

## DAILY LIFE IN ST. PETERSBURG

### IMAGE 344

Anna Whistler took James and Willie in 1844 to a toboggan hill (ice hill), where they saw Colonel Todd and the Risleys enjoying themselves.



*Toboggan Hills on Admiralty Square During Shrovetide in 1835. Mid-nineteenth century. Lithograph tinted with watercolor. 38.5 x 45.5 cm.*

## IMAGE 345

Every year at Easter, James and Willie attended the fair on Admiralty Square.



Vasilii Sadovnikov (1800–1879). *Fair Booths on Admiralty Square*. 1849. Watercolor on paper. 31.1 x 42.7 cm. State Russian Museum, St. Petersburg.

## IMAGE 346

Swings, such as those seen by the Whistlers in Admiralty Square at the Shrovetide fair



*Butter Week in St. Petersburg (detail). 1869. (Die Gartenlaube [The Gazebo] [1869]: p. 85)*

## IMAGE 347

James and Willie were taken to the frozen Neva to ride on sleds drawn by reindeer, an enterprise of Lapplanders.



Nikolai Vanifantiev. *Races in St. Petersburg. Amusements on the Neva*. 1846. Lithograph. 22.2 x 34 cm. Gr-25221. State Russian Museum, St. Petersburg.

## IMAGE 348

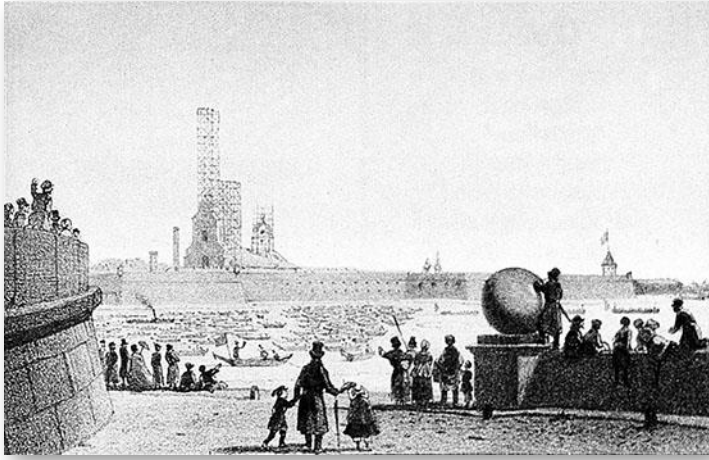
Anna Whistler records many instances of James and Willie skating at the English Club skating ground on the Neva.



Akim Egorovich Karneev (1833–1896). *Ice Skating on the Neva*. First half of the 19th century. Engraving tinted with watercolor. 29.7 x 30 cm. Museum of the History of St. Petersburg.

## IMAGE 349

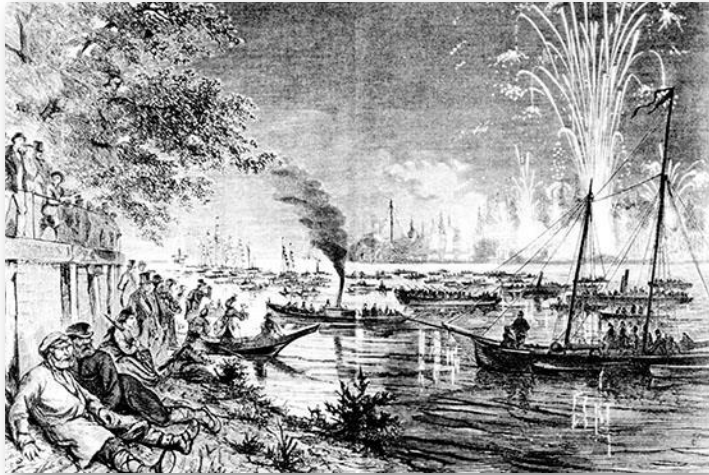
Each year, after the ceremony of the Blessing of the Neva had taken place, navigation reopened.



Vasilii Fyodorovich Timm (1820–1895). *The Opening of Navigation on the Neva River*. 1858. Lithograph from *Russkii khudozhestvennyi listok* [Russian Art Newsletter]. (Lotman and Pogossian, *Velikosvetskoe obedy*, p. 314)

## IMAGE 350

People watching fireworks on the banks of a river, most likely the Neva



The source of this image is uncertain. Specialists from the engravings department of the State Russian Museum, St. Petersburg, note the similarities between this and an engraving by Khelmitiskii from an original drawing by G. Brolling of a festive scene on Elagin Island, published in *Neva* in 1892, and suggest that this may be by the same artist and from the same publication. “Both [Khelmitiskii and Brolling] are little-known staff artists of the magazine” (Andrew Gangan, State Russian Museum, St. Petersburg, 27 December 2021).

