








Paintings and Portraiture

Selection from *A Taste for Splendor* (Catalogue entries 1; 15; 49; 97; 100-103; 145-146; 150; 158-159; 185)

The table below provides a quick-reference guide to the relevant catalogue entries. Continue scrolling to view the corresponding scanned pages from *A Taste for Splendor*.

Source: Odom, Anne and Liana Paredes Arend. *A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum*. Alexandria, VA: Art Services International, 1998.

Image	Catalogue Entry	Object Name	Accession Number	Location
	1	Icon of St. George	54.1	Icon Room
	15	Watch with Miniature of Catherine I	16.45.1-.4	Icon Room
	49	<i>The Duchess of Parma and Her Daughter Isabelle</i>	51.4	French Drawing Room
	97	Tapestry Portrait of Catherine II	41.5	Storage
	100	<i>Portrait of Catherine II</i>	51.56	Entry Hall
	101	<i>Portrait of Princess Dashkova</i>	51.66	2 nd Floor Hallway
	102	<i>Portrait of Catherine II</i>	51.60	Entry Hall

	103	<i>L'Enfant Chéri</i>	51.9	Hallway to Marjorie Post's Bedroom Suite
	145	<i>Portrait of Countess Samoilova</i>	51.73	Pavilion
	146	<i>Portrait of Empress Eugénie</i>	51.11	French Drawing Room
	150	Box with Portrait of Alexander II	11.47	Icon Room
	158	<i>La Nuit</i>	51.12	Coat Room
	159	<i>A Boyar Wedding Feast</i>	51.79	Pavilion
	185	Portrait of Marjorie Merriweather Post	51.156	Marjorie Post's Bedroom Suite



I

I Icon of St. George

Russia, 16th century

Tempera on wood

H. 28¼ in. (71.5 cm), W. 22 in. (56 cm)

54.1

At the center of this large church icon, the Great Martyr St. George the Victorious sits astride a white charger. With his right arm St. George plunges a spear through the mouth of the dragon, who writhes beneath the horse's hooves. A red cloak billows behind the saint, who wears a warrior's chain-mail armor picked out in gold. In the upper right corner a star-spangled mandorla indicates the presence of Christ. Surrounding the central figure is a wide border on which the bust-size figures of selected saints are painted. Above St. George appears the Deesis—Christ with the Mother of God and John the Baptist—flanked by the Archangels Gabriel and Michael. To either side stand three pairs of saints: Nicholas and Ilia, Peter and Paul, and Anthony

the Great and a monastic saint (perhaps Sergei Radonezhskii, founder of the Troitse-Sergieva Lavra, or Kirill Belozerskii, founder of the Kirillov-Belozerskii Monastery). Along the lower border are seven martyr saints, each of whom can be tentatively identified on the basis of their fragmentary inscriptions as (left to right) St. John the Warrior, St. Irina, St. Mina, St. Anastasiia, St. George (?), St. Paraskeva, and St. Dmitrii. Each holds the eight-point cross that symbolizes their martyrdom.

St. George is venerated as “the deliverer of prisoners and protector of the poor, as well as the patron of agriculture, of herds, flocks, and shepherds.”¹ The iconography of St. George slaying the dragon was particularly popular in the city of Novgorod, as was the commissioning of icons with selected saints. In doing so, the client was able to specify an array of saints who were of special significance to himself and his family.

The pattern of holes around both the outer edge and the central figure indicates that the icon was once embellished with a metal *bas'ma oklad* (see cat. 6). The back of the icon has been “cradled,” a nineteenth-century conservation technique for correcting the warping of the wooden board on which the icon was painted. [WS]

Provenance: Probably purchased in the Soviet Union, 1937–38

Exhibitions: ALVR, New York, 1962, no. 14

1. Leonid Ouspensky and Vladimir Lossky, *The Meaning of Icons* (Crestwood, N.Y., 1982), p. 137.

more military emblems. A field of foliate scrolls fills the large hexagonal mesh.

The lace industry in France was fostered by the crown. Jean-Baptiste Colbert, minister of finance to Louis XIV, was determined to keep in France the enormous revenues that were spent on lace in foreign countries. In 1665 he procured Venetian instructors to teach the art of lace-making at the Château de l'Onray at Alençon. Thirteen years later the lace workers, quite versatile in the skills required to produce top-quality laces, were instructed to put aside the traditions of the Venetian school to develop a new stitch and a style of their own, one that would be more distinctly French.

Colbert arranged a supper party at Versailles for Louis XIV. After dining, the king was invited to inspect the lace. Delighted with what he saw, Louis expressed the desire that his courtiers wear no other lace in his presence. He called the new fabric *point de France*.

Several flounces were made to this design,² which is closely linked with the "grand style" that was formulated by the designers and artisans who worked at the Manufacture des Gobelins to furnish the royal residences. The Hillwood flounce is particularly reminiscent of the work of Jean Bérain, who was appointed *dessinateur de la chambre et du cabinet du roi* in 1674 and director of the Gobelins in 1690. Bérain's light, airy style combines ethereal scrolls and bands of strapwork with exotic characters, Renaissance grotesques, and Eastern motifs. [LPA]

Literature: Reusen, *La Dentelle* (Brussels, 1884); Ernest Lefebure, in *Broderies et dentelles* (Brussels, 1904), pl. 1; *Catalogue of the Rodolphe Kann collection*, vol. 2 (Paris, 1907), pl. 100; Emily Lowes, *Chats on Old Lace and Needlework* (New York, 1908), p. 75; Marie Schuette, *Alte Spitzen* (Berlin, 1991), cat. 12; Liana Paredes Arend, "A Flounce of Point de France," *The Post*, Hillwood Studies (spring 1997), pp. 5–10

1. I am indebted to Anne Kraatz, author of *Modes et dentelles, 1590–1983* (Paris, 1983), for this iconographical interpretation of the figures.

2. Of the earlier published flounces of



15

this design, it is difficult to discern which could be the one belonging to Hillwood. This flounce was in Mrs. Post's possession by 1924, although it is not known when she acquired it. Therefore, in the above note on literature, all references to flounces of this design published prior to this date are included.

15 Watch with Miniature of Catherine I

Watch: London, ca. 1720

Watchmaker: Abraham Heydrich

Miniature: St. Petersburg, 1725

Enameler: Georgii Musikiiskii

Gold, silver, diamonds, enamel, copper
H. 3 in. (7.6 cm), W. 2 5/16 in. (5.8 cm)
16.45.1–.4

Marks (watch): *Heydrich / London* inscribed on dial; *A. Heydrich, London* engraved on works; (miniature): signed *G. M.* in Cyrillic for Georgii Musikiiskii; dated 1725

This onion-shaped watchcase has an outer case with all-over filigree work set with diamonds. On the back four oval medallions in gold depict two men and two women, and an enameled portrait bust of Peter the Great's second wife Catherine. The front shows the gold face of the watch engraved with elaborate scrollwork. Roman numerals with a small diamond set between each one designate the hours, while Arabic numerals in the outer band mark the seconds (fig. 56). In the gold inner case, an openwork pattern of scrolls and birds is interrupted by four medallions containing masks (fig. 57).

This is the only known example from this period of an English watch made of such rich materials and set with Russian miniature portraits.¹ The closest comparison to this unique piece is a much simpler silver watch that was commissioned by Peter the Great around the time of his visit to England in 1698.² Its bold baroque engraving recalls the work of the Huguenot



Fig. 56. Face of watch



Fig. 57. Engraving on case

engraver Simon Gribelin, who belonged to an old Protestant family of watchmakers from Blois. Gribelin published his first book of engraved designs for watchcase engravers in 1697. In it he introduced his own interpretation of the masterfully organized style of ornamentation of the Louis XIV period.

The superbly executed engraving on gold of this watchcase must be the work of a Huguenot engraver skilled in the French style and familiar with Gribelin's designs. Considering the close links between Gribelin and watchcase engravers, it is not surprising that Gribelin's designs were adapted for the decoration of such ornate pieces.

