

THE IMPERIAL ACADEMY OF FINE ARTS

IMAGE 154

View of the Imperial Academy of Fine Arts from the Neva River in the 1830s, after the installation of the two sphinxes



Pyotr Ivanov. *View of the Academy of Arts, Two Sphinxes Decorating the New Landing Place on the Neva Embankment.* 1830s. Lithograph from a drawing by Vasily Sadovnikov (1800–1879). 28 x 35 cm. State Hermitage Museum, St. Petersburg (ERG-30526).

IMAGE 155

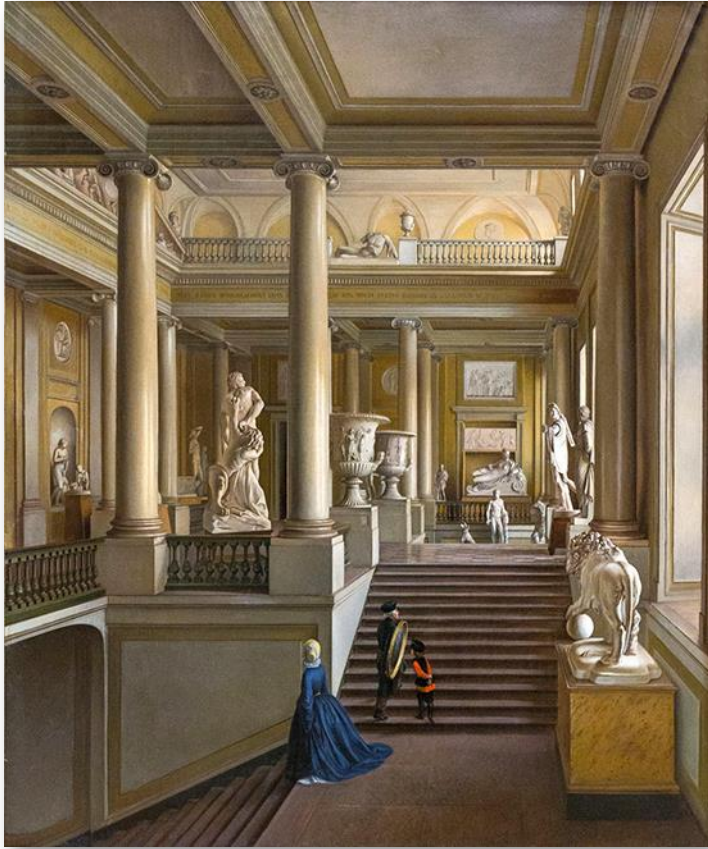
Landing dock at the Imperial Academy of Fine Arts, which James attended in irregular fashion



Ferdinand Victor Perrot (1808–1841). *Landing Stage at the Academy of Fine Arts*. 1841. Lithograph tinted with watercolor. 26.5 x 44.5 cm. State Museum of the History of St. Petersburg.

IMAGE 156

The staircase in the entrance hall of the Imperial Academy of Fine Arts



Ivan Alekseevich Ivanov (1779–1848). *Main Staircase of the Academy of Fine Arts*. 1830. 106 x 88 cm. Oil on canvas. Museum of the Russian Academy of Arts, St. Petersburg.

IMAGE 157

A student copying in the Second Antique Gallery of the Imperial Academy of Fine Arts



Grigory Karpovich Mikhailov (1814–1867). *Second Antique Gallery in the Academy of Fine Arts*. 1836. Oil on canvas. 138 x 170.5 cm. State Russian Museum, St. Petersburg.

IMAGE 158

Professor Karl Pavlovich Briullov, mentor to Aleksandr Osipovich Koritskii, James Whistler's private drawing teacher, in the life class at the Imperial Academy of Fine Arts in 1844



Aleksei Filippovich Chernyshev (1824–1863). *K. Briullov in the Life Class at the Academy of Fine Arts*. 1844. (Kornilova, *Karl Briullov*, unnumbered pages between pp. 128 and 129)

IMAGE 159

A page from the registry book showing that Ticket no. 355 was issued “to James Whistler, son of an American” (“Iakovu Uisleru synu Amerikantsa”) to attend drawing classes at the Imperial Academy of Fine Arts, and that nine rubles were paid for the ticket on 26 March [7 April] 1845 received by Koritskii (James’s private drawing teacher) that day (“26 Mart. 9. Poluchil Koritskii”).