## IMAGE 351

James and Willie sometimes went unaccompanied on the omnibus to Alexandrofsky



*Omnibus. Panorama of the Nevskii Prospekt.* 1835. Lithograph from a drawing by V. Sadovnikov.

## IMAGE 352

When Major Whistler used the family carriage, the remaining family members hired a drozhki.



Aleksandr Orlovskii (1777–1832). *A City Drozhki*. 1820. Lithograph. 44.6 x 55.7 cm. State Russian Museum, St. Petersburg.



## IMAGE 353

See detail of a sentry box with a sentry on duty on the right. In the 1840s, he no longer carried a halberd.



Aleksandr Orlovskii (1777–1832). *A Sledge Harnessed to a Pair of Horses*. 1820. Lithograph. 44.5 x 56.3 cm. State Russian Museum, St. Petersburg.

## IMAGE 354

The passenger in a kibitka reclined rather than sitting up, as Joseph Harrison Jr. discovered when he had to use one.



Aleksandr Orlovskii (1777–1832). *Traveler in a Kibitka Harnessed to a Troika of Horses*. 1819. Lithograph. 39.5×57.3 cm. State Russian Museum, St. Petersburg.

## IMAGE 355

This pastime was known to Anna Whistler as “gee-joggle.” The image also contains the detail of the gable end of a peasant house, which she noted particularly.



Aleksandr Orlovskii (1777–1832). *Jumping on a Board*. 1827. Lithograph. 30 x 38 cm. National Museum of Poland, Warsaw.

## IMAGE 356

Game of knucklebones (babki), which Anna Whistler saw peasant boys playing



*Game of Knucklebones.* Lithograph after an original by Aleksandr Orlovskii (1777–1832). 36 x 48 cm. State Russian Museum, St. Petersburg (Gr-19389). (Petrova, *Play and Passion*, p. 107)

## IMAGE 357

The English name for the game called “svaika” is “nail into the ring.” It is depicted in a sculpture outside the Alexander Palace, which Anna Whistler visited.



*Svaika. A Favorite Game of the Moujiks.* 1833. Hand-colored engraving. Reproduced from Robert Pinkerton, *Russia; or, Miscellaneous Observations on the Past and Present State of That Country and Its Inhabitants* (London: Seeley and Sons, 1833), facing p. 295.

## IMAGE 358

A restaurant catering to the general public



Victor Adam (1801–1866). *Café Restaurant in St. Petersburg*, c. 1830. Lithograph from a drawing by Heinrich Mitreiter. State Museum of the History of St. Petersburg.

## IMAGE 359

The samovar was a vital part of all Russians' and foreigners' everyday life in St. Petersburg.



Brass samovar, created by "F.P." 1840s. 36 x 32 x 30 cm. Engraved on the base: "Ф. П. ГРМ" ["F. P. In GRM"]. (I.L. Zakharova, *Russkie samovary – Russian Samovars* [Leningrad: Khudozhnik RSFSR, 1971], plate 69, p. 171)

## IMAGE 360

Like most St. Petersburg inhabitants, Anna Whistler did not buy fruit in winter, as it was excessively priced