A portrait of Peter's second wife Catherine makes up part of the watchcase's elaborate decoration. Born Martha Skavronskaia, she was a Lithuanian peasant who faithfully and courageously followed Peter to the battlefield and bore him twelve children,

only two of whom survived to adulthood. After a secret wedding in 1707, Peter and Catherine were officially married with great pomp in 1712. Designated Peter's successor, she became empress on his death in 1725. Unlike earlier images of her, Catherine here wears a crown. The miniature is dated 1725, the year Catherine ascended the throne, and it may have been a presentation piece in honor of her coronation.

Georgii Musikiiskii was one of the Russian artisans Peter moved from the Kremlin Armory to St. Petersburg in 1711. Musikiiskii painted portraits of Peter alone as well as of Peter with his family (Hermitage, St. Petersburg).³ [LPA and AO]

Provenance: J. Kugel, Paris, 1970

Literature: Ernst and Jean Heiniger, *The Great Book of Jewels* (Boston, 1974), p. 77; Odom 1996, cat. 47

1. We are indebted to Dr. Liubov' Vikhrova, curator of the Menshikov Palace, St. Petersburg, for her observations about this watch.

2. For a detailed account on this watch see J. F. Hayward, "A Watch Made for Peter the Great," *Connoisseur* (February 1965), pp. 86–90.

3. For those in the Hermitage see N. V. Kaliazina, G. N. Komelova, N. D. Kostochkina, O. G. Kostiuk, and K. A. Orlova, *Russkaia emal' XII-nachala XX veka iz sobraniia Gosudarstvennogo Ermitazha* (Leningrad, 1987), nos. 67–70. For one of Peter and his family see Odom 1996, cat. 46.

16 Shell-Shaped Box

Paris, 1723

Gold, mother-of-pearl, enamel

W. 2¼ in. (5.7 cm), D. 2½ in. (6.4 cm)

11.1

Marks: Crowned G, warden's mark for Paris 1723; dove, discharge mark for *fermier général* Charles Cordier, 1722–27; owl struck twice, mark for gold imported from countries without customs conventions with France since 1893

This shell-shaped box is one of the few snuffboxes that have survived from the 1720s. In the height of elegance, the top and bottom are covered in mother-of-pearl, a rare but popular material during the Regency. An applied vase at the cover's center holds flowers in gold with petals enameled in white and pink and leaves in green. Four floral swags in gold and enamel surround this, and four shells carved in gold define the cardinal points. Applied rosettes in gold alternate with dots in green and red enamel to enliven the outer band. At the center of the box's bottom is an applied gold shell surrounded by geometric designs resembling garden parterres in green and red enamel alternating with gold and enamel whorls in relief (fig. 58). Bands of strapwork in translucent green enamel are interspersed with acanthus motifs in white and gold on the sides.

A great variety of snuffboxes were produced in the 1720s. They are first mentioned in the official lists of royal gifts, *Présents du roi*, which dates from 1725. The inventory of the Duchesse d'Orléans, drawn up in 1723, mentions several gold snuffboxes, including four *à coquille*, such as this one.¹ The shell motif, so prominently displayed in this box, is largely associated with the Regency period, which spanned the first quarter of the eighteenth century. Shells added a note of novelty to the applied and decorative arts of the Regency. Using the shell motif, however, was not a particularly new idea. Since the Renaissance, shells were an important component of grottoes, from which the term *rocaille* (literally, "rock-work"), or rococo, ultimately derived. The influx of shell motifs into the dec-

in 1788 and 1811. The text for the image of the falcon and the hare, "I do it willingly," offers an allegory of independent action. While the cupids on the lower drawer look similar to many found in *Symbola et Emblemata*, they do not seem to illustrate any moral message. Vignettes taken from this source not only are found on carved ivory plaques but are also featured on silver, enamels, and other forms of applied art, especially in northern Russia. The image of the falcon chasing the hare, for example, appears on a gilded silver cup at Hillwood.

Two other chests of almost identical shape but with different scenes are now in the Hermitage, and another is in the Walters Art Gallery.¹ Such chests and boxes (see cat. 47) were used for storing jewelry and cosmetics. With the rise in the number and kinds of objects needed for a lady's toilette, such intricately decorated chests enjoyed widespread use in the second half of the eighteenth century. [AO]

Provenance: Blumka Gallery, New York, 1970; gift of Eleanor Barzin to Hillwood through SI, 1970

Literature: Marvin C. Ross, *The Art of Karl Fabergé and His Contemporaries* (Norman, Okla., 1965), p. 186; Taylor 1988, frontispiece

1. See the exhibition catalogue *Catherine the Great: Treasures from the State Hermitage Museum, Leningrad* (London, 1990), no. 31.

49 *The Duchess of Parma and Her Daughter Isabelle*

1750

Jean-Marc Nattier (1685–1766)

Oil on canvas

H. 52½ in. (133 cm), W. 41¾ in. (106 cm)

51.4

Signed: *Nattier Pinxit 1750* lower right

Lost for some time, this portrait of the eldest daughter of Louis XV and her daughter is now well documented. The Duchess of Luynes mentioned it in a letter to her husband in 1749, when the Duchess of Parma visited her father at Fontainebleau so he could meet young Isabelle. "We have seen today a paint-

ing by Nattier for Infant Don Philippe that shows Madame Infante seated with Infante Isabelle standing beside her, presenting her with a lily branch. The mother is very life-like and the girl very charming. . . ."¹ The young duchess, née Louise Elizabeth, married the Infante Philippe, a Spanish Bourbon, in 1739. She was known as Madame Infante until she persuaded her father to make her husband the Duke of Parma in 1748.

Nattier succeeded as a fashionable portrait painter by naturally posing his sitters within a formal baroque composition. His paintings of courtesans, some of whom were represented in allegorical or mythological guise, and the refreshing sense of dignified naturalness that was conveyed by the sitters' relaxed poses helped the artist to obtain several commissions for portraits of the daughters of Louis XV that were intended for the private apartments of their mother, Maria Leczinska, at Versailles. Further commissions from the royal family followed.

At the time Nattier painted this double portrait, he made three different studies of the duchess, which the department of king's structures bought at once. A sketch executed at Compiègne served as the basis for the Hillwood portrait and is now at the State Art Museum in Copenhagen (fig. 72). The head of the Infante Isabelle was copied directly from the young girl's full-length portrait that Nattier executed in 1749 (now at Versailles).²

The Duchess of Parma and her daughter Isabelle are shown in three-quarters length seated in a formal garden with floral pavilions, a balustered terrace, and a tree to the right. Under a blue satin cloak, the duchess wears a gray dress held at the waist with a girdle of pearls. Her powdered hair is dressed with pearls and a bouquet of flowers. Also wearing gray, Isabelle holds a violet cloak filled with flowers and receives a lily from her mother.

Certain aspects of the painting are rather formulaic: the blue cloak and strand of pearls worn by the duchess appear in many of Nattier's portraits of women. Also familiar is the grouping

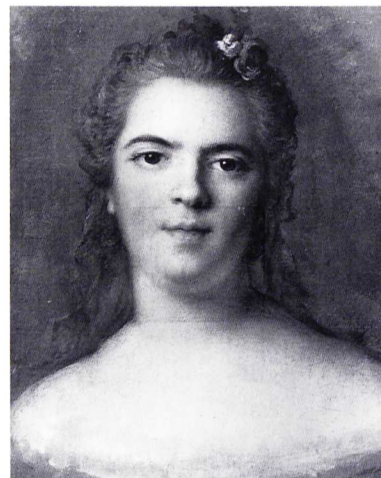


Fig. 72. Jean-Marc Nattier's head study of the Duchess of Parma. Courtesy State Art Museum, Copenhagen

of mother and daughter, most notably recognizable in the double portrait of Madame de Marsollier and her daughter in the Metropolitan Museum of Art, New York. [LPA]

Provenance: Duke of Parma, 1750; Monsieur Boussard, Paris (unverified); Mrs. Owen Johnson (unverified); Wildenstein and Company, New York, 1922

Literature: Noted in *Inventaire des tableaux commandés et achetés par la direction des bâtiments du roi, 1709–1792* (Paris, n.d.), p. 339; Pierre de Nolhac, "Deux Nattiers inédits," *Les Arts* (November 1910), pp. 1–3; Pierre de Nolhac, *Nattier, peintre de la cour de Louis XV* (Paris, 1925), pp. 158–59 and 257

Exhibitions: *French Painting and Sculpture of the XVIII Century*, Metropolitan Museum of Art, New York, 1935; *French and English Art of the 18th Century*, Parke-Bernet Gallery, New York, December 1942; French and Company, 1958, cat. 51

1. Quoted from Pierre de Nolhac, *Nattier, peintre de la cour de Louis XV* (Paris, 1925), p. 159.

2. I am indebted to Xavier Salmon, curator at Versailles, for this information.



49

appear as belonging to King Leopold of Belgium.