Имя и фамилия	Дата	Сумма
354 Георгий Уилер сын американца	26 Март 9.	девять рублей
355 Яков Уилер сын американца	26 Март 9.	девять рублей
Учредитель Академии искусств Императорского Величества		Директор Академии искусств Императорского Величества
Министр Императорского Дворца		Министр Императорского Дворца
356 Александр Кошмаров сын	9 Апр. 9.	девять рублей

Данная сумма
исполнена по
расписке от
27 марта
1845. № 26.

RGIA: Fond 789, op. 19, d. 734, fol. 18v. Kniga o vydache biletov raznym litsam poseshchaiushchim Risoval'nye klassy IAKh za 1845 g. i 1846 g. [Book concerning the issuing of tickets to various persons attending drawing classes at the IAFA in 1845 and 1846]. Entry for James Whistler.

IMAGE 160

A page from the registry book showing that the holder of ticket no. 355 was James Whistler, who lived in Ritter's house on the English Embankment ("Uisler (Iakov) v dome rittera na Angliiskoi naberezhnoi")

102	Хитровъ Детская школа Старый мостъ Кол.	—	въ домѣ Риттера на набережной у моста Кол.
174	Успенская Школа	—	на набережной у моста Риттера
957	Успенская Школа	—	въ домѣ Риттера на набережной
355	Успенская (Школа)	—	въ доме Риттера на набережной

RGIA: Fond 789, op. 19, d. 733, fol. 31r. Kniga dlia zapisi biletov, vydavaemykh uchashchimsia na poseshchenie risoval'nykh klassov na 1845 g. [Book for registering tickets issued to pupils to attend drawing classes in 1845]. Entry for James Whistler.

IMAGE 161

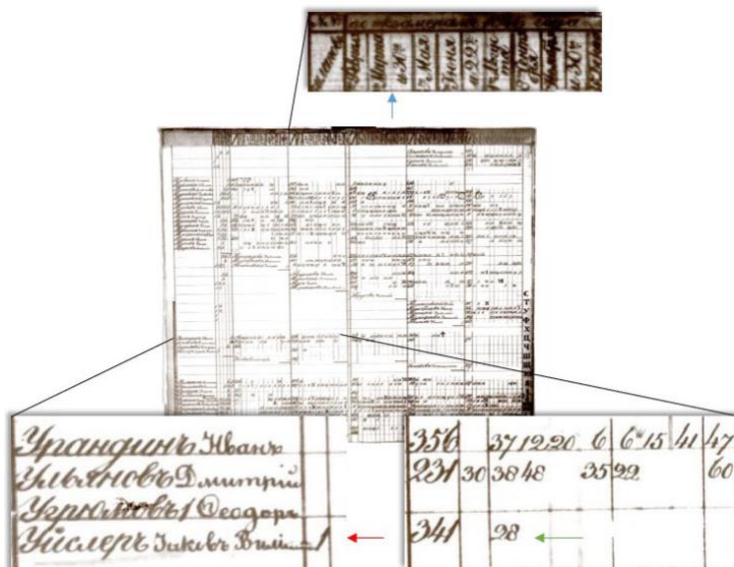
A page from the registry book showing that the holder of ticket no. 341 was William Whistler, son of a Major in American service 18 Feb. 9 r [rubles] received by A. Koritskii ("Villiamu Uisleru synu Amerikanskoi sluzh. Maiora 18 Fevr. 9r. Poluchil A. Koritskii")

340.	Евгению Бобринскому затем — на имя сына 1 рубл.	18 февр.	9.	Коритский Бобринский
341.	Вильямусу Уислеру сыну Американской службы Майора	18 февр.	9.	Коритский А. Коритский
342.	Николаю Георгиевичу сыну французского подполковника Московского полка	18 февр.	9.	Коритский И. Коритский
343.	Ивану Кареевичу Горбунову	18 февр.	9.	И. Кареевич
344.	Ивану Васильевичу Горбу- нову	19 февр.	9.	Коритский И. Коритский
345.	Владимиру Григорьевичу Горбу- нову	19 февр.	9.	
346.	Петру Михайловичу Горбу- нову	19 февр.	9.	Коритский И. Коритский
347.	Константину Самойловичу Горбунову	19 февр.	9.	Анна де М Латвицкая
348.	Александрю Кернелю сыну подполковника	19 февр.	9.	Коритский И. Коритский
349.	Николаю Алексеевичу Горбу- нову	19 февр.	9.	Коритский

