Makovsky, “The Boyar Issue,” special edition of *Solntse Rossii* dedicated to the Romanov Tercentenary (three hundred years of Romanov rule), 1913 (no. 8-159) (facsimile).



G. Deni, Portrait of Konstantin Makovsky after Makovsky’s painting “*Boyar*” (1914). *Stolitsa i Usadba*, 34, May 15, 1915. Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Please note: This issue of *Stolitsa i Usadba*—the Russian equivalent of the lifestyle magazine *Town & Country*—is on view in Mansion’s Second Floor Library.

Box with A Boyar Wedding Feast

Moscow, 1908–17

Silver gilt, enamel, chalcedony

The Walters Art Museum, Baltimore, Maryland

Bequest of Mrs. Jean M. Riddell, 2010

Box with boyar

Firm of Fabergé

Fedor Rückert (attributed), workmaster

Moscow, 1913

Silver gilt, enamel

Museum purchase, 1987

Kovsh with detail from A Boyar Wedding Feast

Firm of Fabergé

Fedor Rückert, workmaster

Moscow, 1908–17

Silver gilt and enamel

Tea caddy

Fedor Rückert
Moscow, 1899–1908
Silver, enamel, cork

Fedor Rückert, a Russian silversmith of German origins, became renowned in the late 1800s and early 1900s for enamels executed in the neo-Russian style. Rückert supplied wares decorated in this manner to Fabergé's Moscow store as well as to other luxury firms, including the one headed by Pavel Ovchinnikov. Rückert's work is also notable for its miniatures of famous Russian paintings, among them Makovsky's *A Boyar Wedding Feast*.

Kovsh

Firm of Ovchinnikov
Moscow, 1908–17
Silver and enamel

Kovsh

Russia, early 1900s
Silver and enamel

Kovsh

Firm of Maria Semenova
Moscow, 1898–1908
Silver, enamel, Siberian amethyst, chrysoprase, garnet

Bowl

Firm of Maria Semenova
Moscow, 1904
Silver gilt and enamel

Bowl

Firm of Maria Semenova
Moscow, 1896–1904
Silver gilt and enamel

Like Fedor Rückert, Maria Semenova was well regarded for her work in the neo-Russian style. Following her father's death in 1896, Semenova took over his Moscow workshop, long renowned for its luxury goods decorated with niello. She shifted production to enamel-decorated wares, particularly bowls and *kovshs*. Semenova not only reproduced historical forms and ornaments, but also reinterpreted them to appeal to a modern clientele. The quality of her work was such that Fabergé marketed her pieces through its stores.

Egg

Firm of Ivan Khlebnikov
Moscow, 1908–17
Silver gilt, enamel

Set of jewelry in the shape of a Russian yoke

Ivan D. Tshitshchev, jeweler
Moscow, 1880s
Silver gilt, enamel, gold

Museum purchase through the Anne Curtis Odom Acquisition Fund, 2014

Soup plate

Firm of Kornilov
Russia, 1900
Porcelain

Two seated women in Russian costume

Lidia Andreeva (?)
Moscow, about 1910
Glazed earthenware
Gift of Madame Augusto Rosso, 1968

Folklore-inspired designs played a major role in the development of the Russian style. This is demonstrated here by a group of jewels in the shape of a Russian yoke, the arched, wooden device with small bells used to harness horses to a *troika*, a traditional sleigh.

Patterns from traditional textiles and folkloric artifacts informed the ornamentation of the jewelry and decoration on the porcelain plates. Actual peasants as well as models dressed up in old Russian garments became popular subjects for artists, including the ceramicist who fashioned the figures above.

I Makovsky and Paris

Makovsky in Paris

In the mid-1800s, artists and art connoisseurs the world over widely considered Paris to be the center of Western art and therefore sought to win fame and fortune there. In Paris, Makovsky produced seven of his boyar paintings, including *A Boyar Wedding Feast* and *The Russian Bride's Attire*. His huge, colorful canvases and their insight into the mysterious customs of old Russia met the public's taste for "exoticism." Thus Makovsky made a name for himself as the storyteller of 1600s Russia.

Despite his recognition in the artistic circles of Paris, Makovsky's *A Boyar Wedding Feast* did not meet with immediate success after its completion in 1883. The artist persevered, however, and in 1889 the jury of the Exposition Universelle awarded him a gold medal, after which he received the French Legion of Honor, making Makovsky the new Russian star of the French art community. Also at the time, France and Russia had begun negotiating a military alliance. With Paris and Moscow on friendly terms, Makovsky participated regularly in important Franco-Russian events and became a regular exhibitor at *Salons*, Paris's official art exhibitions.