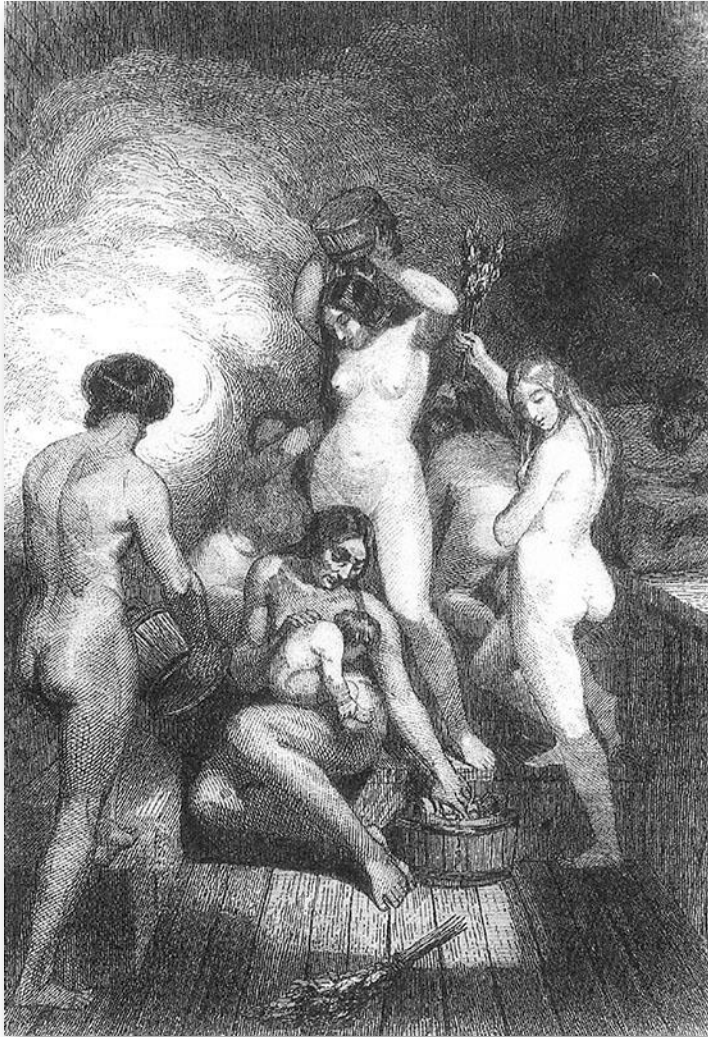


*Petersburg, Fruit Shop.* 1858. Xylograph taken from *Zhivopisnaia Russkaia biblioteka* [*Picturesque Russian Library*]. (Louman and Pogonian, *Velikosvetskie obedы*, p. 221)



## IMAGE 361

A Russian public bath house. Anna Whistler used the private bath house on old Mr. Drury's estate on the Peterhof Road in the summer of 1844.



Geoffroy. *The Russian Baths*. 1845. Engraving after P.Iw. [Ivanov?]. (Anthony G. Cross, "The Russian *Banya* in the Descriptions of Foreign Travellers and in the Depictions of Foreign and Russian Artists," *Oxford Slavonic Papers*, n.s., 24 [1991], p. 57)

## IMAGE 362

The St. Petersburg *dvornik* (outdoor–indoor man), a feature of every house



Ignatii Stepanovich Shchedrovskii (1815–1870). *Petersburg dvornik*. 1839. Lithograph. State Russian Museum, St. Petersburg.

## IMAGE 363

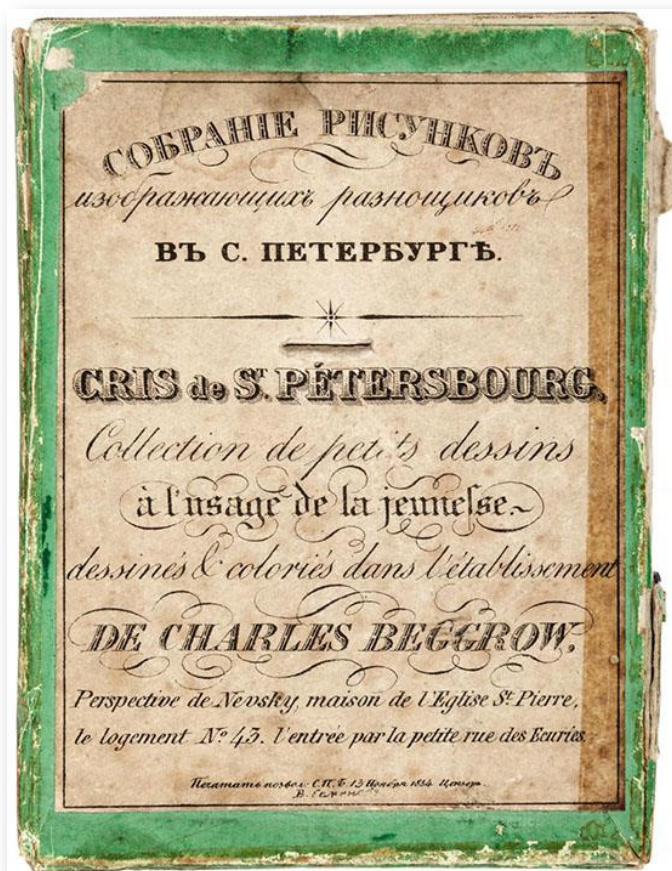
Anna Whistler engaged a wet nurse when John Bouttatz Whistler was born in 1845.



Aleksei Venetsianov (1780–1847). *Wet Nurse with a Child*. Early 1830s. Oil on canvas. 66.7 x 53 cm (26.2 x 20.8 in). State Tret'iakov Gallery, Moscow.