RGIA: Fond 789, op. 19, d. 734. Kniga o vydache biletov raznym litsam poseshchaiushchim Risoval'nye klassy IAKh za 1845 g. i 1846 g. [Book concerning the issuing of tickets to various persons attending drawing classes at the IAFA in 1845 and 1846], fol. 40r. Entry for William Whistler.

IMAGE 162

This list of Academy pupils consists of six columns. In the first column, the last name in the list of four beginning with the letter “Y” says “Uisler Jakov Vil[iam?] (identified by the red arrow), which is in English “Whistler James William.” In the third column, Willie’s ticket number (341) and his grade on the examination (28) are shown (identified by the green arrow). At the top of the page, the date of the examination (3 March) is shown (identified by the blue arrow).



RGIA: Fond 789, op. 19, d. 735, fol. 140v. Spisok uchenikov Akademii Koim vydany bilety dlia poseshcheniia klassov s pokazaniem poluchennykh imi na èkzamenakh medalei. S 1845 po 1849 g. [List of Academy pupils to whom tickets were issued to attend classes, showing the medals received by them on examinations. From 1845 through 1849].

IMAGE 163

Neoclassical drawing made by James while attending the lowest level drawing course (taught by Vistelius) at the Imperial Academy of Fine Arts. Written on the top right in Russian is “Vistelius””; on the bottom right “Visler”; below that, someone has written in English “James Whistler.” This drawing was once owned by the Winans family.



James Abbott Whistler (1834–1903). *Woman's head*. Pencil on beige wove paper. 44.3 x 30.4 cm (17⁷/₁₆ x 11¹⁵/₁₆ in.). (MacDonald, *Catalogue Raisonné*, p. 11)

IMAGE 164

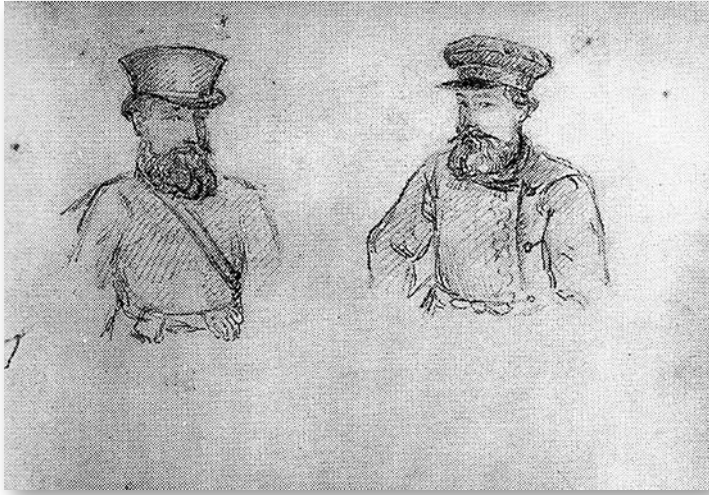
Pencil and watercolor drawing on page 39 of James Whistler's *St. Petersburg Sketchbook*, 1844–1848, inscribed "Render Unto Ceasar the Things that are Ceasar's [*sic*]"



James Abbott Whistler (1834–1903). *Render Unto Ceasar the Things that are Ceasar's*. Pencil and watercolor. *St. Petersburg Sketchbook*, 1844–1848, p. 39. Hunterian Art Gallery, University of Glasgow, Scotland. (MacDonald, *Catalogue Raisonné*, p. 7)

IMAGE 165

Pencil drawing on page 11 of James Whistler's *St. Petersburg Sketchbook*, 1844–1848 of two Russian men in working garb