Detail of a banquet menu designed by Makovsky for the 1896 official visit of Nicholas II to Paris. Reproduced in *Cherbourg, Paris, Châlons: 5–9 Octobre 1896* (facsimile). Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Grand Duke Alexei Alexandrovich

Leopold Bernstamm, sculptor

Siot-Decauville foundry
Paris, 1891
Bronze

Grand Duke Alexei Alexandrovich, an uncle of Nicholas II, was an art collector who spent part of his life in Paris. He acquired at least four paintings by Makovsky for his collection. The sculptor Leopold Bernstamm, one of the most important members of the Russian art colony in Paris, worked with Makovsky jointly to create the composition for the wreath sent by the colony to Alexander III's funeral in 1894.

Cupid Gardeners

Konstantin Makovsky
1886–88
Oil on canvas
Lent by John Atzbach

The Russian banker and magnate Serge von Derwies commissioned Makovsky to paint the interiors of his St. Petersburg mansion with images of classical legends and allegories of day, night, and the seasons, the last of which resulted in the *Cupid Gardeners*.

The Artist's Daughter Olga in the Garden

Konstantin Makovsky
About 1900
Oil on canvas
Private Collection

Please note: The purple text and images included below is not in the exhibition, but provided in this document as context for the volunteers:



Konstantin Makovsky, *Portrait of Baron Serge von Derwies*, 1880s, oil on canvas, 27 15/16 x 22 13/16 in. Musée des Beaux-Arts de Nice. Gift of Mlle von Derwies, 1948. Ville de Nice / Muriel Anssens.

Baron Serge von Derwies had homes in St. Petersburg, Paris, and Nice, each replete with French and Russian paintings, including some by Makovsky. Some of them are illustrated in the exhibition catalogue, *Galerie Serge von Derwies* (St. Petersburg, 1904), a copy of which can be found in: Hillwood Estate, Museum & Gardens, Archives & Special Collections. Three examples follow of Makovsky's paintings owned by von Derwies:



The Death of Ivan the Terrible, 1888 (now in private collection)



Portrait of a Young Woman, 1880s (current whereabouts unknown)



Portrait of a Young Lady, 1887 (current whereabouts unknown)

J Makovsky and America

Makovsky in America

Two very different paintings by Makovsky arrived in the United States in 1885. An Omaha businessman visiting St. Petersburg acquired *Russian Beauty with Cat* for his private collection, and a Manhattan jeweler, Charles Schumann, purchased *A Boyar Wedding Feast* and had it installed in his downtown store in mid-December, just in time for the holiday shopping season. Through Schumann's special exhibitions, marketing, and mass reproduction of the epic work, the painting became a spectacle and one of the best-known images in Gilded Age America, a time when art collecting signaled social achievement, and exhibitions of "celebrity paintings" enjoyed a passing vogue among the public.

A Boyar Wedding Feast

Brukman Studio, photographer

George Kirchner & Co., retailer

Munich, 1885–1900

Photograph

Museum purchase, 1999

Art & Gems

W. Green, publisher

New York, 1891

Hillwood Estate, Museum & Gardens, Archives and Special Collections

In 1891, when Schumann moved his shop to Broadway, the firm published a little book, *Art & Gems*, to promote his accomplishments as a collector, businessman, poet, and philanthropist. Among the book's illustrations were his most important European works of art, including *A Boyar Wedding Feast* and at least three other pieces by Makovsky.

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Charles Schumann

The jeweler Charles W. Schumann was a German-born watchmaker and diamond merchant who had prospered from the California gold rush before opening a jewelry store in Manhattan in 1856. Although Schumann's goal was to create a collection containing the best of European art, he also appreciated the potential of art to entice customers into his store.



Exterior and interior of C.W. Schumann's Sons, 937–939 Broadway, New York. *Art & Gems* (New York: W. Green, 1891). Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Clerks at Schumann's Manhattan shop and other outlets nationwide encouraged customers to give reproductions of *A Boyar Wedding Feast* as a holiday or wedding gift or to hang it in their own dining rooms.

See *Makovsky* publication, for following Schumann-related goodies:

- Figure 79: "Russian Wedding Gifts" Advertisement for C.W. Schumann & Sons, 1887. *New York Tribune*, April 29, 1887.
- Figure 85: "A Christmas Gift to All" *Albany Evening Journal*, December 27, 1890.
- Figure 86: "The celebrated painting 'Russian Wedding Feast' now on free exhibition." Advertisement for Schumann's Sons, 1897. *New York Daily Tribune*, December 19, 1897.