Louis Tessier, a noted flower painter in the second half of the eighteenth century, designed these tapestries (fig. 101). Connected through family ties to Gobelins, Tessier spent the majority of his artistic life painting floral designs for the royal tapestry and furniture workshops. His designs were engraved by Jean-Jacques Avril the Elder and Gilles Demarteau.

From 1760 to 1767 Tessier contributed a series of floral compositions as designs for Gobelins seat covers. To fit this suite of furniture, oval tapestries were created with designs of flower-filled urns, twisted ribbons, and foliate wreaths with cherries. Each seat is decorated with a cluster of large flowers within a similar twisted ribbon border and set against an off-white background. A similar set of tapestries survives at the Château de Compiègne.⁴ [LPA]

Provenance: Prince Henry of Prussia, 1784; King Leopold of Belgium (unverified); Mr. Guingle, Argentina (unverified); Washington Club, Washington, D.C.; French and Company, New York, 1951–55

Literature: *Mobilier tissé à la manufacture des Gobelins sous le règne de Louis XVI d'après les modèles de Louis Tessier, peintre du roi pour les fleurs* (Paris, n.d.); Maurice Fenaille, *Tapisseries des Gobelins*, vol. 4 (Paris, 1907), pp. 408–409

Exhibitions: Perylon Hall, New York World's Fair, 1939; French and Company, 1958, cat. 49

1. Maurice Fenaille, *Tapisseries des Gobelins*, vol. 4 (Paris, 1907), pp. 408–409:

Meubles à fleurs sur fond de soie blanche et contrefond mard. . . . Un meuble en fleurs, fond de soie flamande, composé de douze fauteuils et deux canapés en carré à 15 a. 1G. 10 à 313 ++ l'au . . . en carré, fut livré le 31 Juillet 1785 au Prince Henri de Prusse qui voyage en France sous le nom du comte d'Oels. Le Prince Henry de Prusse reçut en même temps la teinture de Don Quixote sur fond damas cramoisi qui existe encore de les collections royales de Prusse. . . .

2. In addition to the Hillwood suite, the king presented Prince Henry with four tapestries from the “Loves of the Gods” series, six tapestries from the “Don

Quixote” series, a tapestry portrait of Henry IV woven by Cozette, a tapestry portrait of Louis XVI after Duplessis, as well as four *portières des Dieux*.

3. *Memoirs of Baroness d'Oberkirch*, vol. 3 (1852), p. 60.

4. Fenaille 1907, pp. 408–409.

97 Tapestry Portrait of Catherine II

Paris, ca. 1782

Manufacture des Gobelins

Wool, silk

H. 38½ in. (97.8 cm), W. 31½ in. (80 cm)

41.5

Based on a prototype by the Russian painter Fedor S. Rokotov, this tapestry portrait shows Catherine II in half-length facing forward with her body turned slightly to the left. Her hair is dressed with a small crown of diamonds and a wreath of laurel leaves. An ermine mantle with double-headed eagles embroidered on the outside is draped over her moiré and lace gown. She wears the chain of the Order of St. Andrew First Called and the red ribbon of the Order of St. Catherine. The star of the Order of St. Andrew is pinned to her left breast. At some point in its history the tapestry was enlarged.

Hillwood's tapestry comes from a series of portraits of Catherine woven at the Gobelins in 1782 under the direction of Pierre-François Cozette. In a letter to Baron Grimm dated 14 November 1782, the empress announced the arrival of three copies of this tapestry in St. Petersburg: “Les trois tableaux en tapisserie sont arrivés cet été, et ils sont les plus beaux du monde.”¹ More than three surviving examples are attributed to the Gobelins, which indicates that several more must have been commissioned.² Russian copies woven at the Imperial Manufactory are slightly cruder in execution.³ [LPA]

Provenance: Dalva Brothers, New York, through McMillen and Company, New York, 1968

1. *Sbornik imperatorskogo istoricheskogo*

ruskogo obschestva, vol. 23 (St. Petersburg, 1878), p. 252.

2. Among the known French examples are one in the Hermitage in St. Petersburg (see *La France et la Russie au siècle des lumières* [Paris, 1986], no. 494, p. 348) and one in the Musée Royal d'Art et d'Histoire in Brussels (see Marthe Crick-Kuntziger, *Musées royaux d'art et d'histoire de Bruxelles, Catalogue des tapisseries [XIV^e au XVII^e siècle]* [Brussels, 1956], no. 114). Another that was the “property of an English dealer” was exhibited in *Trésors d'art en Russie* (St. Petersburg, 1904), no. 107. One from the Zarine collection was sold in Paris at the Hôtel Drouot on 5 December 1917 (no. 76), and one from the Stroganov collection was sold at a Lepke auction in Berlin on 12 May 1931 (lot 247). It is difficult to determine whether any of these might be the one at Hillwood, especially after the tapestry was enlarged and put into a new frame.

3. See T. T. Korshunova, *Russkie shpalery, peterburgskaia shpalernaia manufaktura* (Leningrad, 1975), fig. 105 and p. 257.



100 *Portrait of Catherine II*

Ca. 1788

Attributed to Dmitrii Grigor'evich

Levitskii (1735–1822)

Oil on canvas

H. 106 in. (269.2 cm), W. 73 in.

(185.5 cm)

51.56

This monumental presentation portrait of Catherine II reflects the important role that portraiture played in the political, economic, and social life of her long reign. Multiple copies of such stock portraits were turned out by celebrated artists and anonymous painters alike, and they were hung in official departments, residences of provincial governors, and educational and social institutions of which the empress served as the patron. In this case the portrait functioned as a reward for services rendered, as the plaque on the original gilded frame verifies.

This portrait of Catherine II, Empress and Autocrat of all the Russias, is presented by Her Imperial Majesty in this year 1788 to Mr. Henry Hope for his proven diligence in financial negotiations, about which gift he is informed in a letter of August 28, 1788, with the signatures of the plenipotentiaries for foreign credit, the ministers, Prince Viazemskii, Count Osterman, Count Shuvalov, and Count Vorontsov.

Henry Hope (1736–1811) was born in Boston and educated in England before he became head of his family's Amsterdam banking business in 1780. His expertise on financial matters was in high demand among the crowned heads of Europe, and the "financial negotiations" mentioned here perhaps allude to the loan of nine million Dutch guilders secured to help finance Russia's war with Turkey, which had flared up at the beginning of 1788.

The Hope portrait closely follows the well-known "Roslin-Rokotov" type, for which a portrait commissioned from the Swedish painter Alexander Roslin served as the prototype for the figure and setting. When Catherine complained that Roslin had given her "a face as common as a Swedish pastry cook's," the more flattering counte-

nance painted by Russian-born artist Fedor Rokotov was substituted in subsequent versions. Here, the empress is depicted in full state regalia, wearing an ermine cloak and satin mantle embroidered with double-headed eagles. The diamond collar of the Order of St. Andrew First Called rests upon the orange and black striped sash of the Order of St. George. Catherine gestures with the scepter in her right hand to the bust of Peter the Great in a niche behind her and to the orb and crown that rest on a velvet-covered stool beneath it. The motto *nachatoe sovershaet* (S/he completes what has been begun) is chiseled in Roman-style Cyrillic letters above Peter's head. Her claim to follow in Peter's imperial footsteps is further underscored by the victor's wreath of laurel leaves that encircles both the head of the bust and her own diamond crown. Only her face differs markedly from the other known portraits of this type, with its features being more delicate and otherworldly in expression.