James Abbott Whistler (1834–1903). *Two Russians in Working Dress*. *St. Petersburg Sketchbook*, p. 11. Hunterian Art Gallery, University of Glasgow, Scotland. (Macdonald, *Catalogue Raisonné*, p. 5)

IMAGE 166

James's sketch inside a book cover



James Abbott Whistler (1834–1903). *Drawings in a French Grammar: Head of a Man with Curly Hair*. 1843–1845. Signed “J.A.W.” Glasgow University Library, Glasgow, Scotland. (Macdonald, *Catalogue Raisonné*, p. 2)

IMAGE 167

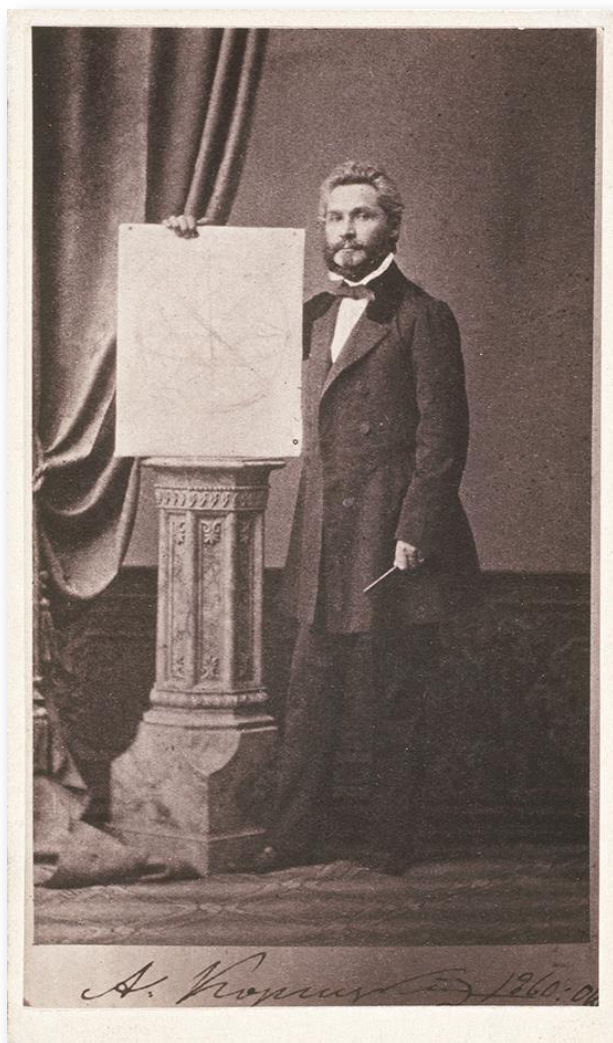
Aleksandr Osipovich Koritskii, James Whistler's private drawing teacher in St. Petersburg, as he appeared in 1846



Karl Briullov (1799–1852). *Portrait of Koritskii, Pupil of K.P. Briullov*. 1846. Graphite pencil on paper; on a sheet with other drawings. 22.8 x 28.7 cm. Signed on bottom center in ink: Karl Briullov 1846; inscribed top center in ink: "Portrait of K.P. Briullov's pupil Koritskii." State Tre't'iakov Gallery, Moscow (inv. no. 9967).

IMAGE 168

Aleksandr Osipovich Koritskii, James Whistler's private drawing teacher, as he appeared in October 1860



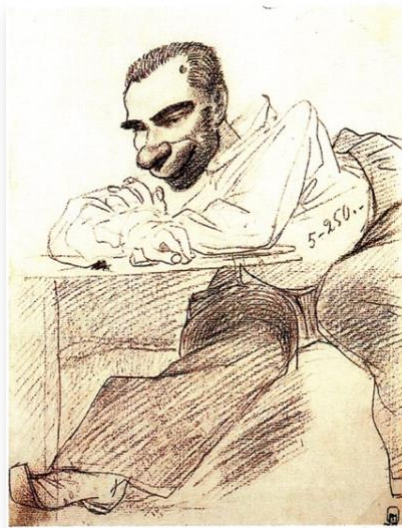
Aleksandr Osipovich Koritskii, Junior Assistant to the Curator, Court Councilor (7th grade). 1860. Photograph. State Hermitage Museum, St. Petersburg (ORDF-OP-1-20). Photograph © The State Hermitage Museum.