Makovsky Triumphs in America

In November 1901, Makovsky visited the United States, with Washington, D.C.'s high society welcoming him with open arms upon his arrival. During his trip, Makovsky painted the first official portrait of President Theodore Roosevelt. Unfortunately, the whereabouts of the original portrait, a symbol of Makovsky's triumph in America, is unknown.

Public May See M. Makovsky's
Portrait of Mr. Roosevelt



From “President Roosevelt’s Latest Portrait,” *New York Herald*, January 24, 1902.

Again, see *Makovsky* publication:

- Figure 94: “Makovsky’s Latest Portrait of President Roosevelt Astonishes Everybody” Caricature of Konstantin Makovsky painting the President’s portrait. *Seattle Star*, December 25, 1901.

K Timeline

***A Boyar Wedding Feast* | Highlights from the painting’s creation to its arrival at Hillwood**

1883—Makovsky completes work on the painting and spends the next two years attempting to sell it by organizing private exhibitions—first in St. Petersburg, then in Paris and London.

1885—The painting wins the medal of honor at the Antwerp Universal Exhibition and is purchased by American businessman Charles Schumann.

1887 —By the Christmas shopping season, *A Boyar Wedding Feast* is enough of a local celebrity that the Brooklyn department store Wechsler & Abraham commissions a wax model of it. This display draws more than 18,000 visitors a day for a total of some 110,000 visitors in just one week.

1889 —In August, Schumann exhibits the painting at the Buffalo International Fair, and in September it is displayed at the Detroit International Exposition.

1903 — The New York department store Abraham and Straus (formerly Wechsler & Abraham) rents the painting for to attract and delight shoppers during the Christmas shopping season.

Insert figure 95 from book: Advertisement for Abraham and Straus. 1903. *New York Tribune*, January 25, 1903. Courtesy of x.

1909 —The work inspires a poem by Charles Wells Russell.

I saw a panting once in far away

Old Russia-picture of a wedding feast.

I saw it once, but of the details the least

I see as plainly now; the bright array

Of laughing dames and other guests as gay.

About the groaning board the mirth increased

As one more viand,--some hot smoking beast-
Was brought, upborne upon a massive tray.
But not for guests or mirth still lives the scene,
But one, white-satin-gowned, from these aside,
Near to the bridegroom standing,-at, Irene!-
That face is so like thine, my spirit's bride:
And so I saw thee stand, with downcast eyes,
That day I passed the gates of Paradise!

1930s — In 1936 the Schumann estate is auctioned, and *A Boyar Wedding Feast* and *Choosing the Bride* are purchased by the American impresario Robert Ripley who puts them on display at his Believe It or Not Odditorium at the New York World's Fair in 1939.

1943 — In 1943 the work makes its last New York appearance at an exhibition to aid Russian war relief.