## IMAGE 364

Front cover of the custom cloth box containing the 24 hand-colored lithograph cards included in the 1834 collection *Sobranie risunkov izobrazhainschikh raznozhchikov v S. Peterburge – Cris de St. Pétersbourg*,



Custom cloth box. 12.5x9.5 cm (5x3 $\frac{3}{4}$ " original green glazed board slipcase with printed paper label on one side and an engraved illustration on the reverse. From the set *Sobranie risunkov izobrazhainschikh raznozhchikov v S. Peterburge – Cris de St. Pétersbourg. Collection de petits dessins à l'usage de la jeunesse, dessinés & coloriés dans l'établissement de Charles Beggrov* [The Cries of St. Petersburg: A Collection of Small Drawings for the Use of Children, Designed and Colored in the Workshop of Charles Beggrov [Karl Beggrov (1799–1875)]. Sold at auction (with contents) by PBA Galleries, 6 November 2014.

## IMAGE 365

“Kazan shoes” are boots of soft leather without demarcation of a sole and heel.



*Kazan shoes. Seller of Kazan boots and slippers. 1834. Hand-colored lithograph card. 5 x 3¾ in. (12.5 x 9.5 cm). From the set *Sobranie risunkov izobrazhainschikh raznoschikov v S. Peterburge* – *Cris de St. Pétersbourg*.*

## IMAGE 366

From her European travels in 1846, Sarah (Poulterer) Harrison brought Anna Whistler an elaborate pelerine cape to thank her for taking care of baby Alicia McNeill Harrison.



*Miss Etta Estabrook. Daguerreotype. c. 1845. (Severa, *Dressed for the Photographer*, p. 55)*

## IMAGE 367

Anna Whistler had a brooch made for Mary Brennan from the hair of John Bouttatz Whistler as a memorial after he died in October 1846.



*The Victorian Art of Hair Jewelry with Art Historian and Master Jeweler Karen Bachman.* Observatory, Brooklyn NY. Course advertisement, 13 January 2013, accessed 5 October 2021, <http://www.observatoryroom.org/2014/05/17/the-victorian-art-of-hair-jewelry-workshop-with-art-historian-and-master-jeweler-karen-bachmann-2/>

## IMAGE 368

Major Whistler bought a screw-cushion for Anna Whistler on one of his trips within Russia.



*Pincushion and Workholder*. c. 1800. Cut steel. Manufactured in Birmingham, England. Victoria and Albert Museum, London (metalwork collection 540-1903).



## IMAGE 369

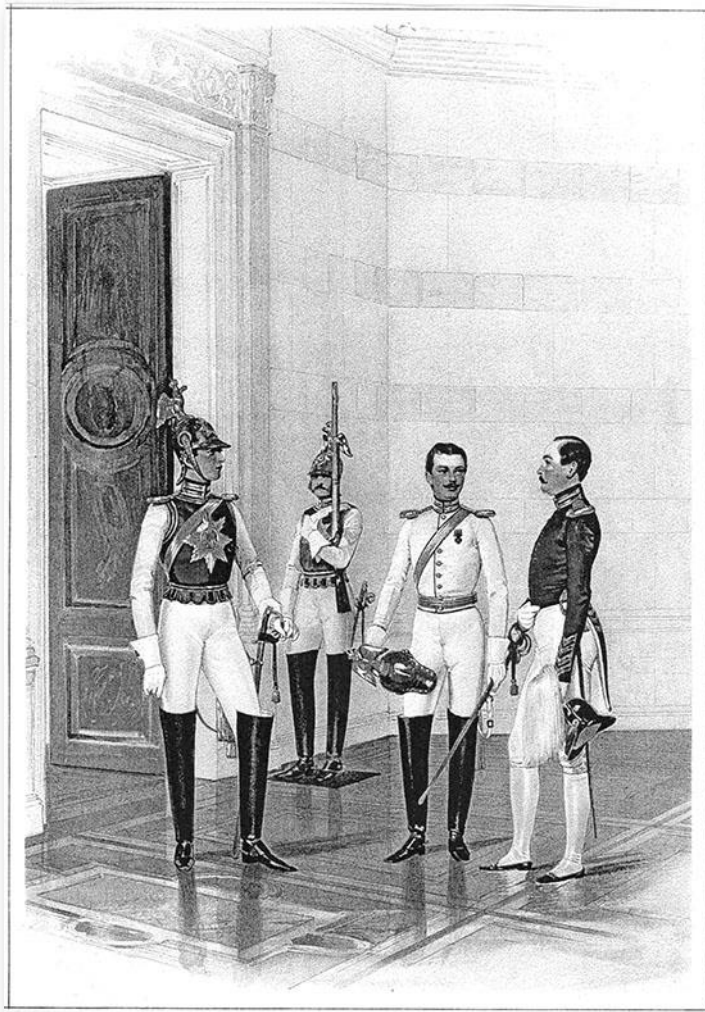
The Life Guards Cavalry Regiment praying in the manège in St. Petersburg in the presence of Emperor Nicholas I