IMAGES 169, 170

Cartoons of James Whistler's private drawing teacher, Aleksandr Osipovich Koritskii, by Karl Briullov, 1843–1847



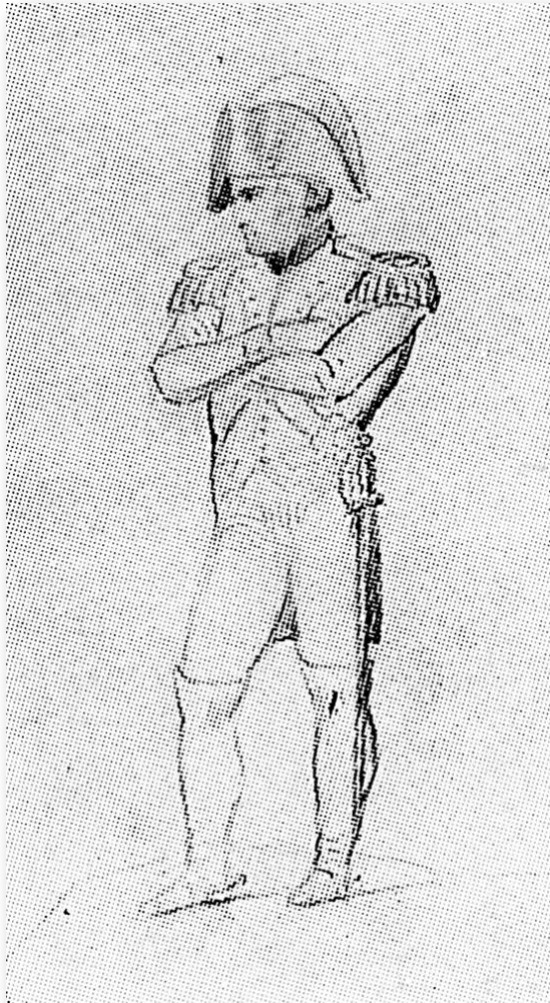
Karl Briullov (1799–1852). *Portrait of Alexander Koritsky*. 1843–1844. Cartoon. Italian pencil on paper. 19.8 x 29.5 cm. State Russian Museum, St. Petersburg (P–2217).



Karl Briullov (1799–1852). *Alexander Koritsky Sitting at a Table*. 1843–1847. Cartoon. Italian pencil on paper. 19.8 x 30 cm. State Russian Museum, St. Petersburg (P–97).

IMAGE 171

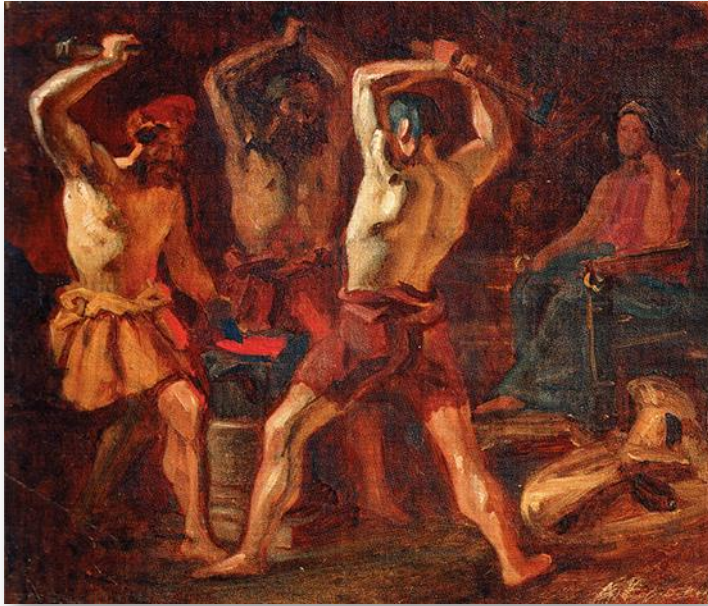
Koritskii's *Napoleon*, drawn in James's sketchbook in 1847