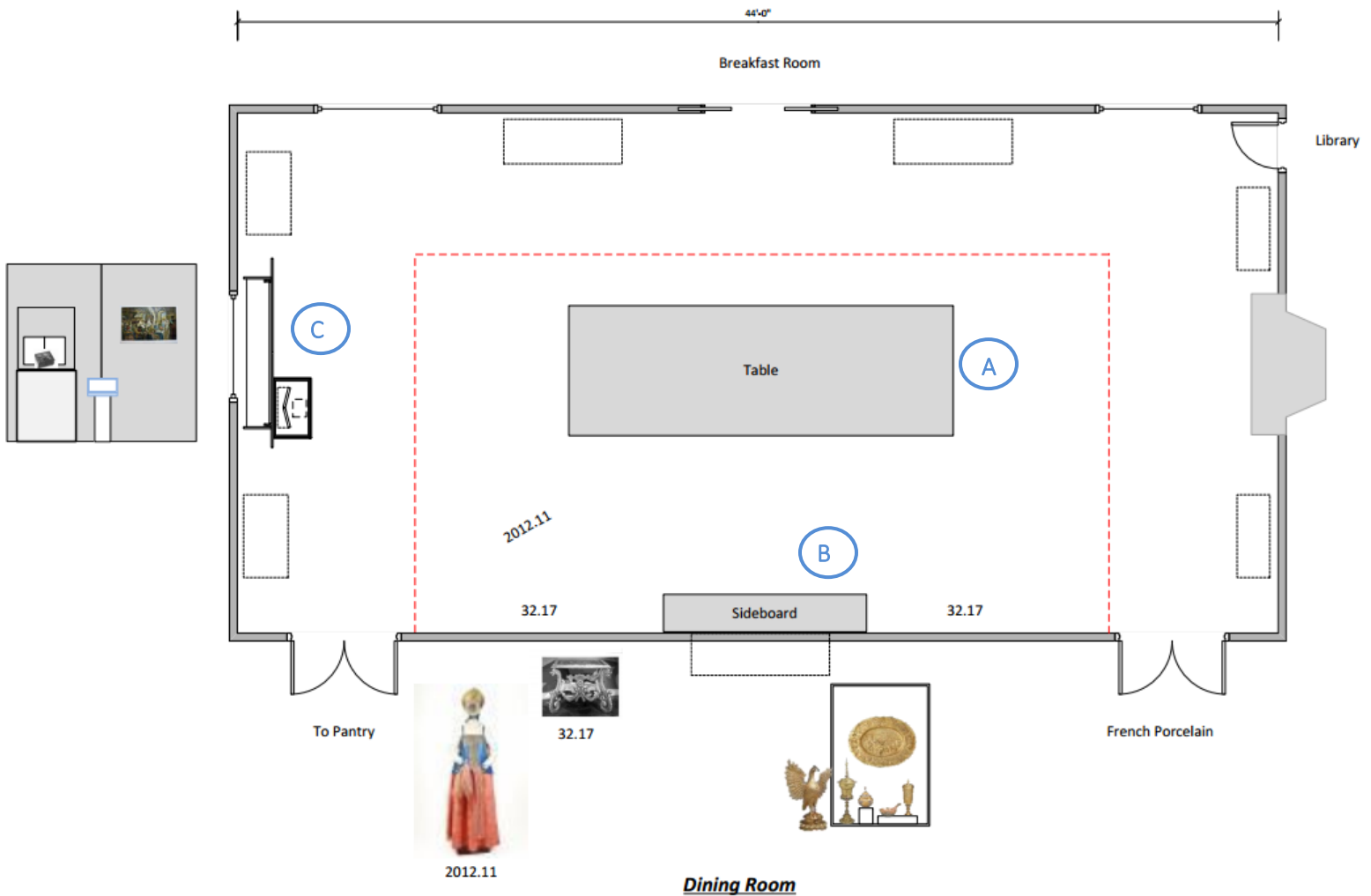
Insert figure 97 from book: Mrs. Ivy Litvinov, wife of the Russian Ambassador, at the opening of the exhibition, *Five Hundred Years of Russian Art, 1943, New York Herald Tribune, May 19, 1943*. Collection of the New-York Historical Society.

1949 — The painting is again sold at auction, not to reemerge for almost another twenty years.

1968 — Colonel C. Michael Paul, a Palm Beach friend of Marjorie Post, purchases the picture. Knowing of Post's plan to open her home as a museum, he will eventually give it to her to display at Hillwood.

Dining Room

Dining Room Floor Plan



Dining Room Label Text

A Table

A 21st-century Boyar Wedding Feast

Konstantin Makovsky and his wife, Julia, hosted sparkling evenings in their handsomely appointed apartment on St. Petersburg's Palace Embankment. Based on their son's remembrances and other contemporary accounts, we can imagine such evenings, where the Makovskys transported their guests back to old Russia and to scenes of riotous merrymaking with costumed guests--the men, wearing caftans, and the women, crowned with pearl-encrusted headdresses--seated around a long table laden with gold and silver vessels. For a moment, time stood still, and the past leapt vividly to life. What Konstantin and Julia had conjured for their guests were *tableaux vivants* (living pictures), fleeting visions of the past that he would immortalize in paintings such as *A Boyar Wedding Feast*.

Today Hillwood celebrates the tradition of the tableau vivant, transforming Marjorie Post's dining room into the stage set for our own boyar feast fantasy.



Tableau vivant of *A Boyar Wedding Feast*, 1890s. Photograph by Mikhail [Petr?] Panov.

Please note: For additional background information on the faux food display on the Dining Room table, please see the document “A Boyar Feast Fantasy” compiled by artist Sandy Levins.

B Sideboard

A Boyar Buffet: Old Treasures, New Technology

To create effectively the illusion of a 1600s buffet in his work, Makovsky studied and painted (see inset image) some of the most valuable treasures kept in Russian collections, including those in the Kremlin Armory. In 1867, Makovsky's and other artists' access to such holdings was broadened by the signing of the “Convention for the International Exchange of Reproductions of Works of Art”—an agreement crafted by fifteen European leaders to create a culture of international cooperation and cultural access. The new electrotype technology allowed creating precise copies of treasures from the Kremlin and other repositories. Leading museums of the day acquired these electrotypes, including those on view here from The Metropolitan Museum of Art.