This portrait has been attributed to Dmitrii Levitskii, in part on the basis of an entry in the 1810 manuscript catalogue of the Henry Hope collection that refers to the portrait of "the Empress of Russia" by "Levitzkoi."¹ Levitskii was indeed among the many foreign and Russian artists who painted numerous portraits of Catherine, and like them, he was required to adhere to a strict canon approved by the empress herself. In 1783, for instance, he was paid 750 rubles for each of five large portraits that were intended for presentation to the governors of local regions. Most likely they were copied from existing portraits by established artists such as Rokotov and Roslin.²

The gilded wood frame bears a double-headed eagle at the top and four provincial crowned coats of arms at the corners (see fig. 19). They are (clockwise from top left) Kazan, Astrakhan, Novgorod-Volynsk, and Novgorod. [WS]

Provenance: Henry Hope, Rushton Hall, Northamptonshire; Earl of Newcastle (unverified); Mrs. Sonia Norris; sold by American Art Association, Anderson Galleries, 20 April 1938, lot 71; gift from Joseph E. Davies

to MMP, Christmas 1950; MMP purchased from the Davies estate, 1963

Literature: *Town and Country* (April 1938), p. 92; Sally Smith Booth, *The Women of '76* (New York, 1973), p. 219; Alan Bird, *A History of Russian Painting* (Oxford, 1987), pp. 54–55

1. Information provided by the Frick Art Reference Library, May 1962.

2. See, for example, the portrait illustrated in *Russkaia zhivopis' v XVIII v. Tom I. D. G. Levitskii, 1735–1822*, comp. S. P. Diagilev (St. Petersburg, 1902), pp. 34–35. Although Diagilev included the portrait in this catalogue raisonné, he reserved judgment on attributing it to Levitskii.



100



101

101 Portrait of Princess Dashkova

1784

Dmitrii Grigor'evich Levitskii

(1735–1822)

Oil on canvas

H. 23½ in. (59.7 cm) W. 19½ in.

(49.5 cm)

51.66

Signed: D. Levitskii 1784 Godu

Born into the powerful Vorontsov family, Ekaterina Romanovna Dashkova (1743–1810) was goddaughter to both Empress Elizabeth and the future Peter III. Despite these influential connections, at the age of nineteen she took part in the 1762 coup that led to the assassination of Peter and placed his wife Catherine on the throne. For this service Dashkova received the Order of St. Catherine (the highest Russian order awarded to women; see cat. 55), the rank of lady-in-waiting, and 24,000 rubles. To her bitter disappointment, however, she was not admitted into the inner circle of Catherine's intimates at court, and the following year she retired with her two young children to Europe, where she earned a considerable reputation as one of the most enlightened women of her day. (Diderot devoted an entire chapter to her in his *Encyclopédies*.) When Dashkova returned to Russia for good in 1782, Catherine acknowledged her former ally's accomplishments by appointing her director of the Academy of Sciences and president of the newly formed Russian Academy. Dashkova was also a member of the academies of Stockholm and Berlin, and in 1789 she became the first woman elected to the American Philosophical Society through the sponsorship of Benjamin Franklin. On Catherine's death in 1796, the princess was stripped of her post and briefly exiled by Paul I to the village of Krotovo in Novgorod province. She died in 1810 at Troitskoe, her family estate in Moscow province.

In this portrait the forty-one-year-old Dashkova is depicted at the height of her checkered career. Shown half-length, she wears the Russian court dress of a lady-in-waiting: a white undergown with diaphanous pleated sleeves and lace trim beneath a sleeve-

less robe of stiff blue satin with gold embroidery. Across her bodice hangs the red moiré sash of the Order of St. Catherine. The star of the order is pinned to her gown, together with a diamond-studded lady-in-waiting pin set with a miniature portrait of the empress. Of the several known portraits of Dashkova—a woman described by Diderot as “far from beautiful”—this is certainly the most idealized rendering of the sitter, giving her soft liquid eyes, regular features, a rosy complexion, and a pensive half-smile.¹ It also stands out as one of the most “official” female portraits that Levitskii painted during this period. In its almost imperial stateliness, the portrait reflects both Dashkova’s recently acquired status and her desire to be accorded the dignity she felt was her due as a participant in the events of 1762.

Dashkova presented the portrait to her close friend and confidante Martha Wilmot when the Irish woman returned to England in 1808. It exists in several copies and was also engraved by I. C. Mayr, perhaps for distribution to members of the Russian Academy of which Dashkova served as president. [WS]

Provenance: Ekaterina Dashkova; given to Martha Wilmot; Mrs. and Reverend E. M. Walker, Oxford, England; purchased from ALVR, Joseph Davies to MMP, Christmas 1952

Exhibitions: London, 1935

Literature: *Russian Journals of Martha and Catherine Wilmot, 1803–1808* (London, 1935), facing p. 46; H. Montgomery Hyde, *The Empress Catherine and Princess Dashkova* (London, 1935), p. 76; N. M. Gershenzon-Chegodaeva, *Dmitrii Grigor'evich Levitskii* (Moscow, 1964), no. 50; E. I. Stolbova, “Portrety kniagini Ekateriny Romanovny Dashkovoï,” *Panorama iskusstv* 10 (Moscow, 1987), p. 298; Rice 1963, p. 215; Alan Bird, “Eighteenth-Century Russian Painters in Western Collections,” *Connoisseur* (October 1971), p. 78

1. For a detailed discussion of this and other portraits of Dashkova see E. I. Stolbova, “Portrety kniagini Ekateriny Romanovny Dashkovoï,” *Panorama iskusstv* 10 (Moscow, 1987), pp. 297–319.



102 *Portrait of Catherine II*

1773

Pierre-Etienne Falconet (1741–1791)

Oil on canvas

H. 27 in. (73.7 cm), W. 22 in. (55.9 cm)

51.60

Signed: *P. Falconet* 1773

Pierre-Etienne Falconet was the only son of famed French sculptor Etienne-Maurice Falconet (1716–1791) from whom Catherine II commissioned the “Bronze Horseman,” the celebrated equestrian monument to Peter the Great in St. Petersburg. Prior to joining his father at Catherine’s court, Pierre-Etienne worked in Paris under the English engraver John Ingram and from 1767 to 1772 as an apprentice in the studio of Sir Joshua Reynolds in London, where he enjoyed a reputation for his portrait medallions in the manner of Charles-Nicolas Cochin. He arrived in the Russian capital in 1773 and through his father’s connections soon secured a commission to paint the empress from life.

The resulting full-length portrait of Catherine with her pet whippet hung

in the Romanov Gallery in the Hermitage before the Revolution. This painting is an abbreviated version of it, showing the empress in half-length. With her body set almost at right angles to the oval frame, her head is turned sharply towards the viewer. Her brown satin court gown complements the blue sash and star of the Order of St. Andrew and the star of the Order of St. George. A small diamond crown is set well back on her gray, simply dressed hair, and her face, with its rather suspicious stare and sharp features, projects neither the benign softness nor the regal poise of the better-known portraits by Antropov, Rokotov, and Lampi that won Catherine’s approval. Whether for this reason, or because the empress took exception to the “exorbitant” price the painter charged her for this portrait and for a pair of her son Paul and his wife Maria Fedorovna, copies of Falconet’s portrait are extremely rare. [WS]

Provenance: Hammer Galleries, New York, 1956

Literature: Taylor 1988, fig. 8

103 *L'Enfant Chéri*

Ca. 1790

Marguerite Gérard (1761–1837)

Oil on canvas

H. 23¾ in. (60.3 cm), W. 28¾ in. (73 cm)

51.9

Signed: *M. Gérard* 179[?] lower right

Marguerite Gérard was the sister-in-law of Jean-Honoré Fragonard (1732–1806). She moved to Paris in 1775 to join her sister and husband in their quarters at the Louvre. Gérard soon became Fragonard's pupil and his protégée. Although she lacked academic training, the instruction she received from Fragonard and the study of the great art collections in the Louvre helped her develop as an artist.