*Celebrating the 50th Anniversary of the Appointment of Emperor Nicholas I as Chief of the Cavalry Regiment at the Mikhailovskiy Manege.* 1849. Oil on canvas. 56 x 88 cm. State Museum of the History of St. Petersburg (I-A-235-g); previously in the collection of the Life Guards Cavalry Regiment; a gift to the regiment in 1849 according to the will of the Grand Duke Mikhail Pavlovich.

## IMAGE 370

Members of the Cavalier (Imperial Household) Guard, of which Empress Aleksandra Fyodorovna was head. In English, the Cavalier Guard is called the Horse Guard.



*The Cavalier (Imperial Household) Guard in the Reign of Nicholas I (Panchulidzev, *Istoriia Kavalgardov*, vol. 4, facing page 140)*

## IMAGE 371

Pages of Nicholas I, who is purported to have offered to educate James and Willie in his Corps of Pages after Major Whistler's death



Carl Piratskii (c. 1814–1871). *The Court Grenadiers and Pages in the Military Gallery of the Winter Palace* (detail). 1848. State Russian Museum, St. Petersburg.

## IMAGE 372

Ladies-in-waiting to Empress Aleksandra Fyodorovna



Adolphe Ladurner (1798–1856). *Part of the White (Armorial) Hall in the Winter Palace* (detail). 1838. Oil on canvas. 69 x 96 cm (full painting). State Hermitage Museum, St. Petersburg (ERZh-2436).

## IMAGE 373

Once a year, Nicholas I gave a masked ball at which the ladies could approach and speak with frankness to him.



Adolphe Ladurner (1798–1856). *The Masked Ball of Nicholas I*. 1845. Oil on canvas. State Central Literary Museum, Moscow.

## IMAGE 374

Mrs. Trouvellier described to Deborah Whistler that at midnight at a ball where all classes of society were admitted, one's clothing could become quite dishevelled and torn.



“A Ball in the Assembly Hall of the Nobility” (Fradkina, *Zal Dvorianskogo sobraniia*)

## IMAGES 375 THROUGH 382

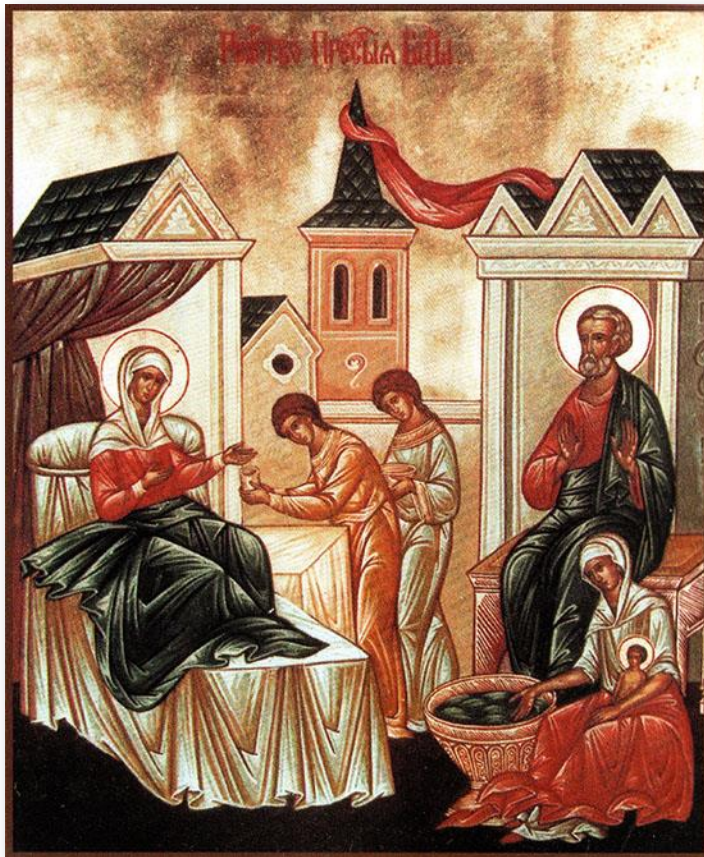
The Russian Orthodox Church calendar “begins with the Birth of the Holy Virgin on September 8th old or Julian calendar, September 21st new or Gregorian calendar. This holy day corresponds closely to the date of the Jewish New Year which to the Hebrews signified a new beginning of their life. Similarly the early Church, which generally closely followed the Old Testament celebrations of the Hebrews, proclaimed the new Christian era with the birth of the Holy Virgin, Who was to be the Mother of Our Lord Jesus Christ, Who in turn by His birth, was to bring a new era into the world – the era of Christianity” (N.E. Mokhoff, ed. *Holy Days of the Church: A Short Synopsis of Pascha and the Twelve Major Feasts and Fasts of the Orthodox Church* [New York: Russian Orthodox Youth Committee, 2001], p. 1). The images of the icons shown here are presented according to the Russian Orthodox calendar year, starting with the birth of Mary and ending with her death.