Alexander Osipovich Koritskii (1818–1866). *Napoleon Bonaparte*. In James McNeill Whistler, *St. Petersburg Sketchbook*, p. 23. Hunterian Art Gallery, University of Glasgow, Scotland. “Signed illegibly, ‘A [Koritskii] 1847- March 17. -’” (Macdonald, *Catalogue Raisonné*, pp. 4, 5)

IMAGE 172

In March–April 1845, Koritskii presented his oil study on the subject of *Vulcan Forging the Arms of Achilles in the Presence of Thetis* (*Vulkan kuet oruzhie Akhillesu v prisutstvii Fetidy*) assigned to him by the Academy Council in the program set for the small gold medal in the category of history painting



Alexander Osipovich Koritskii (1818–1866). *Vulcan Forging the Arms of Achilles in the Presence of Thetis*. 1845. Oil on canvas. 27.4 x 32.2 cm. Inscribed lower right: “A. Koritskii. In the collection of S.A. Bakhrushin until 1920, when it entered the collection of the Tretyakov Gallery.” State Tretyakov Gallery, Moscow (inv. no. 4761).

IMAGE 173

Karl Briullov's self-portrait in oil, painted in 1848



Karl Briullov (1799–1852). *Self-Portrait*. 1848. Oil on cardboard. 64.1 x 54 cm (25.2 x 21.2 in.). State Tretyakov Gallery, Moscow (inv. no. 5051).

IMAGES 174, 175

In late 1848, Koritskii told Anna and Major Whistler that he was now going daily to the Hermitage and copying works painted by K.P. Briullov hanging in the study of Empress Aleksandra Fyodorovna.



Karl Briullov (1799–1852). *Italian Morning*, 1823. Oil on canvas. Kunsthalle, Kiel, Germany.



Karl Briullov (1799–1852). *Italian Noontday*. 1827. Oil on canvas. 21.6 x 25.1 in. (55 x 64 cm). State Russian Museum, St. Petersburg (Zh-5079).

IMAGE 176

In late 1848, Anna Whistler wrote James that Koritskii had told her and Major Whistler that Briullov was “at present painting a beautiful group, three nuns at the organ, one playing, the others singing in deep devotion!”



Karl Briullov (1799–1852). *The Nuns of the Monastery of the Sacred Heart in Rome Singing at the Organ*. 1849. Oil on canvas. 53.4 x 76.3 cm. State Tre'tiakov Gallery, Moscow (Zh-722). On the reverse side of the canvas in the lower left corner is inscribed: “This picture was painted by Karl Briullov in 1849 and presented by him as a gift to Countess Sofiia Osipovna Shuvalova. Flowers were brought to him by Countess Shuvalova and he painted them” (see Èsfir Atsarkina, “Maloizvestnye proizvedeniia K. Briullova” [“Little-Known Works by K. Briullov”], *Iskusstvo* 3 [1950], pp. 64–71).

IMAGE 177

A number of unfinished versions of *Sleeping Juno (the Origin of the Milky Way)* by Karl Briullov exist.



Karl Briullov (1799–1852). *Sleeping Juno*. 1840s. Oil on canvas. State Russian Museum, St. Petersburg.



Karl Briullov (1799–1852). *Sleeping Juno and a Parca with the Infant Hercules (the Origin of the Milky Way)*. 1840s. Oil on canvas. 52.5 × 67.1 cm. State Tret'iakov Gallery, Moscow.

IMAGE 178

James was too ill to attend the exhibition of marine paintings by Ivan Konstantinovich Aivazovskii in February–March 1847 at the Imperial Academy of Fine Arts that Anna Whistler described.



Alexey Vasilevich Tyranov (1808–1859). *Portrait of Ivan Konstantinovich Aivazovskii*. 1841. State Treŭiakov Gallery, Moscow.

IMAGE 179

Peter I at Krasnaia Gorka Lighting a Bonfire on the Shore as a Beacon to His Foundering Ships, lent from the Imperial collection, was included in the Aivazovskii exhibition at the Imperial Academy of Fine Arts in February–March 1847.