Her sentimental style of intimate genre scenes greatly appealed to the public. As was typical of so many of her works, Hillwood's painting presents an idealized vision of the world and an idyllic interpretation of elegantly dressed women fulfilling their roles as mothers and protectors. Such images of happy families and satisfied mothers reflect the ideas of the Enlightenment. French philosophers and writers such as Rousseau, Diderot, and Buffon advanced new concepts about childcare, education, and the role of women in the family. They believed that a loving and nurturing education, based on an understanding that the nature of children is different from that of adults, would help children to grow up healthy and virtuous. Rather than delegating children to wet nurses and servants, parents were encouraged to be involved in the raising of their children. As the unifying element of this new family, mothers were exhorted to serve the needs of their children and husbands. Here, the artist not only vividly conveys these radical changes in attitude towards the family, but she also invests the charming scene with a disarming sentimentality that greatly appealed to critics and bourgeois collectors.

In the center of the composition a child rides in a red and gold cart drawn by two young women. The child, enveloped in a voluminous white cloth, holds a cat. At the front a woman

wears a pink dress beneath a chemise of thin gauze. The woman pushing from the back is dressed in a white cotton chemise and a striped skirt. Two dogs running alongside the cart and a young boy with a rake accompany the group on this outing in the park.

From a technical standpoint, the painting displays Gérard's skills in reproducing subtle tonalities and various textures of fabrics, such as one woman's gauze chemise. The painting, as well as its pendant *Le Premier pas de l'enfance* (Fogg Museum of Art), were engraved by Vidal in 1792. Both prints are inscribed *Peint par M. Fragonard et Mlle Gérard*. This inscription has been interpreted as proof of collaboration between master and pupil in creating and executing some canvases.

Although young Marguerite would certainly have been inspired by her master, as is evident in the lush outdoor setting, it seems highly unlikely that they actually worked together. Close examination of this canvas reveals no brusque transitions between areas of the composition or significant changes in the brushwork. Furthermore, no known paintings are signed by both artists.

A smaller version of this painting is now in the Fogg Art Museum in Cambridge, Massachusetts;¹ another version is in a private German collection. According to Sarah Wells Robertson, an authority on the artist, Gérard often made copies or second versions of successful paintings, altering details only slightly. [LPA]

Provenance: Charles Sedelmeyer, Paris; Edward R. Bacon, New York, 1909; MMP, before 1920

Literature: J. B. Townsend and W. Stanton Howard, *Memorial Catalogue of Paintings by Old and Modern Masters Collected by Edward R. Bacon*, privately printed (New York, 1919), cat. 86 (listed as by Fragonard).

1. For this painting see Pierre Rosenberg, *Fragonard* (New York, 1988), p. 573.



103

paintings Lawrence began and put aside, much to the annoyance of his clients. The portrait was delivered to Lieutenant-General Michel in August 1830. According to Kenneth Garlick, an authority on Lawrence and his work, the artist always excelled in his portraits of elderly women who possessed a robust character. Although Anne Fane was not old when Lawrence painted her portrait, the maturity and severity of her expression have been successfully conveyed. [LPA]

Provenance: John Michel, 1830; Jack Michel, sitter's grandson, sold Christie's, London, 3 December 1904, lot 132; Thomas Agnew and Sons, 1905; T. J. Blakeslee, New York; Edward R. Bacon, New York, 1909

Exhibitions: Thomas Agnew and Sons, *Exhibition in Aid of the Artists' General Benevolent Institution*, London, 1905, no. 12; Kenneth Garlick, *Sir Thomas Lawrence: Portraits of an Age, 1790–1830*, tour 1993

Literature: Walter Armstrong, *Sir Thomas Lawrence* (New York, 1913), p. 152; Townsend and Howard 1919, cat. 17; Kenneth Garlick, *Sir Thomas Lawrence* (London, 1954), p. 50; Kenneth Garlick, *Sir Thomas Lawrence: a complete catalogue of the oil paintings* (Oxford, England, 1989), cat. 560; Kenneth Garlick, *Sir Thomas Lawrence: Portraits of an Age, 1790–1830* (Alexandria, Vir., 1993), cat. 31

1. Kenneth Garlick, *Sir Thomas Lawrence* (London, 1954), p. 50.

145 *Portrait of Countess Samoilova*

1832–34
Karl Briullov (1799–1852)
Oil on canvas
H. 106 in. (269.2 cm), W. 79 in.
(200 cm)
51.73
Signed: C. Briullov lower left

Karl Briullov's "parade" portrait of his intimate friend Countess Julia Samoilova is perhaps the artist's most important work in a museum outside Russia. When it was first shown at the Brera Gallery in Milan in 1834, Italian critics compared the young Russian painter with van Dyke, Rembrandt, and Rubens. Painted shortly after his monumental *Last Day of Pompeii* (1832; State Russian Museum, St. Petersburg), the portrait marked the pinnacle of Briullov's long sojourn in Italy and endured as one of the many tributes he painted to the beauty and friendship of the countess.

Countess Julia Pavlovna Samoilova (1803–1875) became a longtime resident of Italy after she incurred the displeasure of Nicholas I with her extravagant social life. In addition to being the last of the ancient Skavronskii line, the countess was also the granddaughter of the Italian-born Count Litta and heir to his extensive fortune and renowned art collection. At her villa near Milan, the wealthy countess entertained the intellectual elite of her day, including Russian writers Turgenev and Zhukovskii and the Italian composers Donizetti, Verdi, and Giovanni Pacini, with whom she conducted a long liaison and whose daughter Giovaninna she adopted. To Briullov she epitomized femininity and beauty, and he painted her portrait frequently. She appears twice in his *Last Day of Pompeii*, a smaller version of which can be glimpsed in the upper right corner of this portrait. Samoilova outlived Briullov by twenty-three years and, having run through her vast fortune, was forced to sell even her own portraits by the artist. The Hillwood painting, however, remained with her until her death in France in 1875.

Briullov portrayed his friend in a scene of joyful welcome and fashion-

able elegance. With an almost dancing step, the countess enters a richly appointed room from the sunlit balcony in the distance. Her décolleté dress of blue satin with short puffed sleeves and deep lace flounces is cinched at the waist with a wide gold belt studded with cabochons. A tiara is perched on her thick black curls, and a necklace in the archaeological revival style encircles her neck. With her left arm she embraces her young adopted daughter Giovaninna, who gazes up at her adoringly. As she advances, her red cashmere shawl slides off her right arm, only to be scooped up by a black page who hovers in her wake. A small spaniel that has placed its forepaws on the stiff blue satin of her dress completes this scene of domestic comfort. [WS]

Provenance: Countess Samoilova, Château de Groussay, near Paris, until 1875; J. F. Juleau, Paris (unverified); Baron Vladimir Ginzburg, Paris (as of 1928); Madame Valabregue, Marseilles (as of 1935); ALVR; gift of Post Foundation to SI, 1969

Exhibitions: Palazzo Brera, Milan, 1834; Jubilee Briullov Exhibition, St. Petersburg, 1899; Russian Historical Paintings, St. Petersburg, 1906, no. 1147; Russian Art, Salon d'Automne, Paris, 1906, no. 108; Brussels, 1928; London, 1935, no. 373; *Russian Art*, Brussels, 1935, no. 1181; *Pouchkine et son époque*, Paris, 1937; Tretyakov Gallery, Moscow, ca. 1968