The icons discussed represent those of the twelve major feast days of the Russian Orthodox Church that Anna Whistler had occasion to be present during the celebration of, evoking from her comments of approval, disapproval, interpretation, misunderstanding, and sometimes sheer ignorance.

Images are reprinted with permission from Mokhoff, *Holy Days of the Church*. In the twenty-first century, when Mokhoff’s book was published, the difference between Old and New Style became thirteen days.

## IMAGE 375

Icon of the immoveable feast day of the Birth of the Most Holy Mother of God, Mary, daughter of the elderly couple Joachim and Anna. Her birth signifies that “the great task of saving mankind from enslavement to sin as promised to the first man” (Mokhoff, p. 3) has begun. While living on the Peterhof Road in the summer of 1844, Anna Whistler, hearing of this feast day, the first in the Church calendar year, celebrated on 8/20 September, confused it with the Epiphany, celebrated on 2/14 February, and then dismissed it as probably having to do with the Virgin Mary.

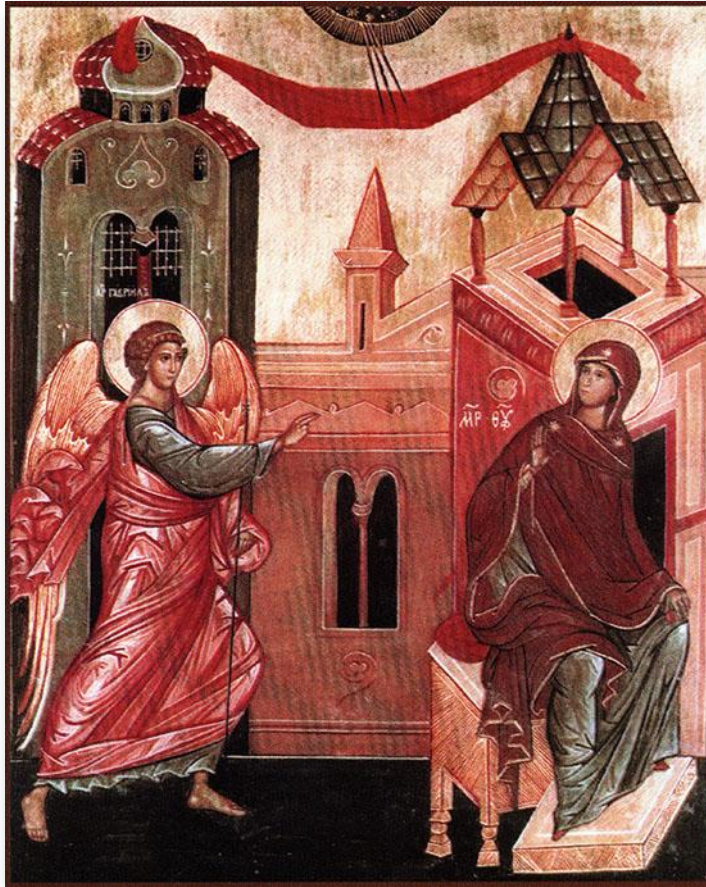


*Nativity of the Holy Virgin* (p. 2)



## IMAGE 376

Icon of the moveable feast day in March of the Annunciation of the Most Holy Mother of God commemorates the announcement by the Angel Gabriel to the Blessed Virgin Mary of the conception of Jesus in her womb.