Konstantin Makovsky, *Still Life. Treasures of the Faceted chamber*, 1890, oil on canvas, private collection.

Plateau (after a Russian original)
Elkington & Co.
Birmingham, 1870s

Electroformed copper, gilt

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

Eagle-shaped Cup (after a German original from the Kremlin collection)

Elkington & Co.

Birmingham, 1870s

Electroformed copper, gilt

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

Standing cup with cover (after a German original)

Franchi & Son

London, late 1860s-early 1870s

Silver on base metal, enamel

Lent by The Metropolitan Museum of Art, Purchase, 1873

Bratina with cover (after a Russian original from the Kremlin collection)

Elkington & Co.

Birmingham, 1870s

Silver on base metal

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

Kovsh (after a Russian original)

England, 1870s

Silver, parcel gilt

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

Standing cup with cover (Hanap) (after a German original from the Kremlin collection)

Elkington & Co.

Birmingham, 1870s

Silver on base metal

Lent by The Metropolitan Museum of Art, Gift of Henry G. Marquand, 1883

Russian bridesmaid dress


Isabelle de Borchgrave

Brussels, 2010

Paper, acrylic paint, ink, metallic powder

Gift of Isabelle de Borchgrave, 2012

This traditional costume, consisting of a *kokoshnik* (headdress), *sarafan* (pinafore), jacket, and blouse, was created entirely from paper. The details were added by cutting, gluing, and painting the material. This type of construction allowed for exploration of the decorative and stylistic aspects of traditional dress from 1600s Russia. This work attests to the enduring interest in Russian culture among Western artists and the public at large.

 **In the Table Leaf Area at the East End of the Dining Room**

Boyar Mania

The influence of Makovsky's *A Boyar Wedding Feast* and his later canvases extended beyond artistic circles. These works helped also to usher in an era of renewed interest among Russians in their country's heritage and to generate a surge of nationalistic fervor.

Images relating to Makovsky's paintings frequently appeared in newspapers, advertisements, and other forms of popular media. It was said that one could find reproductions of *A Boyar Wedding Feast* "in any beer hall, candy shop or hairdresser's." Miniatures of Makovsky's paintings also came to adorn a variety of items, including boxes, especially those crafted in the neo-Russian style. Visual manifestations of old Russia remained popular until the fall of the Empire in 1917. Makovsky's works were equally well received in the United States, with prints and other materials being widely sold.

"Russian Costumes," *Stolitsa i Usadba*, 43, October 1, 1913. Hillwood Estate, Museum & Gardens, Archives & Special Collections.

"Boyar Rus in Works by Russian Painters," *Solntse Rossii*, 1913 (facsimile). Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Box with *A Boyar Wedding Feast*

Russia, 1900

Wood

Gift of Madame Augusto Rosso, 1968

Boyarwood

In the years following the Russian Revolution, Makovsky's boyar series would help shape how Russians and their culture were presented in movies and theater. The romantic and exotic visions of Russia produced by artists like Makovsky appealed to American tastes and were adapted for film and stage beginning in the 1910s. Storylines emphasized and, in some cases, glorified, life under tsarist rule. The plots of these productions ranged from episodes in Russian history to quixotic love stories. The main female characters were invariably shown wearing articles of boyar-style clothing, often a *kokoshnik*, the traditional headdress. The themes and costumes reflected Hollywood's fascination with Russian culture and created a sense of nostalgia among Westerners for an imagined old Russia. The images concocted by the film and theater industry greatly influenced audiences, and their effects can still be seen and felt today.

Mae West in the play *Catherine Was Great*, 1944

Photograph

Jetta Goudal as Princess Nadia Ramiroff and Rod La Rocque as Amos Burden in the film *The Coming of Amos*, 1925

Max Glucksmann, photographer

Photograph

Dolores del Rio and Rod La Rocque in the film *Resurrection*, 1927

Ross, printer

Berlin

Postcard

A Boyar Wedding Feast

The Manhattan Art Co.