Literature: *Mir iskusstva* 3 (1900), p. 105; M. Rakova, *Briullov portretist* (Moscow, 1956), p. 35; N. G. Mashkovtsev, *K. P. Briullov v pis'makh, dokumentakh i vospominaniakh sovremennikov* (Moscow, 1961), pp. 112–13; E. Atsarkina, *Karl Pavlovich Briullov* (Moscow, 1963), p. 85; *Istoriia russkogo iskusstva*, vol. 8, book 2 (Moscow, 1964), p. 67; D. V. Sarab'ianov, *O. A. Kiprenskii* (Leningrad, 1982), p. 70; Alison Blakely, *Russia and the Negro* (Washington, D.C., 1986), p. 58; G. K. Leont'eva, *Karl Pavlovich Briullov* (Leningrad, 1986), p. 25; Bird 1987, p. 82; Laura Cerwinske, *Russian Imperial Style* (New York, 1990), p. 26; Geoffrey Munn, *Castellani and Giuliano: Revivalist Jewellers of the 19th Century* (London, 1984), fig. 1



145



146

146 *Portrait of Empress Eugénie*

1857

Franz Xavier Winterhalter (1805–1873)

Oil on canvas

H. 54½ in. (138 cm), W. 43 in. (109 cm)

51.11

Signed: *F. Winterhalter 1857* bottom center

Born in Spain in 1826, María Eugenia de Montijo, daughter of the Count of Teba, who subsequently became Count of Montijo and Grandee of Spain, married Napoleon III in 1853. This lovely work, painted shortly after the birth of their son in 1856, belongs to a series of portraits depicting the empress and her court, which has contributed to the glamorous, romantic image of the Second Empire. Its pendant, now at Compiègne, shows the emperor in civilian dress.¹ The painting of the empress, which is still in its original frame, was also reproduced as a color lithograph.²

Franz Xavier Winterhalter, a native of Germany, was first hired by Louis Philippe in Paris to paint a series of full-length portraits of the royal family. In 1853 the artist established a studio in Paris, and he lived in the French capital for the next twenty years. Winterhalter championed the elegance and high style of eighteenth-century French portraiture in lieu of the contemporary trends reflected in the realistic detail of Victorian art or the excessive naturalism and religious intensity of Nazarene painting. Patrons rewarded Winterhalter's penchant for a French style during the July Monarchy and the Second Empire that followed.

Over the next ten years he recorded the beauty of the empress in a series of images that elevated Winterhalter in the esteem of patrons, and particularly of the Empress Eugénie herself. Her elegant pose in this idealized landscape became a hallmark of Winterhalter's style. Empress Eugénie wears an elaborate white ruffled dress trimmed with blue ribbons and a large straw hat wrapped with trails of tulle. The revival of eighteenth-century fashions imbues the portrait with a sense of lightness and elegance that vaguely refer to the rococo period.



147

From Paris, Winterhalter traveled to virtually every royal court to paint portraits. His sitters were drawn almost exclusively from the highest aristocratic and royal circles in Europe. Through his numerous portraits of Empress Eugénie and the more than one hundred works he painted for Queen Victoria and Prince Albert, Winterhalter reigned as the most sought-after portraitist of the upper echelon of European society. [LPA]

Provenance: Given by Empress Eugénie to her friend Count Felice Bacciocchi Aderne, Grand Chamberlain of the French court; Anna Maria Bacciocchi (his sister), 1865; Marchesa Rosselli del Turco (née Bacciocchi), 1904; French and Company, New York, ca. 1942; MMP, 1952

Exhibitions: XIX Biennale Internationale, Venice, 1934, cat. 355; French and Company, 1958, cat. 50

Literature: Henri Vever, *La Bijouterie française au XIXe siècle*, vol. 2 (Paris, 1908), p. 224; *Franz Xavier Winterhalter and the Courts of Europe, 1830–1870* (London, 1987), p. 48, fig. 36

1. The two portraits share the same format and outdoor background. This portrait of the emperor is illustrated in *Franz Xavier Winterhalter and the Courts of Europe, 1830–1870* (London, 1987), no. 56.

2. See Jane T. Stoddart, *The Life of the Empress Eugénie*, 3d ed. (London, 1906).

147 *Pair of Portrait Bracelets*

Berlin, ca. 1840

Gold, enamel, diamonds, watercolor on ivory

W. 2¾ in. (7 cm)

11.130.1–.2

Set in the center of each bracelet is a miniature encircled with diamonds in an open setting. A portrait of King Friedrich Wilhelm IV of Prussia decorates one bracelet, while an image of his wife Elisabeth, whom he married in 1823, appears on the other one. The tapering bands are adorned with a crowned eagle at each side, surrounded by scrolls all set in diamonds. The loop of both bracelets is enameled in dark blue. Engraved floral scrolls ornament the back of the miniatures' settings.

Any of the various court jewelers in Berlin could have made this pair of



Fig. 132. *Princess Alexandrine of Prussia* by Adolphe Menzel, ca. 1863–64, gouache. Courtesy Staatliche Museen zu Berlin

traditional production of lavish dressing table sets in expensive materials towards royal families and court nobles.³ In this ensemble Aucoc blended assorted motifs derived from various periods and traditions. The rich, sculptural foliate ornament is characteristic of the Renaissance revival, while the bulbous shapes and profuse use of scrollwork refer to the rococo. The result of these eclectic combinations is a series of objects that differ from anything seen before, yet provide fully familiar references to the past. [LPA]

Provenance: Grand Duchess Ekaterina Mikhailovna; Wartski, London; gift of Joseph E. Davies to MMP, 1938

Exhibitions: Hammer Galleries, New York, 1952

1. Hillwood has nineteen pieces from this dressing table set, including two trays, one large covered box, one medium-size box with cover and tray, a soap box, a pair of large and a pair of small round boxes with covers, a pair of large and a pair of medium glass bottles with stoppers, a pin cushion, a candlestick, a bell, a tumbler, a hairbrush, and a hand mirror.

2. The Hermitage pieces came from the collection of Princess Saxe-Altenburg, daughter of Grand Duchess Ekaterina Mikhailovna. For an illustration of the Hermitage set see *The Fabulous Epoch of Fabergé* (St. Petersburg, 1992), cat. 1, p. 83. The ewer and basin are illustrated in *Ori e argenti d'all'Ermitage* (Milan, 1986), cat. 152, p. 156.



150

3. Around 1845 Aucoc made a traveling dressing table set of forty pieces for Queen Marie-Amélie, wife of King Louis Philippe. It is illustrated in *Un âge d'or des arts décoratifs, 1814–1848* (Paris, 1991), cat. 214.

150 Box with Portrait of Alexander II

St. Petersburg, ca. 1870

Miniature: Alois Gustav Rockstuhl (1798–1877)

Gold, watercolor on ivory

L. 3⁷/₁₆ in. (8.5 cm), W. 2³/₈ in. (6 cm)

11.47

Marks: Crossed anchors and scepter for St. Petersburg; *D T* over 18— for assayer Dmitrii Il'ich Tverskoi (active 1832–50); 72 for gold content; [square?] *S* for unknown maker's mark; miniature signed in Cyrillic *Rokshbul'* 1870; eagle's head facing right, a restricted gold guarantee used in Paris, 1838–1919

An allover design of bunches of grapes with leaves, vines, and tendrils in cobalt blue *champlevé* enamel covers the entire surface area around the portrait on this gold box. A prominent feature of this ornate box is the miniature of Alexander II set with a row of thirty large rose-cut diamonds in a high setting. Five diamonds similarly mounted form the thumbpiece. The miniature is dated later than the box, which may indicate that it was a replacement for an earlier one. It is also possible that Tverskoi was active as an assayer later than 1850.