*Annunciation* (p. 6)

## IMAGE 377

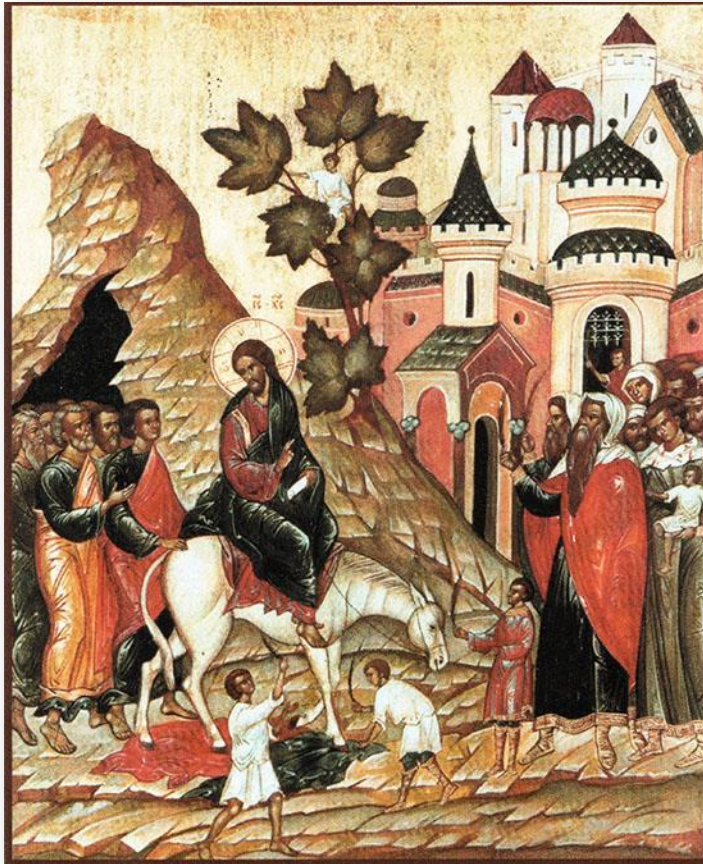
Icon of the immovable feast day the Nativity of Christ, celebrated on 25 December / 6 January and called Christmas. Anna Whistler recorded in December 1843 and December 1845 – January 1846 the Whistler family's secular preparations for and celebration of Christmas.



*The Nativity of Christ* (p. 8)

## IMAGE 378

Icon of the moveable feast day the Entry of Jesus into Jerusalem, called by Western Christians “Palm Sunday” and by Russian Orthodox Christians “Pussy Willow Sunday” as well, occurring on the Sunday before Easter. Anna Whistler described her, James, and Willie’s excursion with Major Bouttatz in the week before Palm Sunday of 1844 to buy trinkets associated with this feast day.



*Entrance of the Lord into Jerusalem* (p. 16)

## IMAGE 379

Icon of the moveable feast day the Resurrection of Our Lord (Easter Sunday), when Jesus, who had announced before his crucifixion that he would be resurrected three days later, emerged alive from his tomb. Anna Whistler, who attended the Easter service at the Roman Catholic Church of St. Catherine, Maiden and Martyr in 1844 with William Hooper Ropes, described the music, the service, and the activity there in extensive detail.