New York, 1900s

Chromolithograph

Museum purchase, 2014

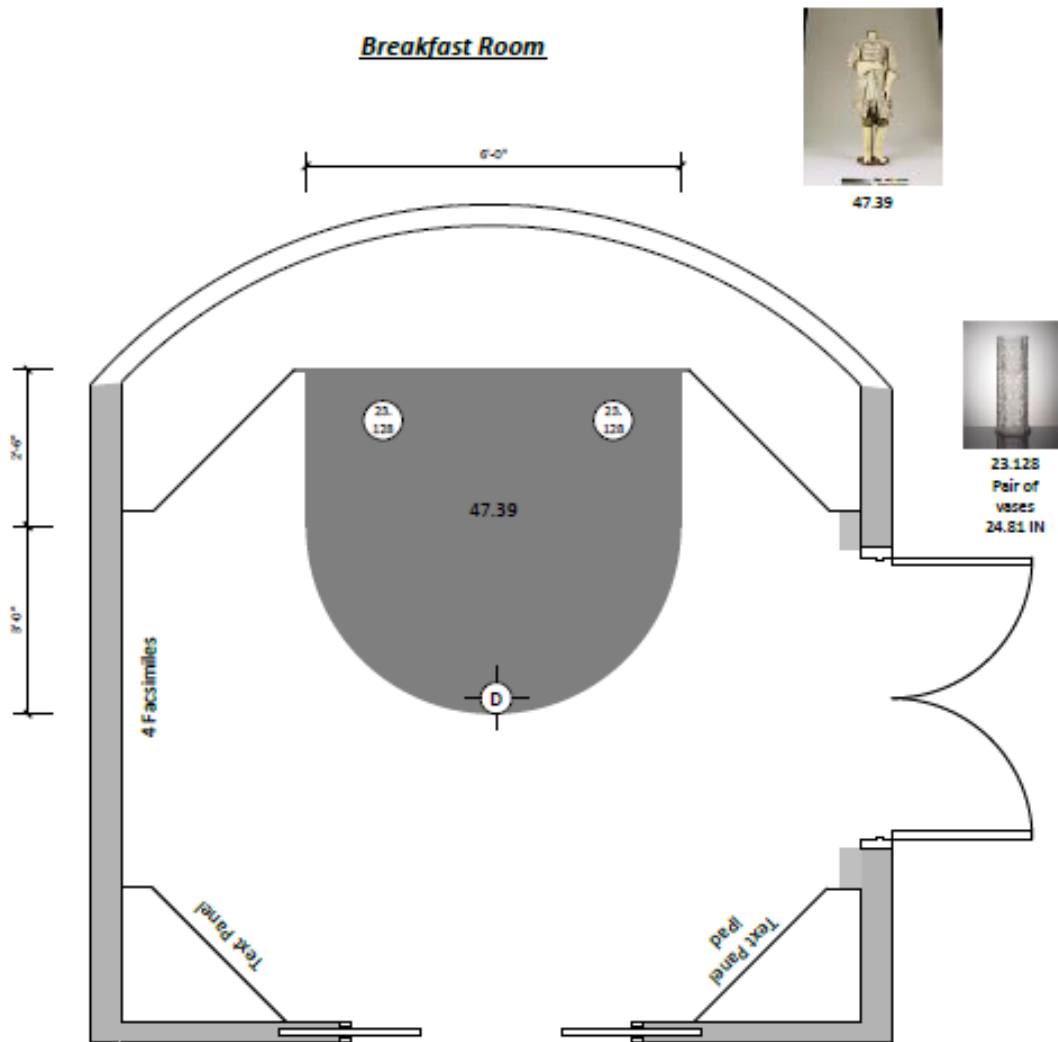
VIDEO

Excerpts from 1934's *The Scarlet Empress*, starring Marlene Dietrich...90 seconds

While a film focused on the life of Catherine the Great, *The Scarlet Empress* reflects the impact of boyar culture on Hollywood as well as the particular influence of Makovsky's paintings. The clips featured here reveal aspects of boyar weddings as depicted by Makovsky--the dressing of the bride, the marriage ceremony, and the subsequent banquet. Elements highlighted by the artist such as the swan prominently appear in these scenes, suggesting familiarity with his works.

Breakfast Room

Breakfast Room Floor Plan



Breakfast Room Label Text

Boyar Style at the Russian Court, 1834–1917

Although an integral, long-standing part of Russian peasant life, traditional clothing and motifs were only formally adopted by the Russian court during the reign of Nicholas I. In 1834 Nicholas decreed that ladies at court were to wear Russian-style dresses. This edict as well as other measures sparked the development of a style rooted in the country's old Russian past.

Subsequent rulers, notably Alexander III and Nicholas II, perpetuated the colorful pageantry and mystique of old Russian life, utilizing it as a display of patriotic fervor, imperial power, and Russian exceptionalism during official events and entertainments. Both rulers' coronations reflected 1600s traditions and motifs and costume balls held in 1883 and 1903 boosted the fashion for dressing *à la russe*.