The portrait miniature of Alexander II is signed by the Baltic miniaturist Alois Gustav Rockstuhl (Aloizii Petrovich Rokshbul' the younger). The son of



Fig. 134. Part of a dressing table set at Hillwood

Peter Ernst Rockstuhl the elder, Rockstuhl was born in Vilnius, capital of present-day Lithuania. He studied at the Academy of Arts in St. Petersburg and was elevated to the status of an academician in 1840. Rockstuhl served as court miniaturist during the reign of Alexander II, who assumed the throne in 1855.¹ [AO]

Provenance: Hammer Galleries, New York, 1955

Literature: Taylor 1988, p. 42

1. See Baron N. Vrangél, "Ocherki po istorii miniatury v Rossii," *Staroye gody* (October 1909), pp. 548 and 568–70.

151 Pendant Watch

Paris, 1866

Charpentier Oudin

Gold, enamel, mother-of-pearl, pearls, photograph

L. 5 7/8 in. (14.9 cm)

16.13

Marks: Front of dial signed *Charpentier Oudin / Palais Royal, 52 / Paris /*

H[orlog]er de l'Empereur de Russie; back inscribed Lafond / 3 r. de la Paix, 1866

Divided into three sections, this pendant watch consists of a shell carved from mother-of-pearl with a double-headed imperial eagle enameled in black, red, and white. Below this is a gold shell, and from it hangs another shell of mother-of-pearl with a Danish coat of arms in enamel. At the bottom is a crown in gold and enamel with a drop pearl suspended from it. Two gold chains link the crown to the watch at the bottom. The case is made of two pieces of mother-of-pearl carved in the shape of shells. Numerals in gold and black enamel ring the outer edge of the mother-of-pearl dial. A photograph of Tsarevich Alexander appears inside.

Tsarevich Alexander, the future Alexander III, presented Princess Dagmar of Denmark with this watch on 23 June 1866 at Fredensborg Castle at the time of their engagement. Both their coats of arms serve as the main features of this emblematic watch. Princess Dagmar, daughter of King Christian of Denmark, initially had been engaged to Tsarevich Nikolai Aleksandrovich. On his deathbed Nikolai asked the princess



151

158 *La Nuit*

1883

William Adolphe Bouguereau

(1825–1905)

Oil on canvas

H. 82 in. (208.3 cm), W. 42½ in.

(108 cm)

51.12

Signed: *W. BOUGUEREAU* 1883

lower left

A century ago William Adolphe Bouguereau ranked among the most highly acclaimed artists in Paris, and he enjoyed a soaring reputation in the United States. As a dominant figure in French art circles from 1870 to 1890, Bouguereau received the highest artistic and official awards of his time.¹

With the radical development of impressionism, however, his realistic “classical” works, which embodied bourgeois moral and religious virtues and traditional canons of beauty, quickly fell out of favor. Bouguereau’s overly finished painted surfaces were scorned by proponents of modern art. In comparison with avant-garde movements, his subject matter looked sentimental and contrived, and his out-of-date style provoked ridicule.

“Night” is depicted as a partially nude woman floating over the seacoast, with sheer black veiling draped over her head and around her legs. She forms part of a series in which Bouguereau explored four different times of day: *Dawn* (1881),² *Twilight* (1882), *Night* (1883), and *Day* (1884). *La Nuit* was exhibited at the Paris Salon of 1883 and served as the cover illustration for the addenda to the Salon catalogue. The painting also offers a light interpretation of an allegorical subject invested with a sensuality and carnality that would have appealed to traditional male audiences.

Bouguereau explored the concept of figures suspended above landscapes in many of his later canvases. Such floating figures were particularly appropriate for his ethereal representations of the times of day. These allegorical images, with their vague narrative underpinnings, gave the painter a pretext for concentrating on the beauty of line. The result is a classical nude

bathed in an audacious eroticism that was intended to trap the viewer’s attention. [LPA]

Provenance: Duncan collection, 1883;

Hammer Galleries, New York, 1955

Literature: Maurius Vachon, *W.*

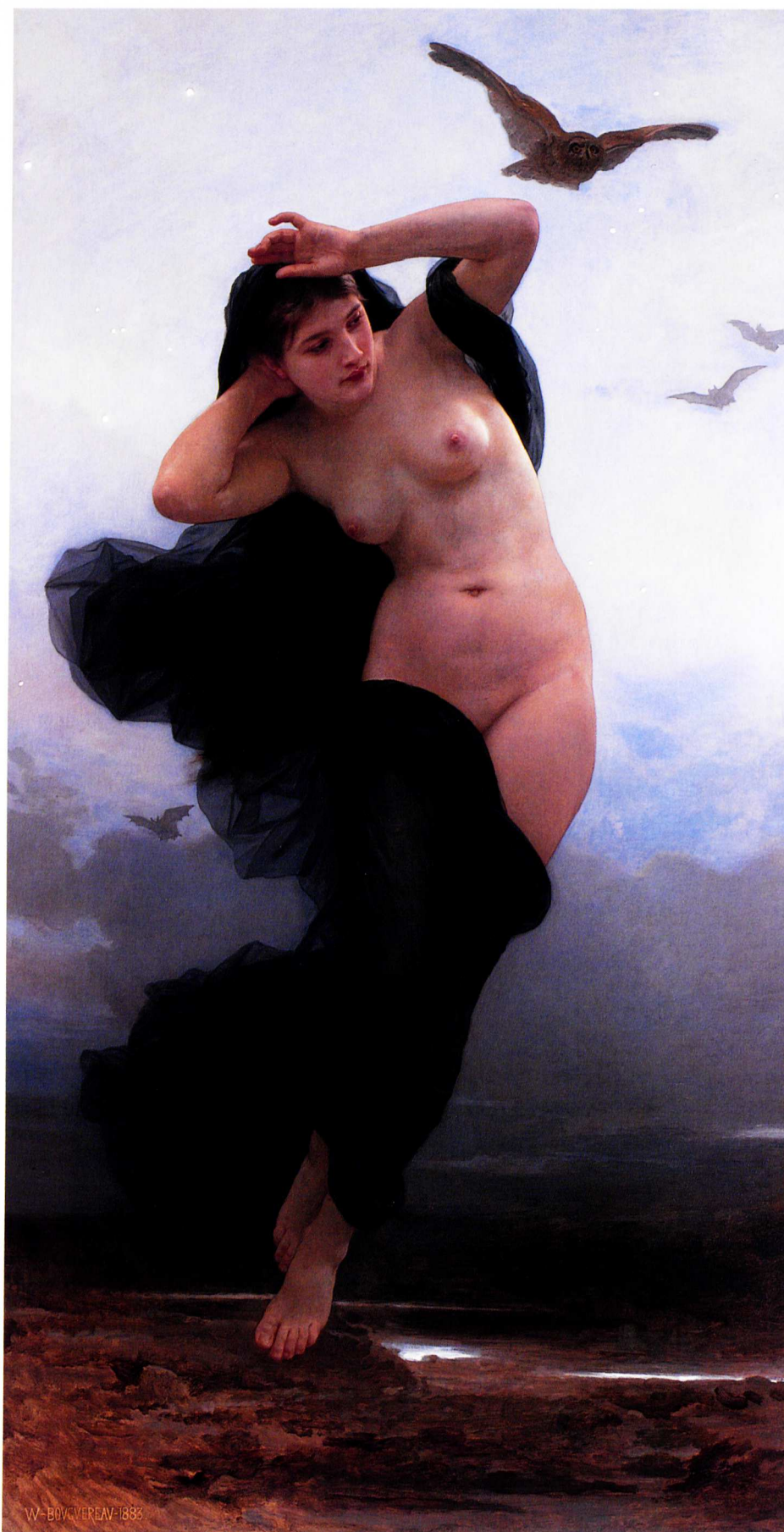
Bouguereau (Paris, 1900); S. G. Dumas, *Au*

Salon de 1883 (Paris, 1883)

Exhibitions: Paris Salon, 1883, no. 328

1. Bouguereau’s art earned him endless honors and cash awards. To name a few, he was made one of the forty life members of the Académie des Beaux-Arts and an officer of the Legion of Honor in 1876, and in 1881 he became president of the painting section of the Salon.