Ivan Konstantinovich Aivazovskii (1817–1900). *Peter I at Krasnaia Gorka Lighting a Bonfire on the Shore as a Beacon to His Foundering Ships*. 1846. Oil on canvas. 223 x 235 cm. State Tre'tiakov Gallery, Moscow (Zh-5879).

IMAGES 180, 181, 182

Anna Whistler described having seen, in the Aivazovskii exhibit, delightful smaller views of Odessa, Constantinople, and other seaports



View of Odessa [Odessa in Moonlight]. 1846. (48 x 78.4 in. (122 x 190 cm). Oil on canvas. Signature and date bottom right. State Russian Museum, St. Petersburg (F-2201).



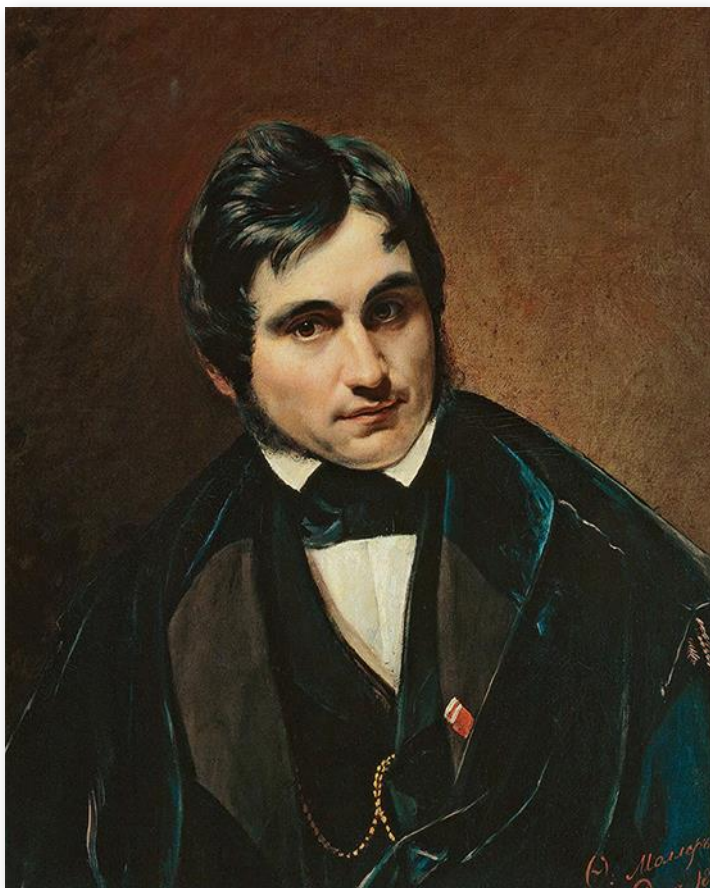
Constantinople by Evening Light. 1846. Oil on canvas. 47.2 x 74.4 in. (120 x 189 cm). Cottage Palace, Peterhof.



View of Constantinople by Moonlight. 1846. State Russian Museum, St. Petersburg.

IMAGE 183

From June 1853 until his death, Koritskii served as junior assistant to Fyodor Antonovich Bruni, director of the Second Department of the Hermitage. The Second Department encompassed paintings, drawings, sculpture, porcelain, and bronze and bone objects.



Fyodor Moller (1812–1874). *Portrait of Fyodor Bruni*. 1840. Oil on canvas. 73 × 59 cm. State Tret'iakov Gallery, Moscow.

IMAGE 184

Anna Whistler was impressed by the faces that she thought she saw beaming with faith in Bruni's painting *The Brass Serpent* in the permanent collection of the Imperial Academy of Fine Arts in March-April 1847.



Fyodor Antonovich Bruni (1799–1875). *The Bronze Serpent*. 1841. Oil on canvas. 565 x 852 cm. State Russian Museum, St. Petersburg (Z-5070).

IMAGE 185

Faddei Antonovich Goretskii, along with their mentor K.P. Briullov, was present in December 1846 / January 1847 when Koritskii was drawing the portrait of “the American,” and therefore was aware of the latter’s identity.



Thaddeus Antonovich Goretsky (1825–1868). Photograph. Russian Academy of Arts, accessed 22 February 2022, https://rah.ru/the_academy_today/the_members_of_the_academie/member.php?ID=52703