The *crème de la crème* of society, turned out for the occasions, with the men wearing richly embellished caftans (long tunics) and the women in *sarafans* (pinafors) and splendid *kokoshniks* (headdresses).

1903 Imperial Ball

In 1903, the bicentennial of St. Petersburg's founding, a grand ball was held at the Winter Palace. Nicholas II requested that guests dress as members of Russia's ancient aristocratic and service classes. To document the magnificence of the event, each guest was photographed at full-length. These images, later assembled in a lavish album, serve as a historical record of what would be the last great imperial ball in Russia.

FLIP BOOK

Album of the 1903 Imperial Ball

This album, partially reproduced in digital form, commemorates the costume ball held at the Winter Palace in St. Petersburg in February 1903. Published in 1904, the folio features portraits of the ball's attendees, including members of the imperial family, who are shown here. St. Petersburg's finest photographers, such as L.S. Levitsky and Boissonnas & Egger, were hired to capture guests in their finery.

To view the complete album, please visit the second floor of the Visitor Center.

Album kostiumirovannago bala v Zimnem Dvortsie, v fevralie 1903 g. / Album du bal costumé au Palais d'Hiver, Février 1903 (St. Petersburg, 1904). Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Four Images from the 1903 Imperial Ball Album

Nicholas II as Alexei Mikhailovich

The Levitsky Studio, photographer
St. Petersburg, 1903
Photoengraving (facsimile)

Alexandra as Alexei Mikhailovich's wife, Maria Ilyinichna

The Levitsky Studio, photographer
St. Petersburg, 1903
Photoengraving (facsimile)

Grand Duchess Maria Pavlovna as a *boyarina*

The Levitsky Studio, photographer
St. Petersburg, 1903
Photoengraving (facsimile)

Alexis Hitrovo as a military leader from the rule of Alexei Mikhailovich

Boissonnas & Egger Studio, photographer
St. Petersburg, 1903
Photoengraving (facsimile)



Scrim:

Princess Zinaida Yusupov
 Boissonnas & Egler Studio, photographer
 St. Petersburg, 1903
 Photoengraving (facsimile)

Admiral Nikolai Volkov, adjutant to Grand Duke Alexei Alexandrovich
 Boissonnas & Egler Studio, photographer
 St. Petersburg, 1903
 Photoengraving (facsimile)

Grand Duchess Xenia Alexandrovna
 Boissonnas & Egler Studio, photographer
 St. Petersburg, 1903
 Photoengraving (facsimile)

Grand Duke Alexei Alexandrovich
 The Levitsky Studio, photographer
 St. Petersburg, 1903
 Photoengraving (facsimile)

Costume worn by Admiral Nikolai Volkov to the 1903 imperial ball
 Russia, 1902–03
 Brocade, pearls, braid, taffeta, silk, leather, brass, satin
Gift of Lacey Greer, 1995

Pair of presentation vases
 Imperial Porcelain and Glass Factory
 Petr Ivanovich Krasnovskii, designer
 Grigorii Omrokov, engraver
 St. Petersburg, 1911
 Glass

First Floor Library

First Floor Library Label Text

Miniature Kovshs

The *kovsh*, a distinctly Russian vessel for drinking or ladling liquids, was originally made of wood. It slowly lost its original function, however, and evolved into a symbolic vessel crafted in precious metals and often presented as an award for services rendered. In the 1800s, the kovsh became a national symbol. It was featured in historical paintings, like those by Makovsky, and produced in miniature form in porcelain and precious metal to serve as souvenirs, gifts, and saltcellars.

Enameled Spoons

These spoons from the late 1800s were made in Moscow and used for tea or purchased as souvenirs. Like the kovshs displayed in the nearby case, their gilt surfaces are adorned with enameled scrolls and flowers inspired by motifs from the 1600s. The prevalence of this type of ornament reflects the significant impact of design from the 1600s on the work of Russian artists and artisans working in the late 1800s and early 1900s.

Second Floor Library

Second Floor Library Label Text

The Boyar Issue

A special publication of *Solntse Rossii* dedicated to the Romanov tercentenary, 1913 (8-159). Hillwood Estate, Museum & Gardens, Archives & Special Collections.

The year 1913 marked the 300th anniversary of Romanov rule. The occasion presented Nicholas II with an opportunity to strengthen ties to his ancestral past. To coincide with the tercentenary, the journal *Solntse Rossii* published a special issue inspired by boyar life and customs. The left-hand page shows a woman dressed à la russe to advertise cocoa, and the right-hand page features Russian nobility of the 1600s dressed in their lavish costumes.