2. This work was sold at Sotheby’s, New York, on 23 October 1990.



159 *A Boyar Wedding Feast*

1883

Konstantin Makovskii (1839–1915)

Oil on canvas

H. 93 in. (236 cm), W. 154 in. (400 cm)

51.79

Signed: *Konstantin Makovskii 1883* lower right

The large painting *A Boyar Wedding Feast* depicts one of the most important social and political events of old Russia, a wedding uniting two families of the powerful boyar class that dominated Muscovite politics in the sixteenth and seventeenth centuries. The wedding feast takes place in a boyar house, where a view of the Ivan Bell Tower through the leaded glass window brings to mind palaces in the Moscow Kremlin where some of the more powerful boyars lived. A prominent display of silver objects on the shelf behind the table indicates this family's great wealth.

In composing the painting, artist Konstantin Makovskii successfully linked the standing couple and matchmaker at one end of the table to the dramatic presentation of the swan at the other by means of a lively cast of characters. Men are seated along one side of the table, while women line the other side. Flanking the couple are the elaborately dressed mother and father (presumably of the groom). Such exquisitely rendered details as the embroidered decoration on their garments, the fur-trimmed coats, and pearl-studded *kokoshniki* (women's headdresses) were important features of Makovskii's historical genre paintings that interpreted events in boyar life. Indeed, Makovskii avidly collected Russian costumes and textiles in addition to the type of silver, enamel, and ivory objects seen in this as well as numerous other paintings. He was both criticized and praised for paying too much attention to a scene's "accessories."¹

The artist has singled out that special moment during the wedding feast when the guests toast the bridal couple with the traditional chant of "*gorko, gorko*," meaning "bitter, bitter," a reference to the wine, which has supposedly turned bitter. The newlywed couple

must kiss to make the wine sweet again (fig. 147). The toast occurs towards the end of the feast when a roasted swan is brought in, the last dish presented before the couple retires.²

Makovskii was born in Moscow but attended the Academy of Arts in St. Petersburg. One of the thirteen students who in 1863 protested the use of classical subjects for medal competitions, Makovskii left the academy that year. He quickly became independent of his fellow reformers as he received important commissions for portraits, including several from Alexander II, who called him "my painter."³ With *A Boyar Wedding Feast*, Makovskii developed a stylistic formula that he successfully recycled throughout the rest of his life. His paintings, which became extremely popular with the public, if not always with critics, evoked the romance, color, extravagance, and theatricality that his contemporaries imagined had existed in seventeenth-century boyar life. In this way his works exemplified the Russian revival. As the publisher A. F. Marks later remarked in the artist's obituary, "He loved the beautiful and ceremonial side of boyar life. He loved to show his characters in a sea of sable fur, satin, and jewels."⁴

It is no accident that Makovskii created a setting that resembles an elaborate opera set. An accomplished singer, he enjoyed organizing family theatricals and real opera productions in his studio. He also created *tableaux vivants* (*zhivye kartiny*, literally, living paintings) both at home and in private clubs and theaters. In fact, *A Boyar Wedding Feast*, originally produced at Makovskii's home as a *tableau vivant*, proved so popular that it was performed for Alexander III.⁵ The artist's wife Iulia Pavlovna served as the model for the bride, while his son Sergei sat for the portrait of the little boy.

A Boyar Wedding Feast was exhibited in St. Petersburg, Moscow, and Paris before Makovskii sent it to the 1885 International Exposition in Antwerp. There it was purchased by the American jewelry merchant Charles W. Schumann, who hung the painting in his New York jewelry shop when it was not on tour to raise money for charity.⁶





Schumann was so enamored of Makovskii's work that he commissioned another painting, *The Choosing of the Bride* (1887), which is now in the Museo de Arte de Ponce in Puerto Rico. Makovskii sent *The Russian Bride's Attire*, another painting on the subject of seventeenth-century boyar weddings, to the World's Columbian Exposition in Chicago in 1893. It now resides in the M. H. DeYoung Museum in San Francisco. [AO]

Provenance: Charles W. Schumann; by descent through heirs; sold at American Art Association, Anderson Galleries, 1936, lot 105, to Plaza Curiosity Shop; purchased by Robert Ripley shortly thereafter; sold at Ripley estate auction, 1949; Continental Galleries, New York, 1956; given by Colonel Michael Paul of Florida to Hillwood through SL, 1968

Exhibitions: St. Petersburg; Moscow; Paris; Antwerp 1885; Schumann's jewelry store, New York, 1885–1912, perhaps longer; History Building, San Francisco, 1890; New York World's Fair, 1939; Gimbel's Gould House Galleries, 1943, to benefit Russian war relief

Literature: *Niva* 46 (1883), p. 1109; *Art and Gems* (New York, 1890), p. 6; F. I. Bulgakov, *Nashi khudozhniki* (St. Petersburg, 1890), p. 36; *Al'bom istoricheskoi zhivopisi* (St. Petersburg, 1891), cover; William A. Coffin, "Russian Art," *Mentor* 5, no. 19, serial 145 (15 November 1917); *Russian Cooking* (New York, 1969), pp. 22–23; Nancy Shields Kollmann, *The Making of the Muscovite Political System* (Stanford, 1987), jacket; Taylor 1988, p. 19; Laura Cerwinske, *Russian Imperial Style* (New York, 1990), pp. 34–35; Anne Odom, "Konstantin Makovskii: 'A First-Rate Boyar,'" *The Post*, Hillwood Studies 3, no. 1 (spring 1996), pp. 3–14

1. F. I. Bulgakov, in *Nashi khudozhniki*, vol. 2 (St. Petersburg, 1890), p. 26, praises him as "one of the first-class examples of the new Russian painting," while V. V. Stasov, in *Izbrannoe russkoe iskusstvo*, vol. 1 (Moscow, 1950), pp. 187–88, calls him "insignificant, completely superfluous, pseudo-brilliant."

2. Because swans mate for life, they were considered a symbol of marital fidelity. For a more extensive explanation of this and other Makovskii paintings in Western collections that feature boyar wedding traditions see Anne Odom, "Konstantin Makovskii: 'A First-Rate Boyar,'" *The Post*, Hillwood Studies 3, no. 1 (spring 1996), pp. 3–14.

3. Sergei Makovskii, *Portrety sovremnikov* (New York, 1955), p. 54.

4. "K. E. Makovskii," *Niva* 42 (1915), p. 765.

5. Makovskii 1955, p. 83.

6. "A Lover of Art," *San Francisco Chronicle* (5 November 1890); *Art and Gems* (New York, 1890), p. 2

Right: Fig. 147. Detail of *A Boyar Wedding Feast*

185 Portrait of Marjorie Merriweather Post

1952

Douglas Chandor (1897–1953)

Oil on canvas

H. 37½ in. (95.3 cm), W. 28 in. (71.1 cm)

51.156

Signed: *Chandor* lower left

Mrs. Post had her portrait painted by Douglas Chandor at the request of her daughter Eleanor, to whom she intended to give the painting on her birthday. In a letter dated 13 January 1952, Mrs. Post wrote to the artist,

My daughter, who lives in Paris . . . seems to have it definitely in her mind that only you would do a portrait she would like of her Mother. I was so pleased she suggested you as I have enormous admiration for the portrait you have done of our old friend Bernie Baruch. It has all of the attributes we think a portrait should have, namely, a perfect likeness, great charm in the personality expressed, grace in the pose, and the coloring so harmonious and pleasing. The skin tones in particular are so very natural and beautifully done. . . .

Douglas Chandor was a world-renowned artist whose portraits included such notable personalities as Queen Elizabeth, Eleanor Roosevelt, Franklin Delano Roosevelt, and Winston Churchill. He was born in England and spent half of his life there. At the urging of the famous art dealer Joseph Duveen, Chandor moved to New York in 1926. Once in the United States, he received numerous portrait commissions from wealthy and influential Americans.

Chandor began Mrs. Post's portrait in 1952, but his sudden death in January 1953 brought the project to an abrupt halt. While Mrs. Post's face was finished, other passages, most notably her jewelry and hands, remained incomplete. In respect for the artist, Mrs. Post and her daughter accepted the portrait in its unfinished state. The painting now hangs at Hillwood over the mantelpiece in Mrs. Post's bedroom. [LPA]



185