*Easter (Pascha) – Resurrection of Our Lord (p. 20)*

## IMAGE 380

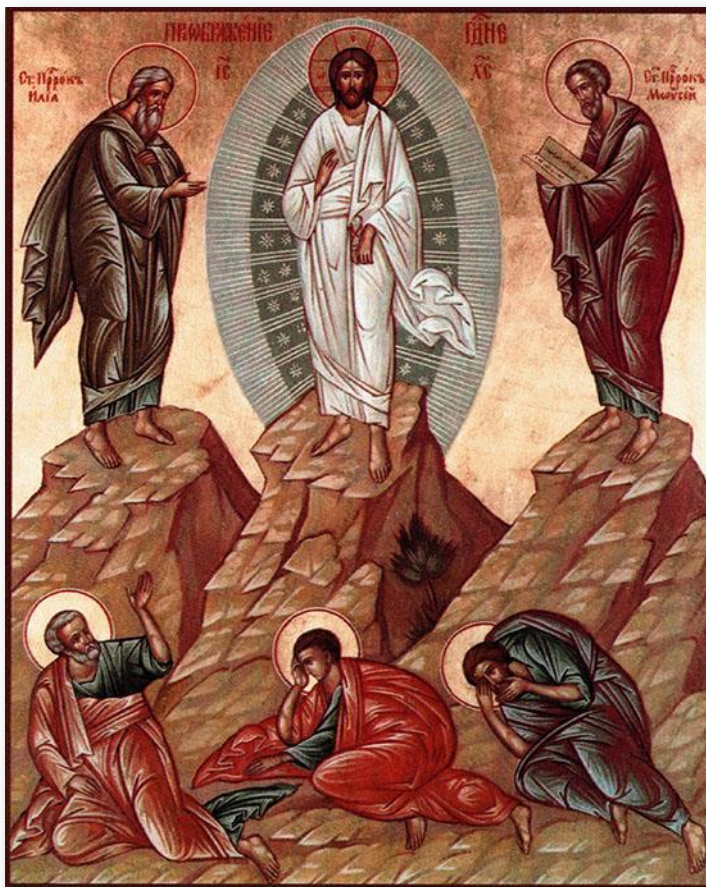
Icon of the moveable feast of the Pentacost (Descent of the Holy Spirit on the Apostles), also called “Trinity Sunday” by the Western and the Russian Orthodox Church, and popularly “Whitsunday,” occurring on the fiftieth day after Easter and the tenth day after the Ascension of Jesus. An important feast day in the Russian Orthodox Church, Pentacost marks the beginning of the spread of Christianity (Mokhoff, p. 25). Anna Whistler mentions having attended the English Church that Sunday and points out that the poorer classes do not understand the meaning of this great feast day and regard it as the first day of summer.



*Pentacost – Descent of the Holy Spirit on the Apostles (p. 24)*

## IMAGE 381

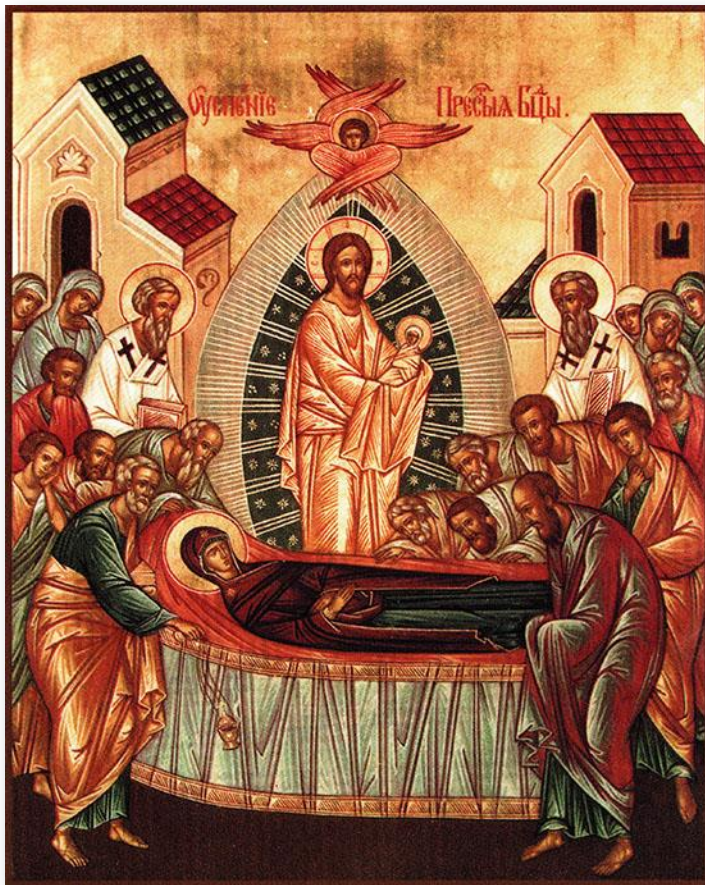
Icon of the Transfiguration of Our Lord, an immovable feast day in Russia, celebrated on 6/18 August, represents the moment on Mount Tabor when Jesus' raiment and visage are transfigured and his future suffering and death are presaged (Mokhoff, p. 15). When the Whistlers were living on the Peterhof Road in 1844, Anna Whistler did not know the name of the religious holiday, but knew that it had its counterpart in the folk holiday called "the Blessing of the Apples."



*Transfiguration of Our Lord* (p. 14)

## IMAGE 382

Icon of the Dormition of the Most Holy Mother of God, also called “The Assumption,” an immovable feast day falling on 15/27 August, celebrates the death and apotheosis of the Virgin Mary, when she is taken into heaven by her son, Jesus (Mokhoff, pp. 27–29). When the Whistlers were living on the Peterhof Road in 1844, Anna Whistler responded to this event with skeptical sarcasm.



*Dormition of the Ever-Holy Mother of God (p. 28)*