Portrait of Konstantin Makovsky

By G. Deni, after Makovsky's painting *Boyar* (1914). *Stolitsa i Usadba*, May 15, 1915, no. 34. Hillwood Estate, Museum & Gardens, Archives & Special Collections.

Stolitsa i Usadba, founded in 1913, was a popular publication during the last years of imperial Russia. A few months before Makovsky's death in September 1915, the journal published his portrait as part of a series dedicated to Russian artists. This issue features him dressed in a boyar costume in the style of one of his paintings.

Please note: *Stolitsa i Usadba* is the Russian equivalent of the lifestyle magazine *Town & Country*

A facsimile of the image of Makovsky dressed as a boyar is on view in the Pavilion.

Visitor Center (Second Floor)

Tablet/Large Format Monitor Label Text

Close Looking | *A Boyar Wedding Feast*

The epic scale and visual clutter of Makovsky's *A Boyar Wedding Feast* invites exploration and rewards viewers with insights into some of Russia's cultural traditions as well as a window onto Makovsky's own spectacular world.

Come. Click. Relish the rewards of your curiosity and close looking!

Marriage | Strategically arranged marriages have always allowed noble families to expand their power and influence. Traditionally, the bride and groom are young and likely hardly know one another before their wedding day.

Matchmaker | The old woman standing behind the blushing bride is the *svakha* (matchmaker), the most important person at wedding ceremonies. Generally, she was an elderly relative, whose role was to encourage the shy or reluctant bride, ensure that the wedding proceeded without any missteps, and keep evil spirits at bay. Her presence was crucial for the young bride emerging from a totally sheltered life as women of *boyar* families were confined to the *terem* or the upper rooms of their palaces.

Bride | Makovsky's wife, Julia, served as the model for the bride

Boy | Makovsky's son, Sergei, served as the model for the boy

The Kiss | Here, Makovsky singles out the special moment during the wedding feast, sometimes known as the "wedding kiss," when guests toast the bridal couple with the traditional phrase "gorko, gorko," which means "bitter, bitter." To satisfy the guests, the couple must kiss to make the wine sweet again.

Old Man | Pavel Viazemsky, a diplomat and member of the Imperial Senate, served as the model for the old man

Swan | The roasted swan is the last dish served at the wedding feast. Swans mate for life and are considered a symbol of fidelity.

Enameled Bowl | Colorful enameled designs adorn this silver bowl. Enamel allowed silversmiths to decorate with bright, fade-proof colors that can be layered and worked to achieve very subtle and sophisticated visual effects.

Ivory Box | In the 1600s, Russians hunted walrus--valuable for their hide, blubber, and tusks--in the bountiful waters off the northern coast. The North emerged as a center for ivory carving, producing ornately-carved ivory luxury items like this box.

Bratina | These bulbous-shaped bowls--used for toasts at ceremonial dinners in the 1600s--fell out of fashion around 1700, when new drinking vessels such as goblets made of silver or glass replaced the *bratina*. The form has survived, however, and has become a distinctive emblem of Russian culture. Makovsky used a *bratina* from his own collection as the "model" for this detail.

Charka | One of the uniquely Russian drinking vessels in this painting is the *charka*. This flat porringer-shaped vessel with a flat handle was used for toasting and drinking strong beverages.

Textiles | Makovsky collected carpets and covers imported from Persia and Venice and, as with the others antiques that filled his studio, used them as props for his paintings.

Kokoshniks | The distinctive silhouettes of the *kokoshnik*, a headdress worn by women, are perhaps the ultimate symbols of old Russian culture. They vary in shape according to the wearer's marital status and place of origin but are all richly embellished with embroidery, pearls, and gemstones.

Buffets | Buffets laden with treasures like this one revealed the host's wealth and high rank when displayed at social events and ceremonies such as weddings. A year before Makovsky painted *A Boyar Wedding Feast*, he painted a portrait of Count Sergei Stroganov. While working in the Russian statesman's home, Makovsky possibly used the occasion to study the family's collection of antique silver and used the sketches he made as the foundation for the objects displayed on this buffet.

Kovsh | Originally made of wood, a *kovsh* was a vessel for drinking or ladling liquids and shaped somewhat like a boat. By the end of the 1600s, Russians began to make *kovshs* from precious metals and present them as awards for service.

Icons | In a Russian Orthodox home the center of devotional practice is the icon corner. Pairs of icons of Christ and the Mother of God were traditionally given as wedding presents to newly married couples.

FLIP BOOK

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