

## Polský biedermeier: národná otázka a európsky kontext

Hoci sa poľské dejiny umenia a umelecká kritika z prvej polovice 19. storočia zameriavala na vyššie národné ciele umenia, v skutočnosti to nebola historická akademická maľba ale nižšie žánrové témy a krajinomalba, ktoré formovali národnú identitu. Strata nezávislosti na konci 18. storočia (kedy bolo Poľsko rozdelené medzi tri susedné krajiny – Prusko, Rakúsko a Rusko) bolo dôvodom ideologického tlaku na vytvorenie takého výtvarného umenia, ktoré bude konsolidovať národ a bude vyjadrovať romantického ducha histórie. Ale napriek znázorňovaniu národných tém, poľských legiend a hrdinov, poľské umenie sa podieľalo na európskych tendenciách meštianskeho realizmu. Tento smer bol ovplyvnený hlavne nemeckým a rakúskym umením; množstvo poľských umelcov ukončilo svoje akademické štúdiá vo Viedni, Mníchove, Düsseldorfe. Avšak toto bohatstvo biedermeiera bolo výrazne problematické v politických súvislostiach, kedy veľkou ambíciou umeleckej kritiky bolo vytvoriť nezávislú „národnú“ školu. Podstratou tohto romantického programu bola poľská história a mýty. Obvyklé námety každodenného života a plenérové štúdie demonštrovali ďalší aspekt poľského romantizmu – jeho „zdomácnely“, miestny, úprimný a natívny charakter. Niektorí bádatelia pokladajú biedermeier za najviac originálny štýl v poľskom umení. Ale jeho originalita by nemala byť považovaná len za vzbudenú reakciu proti kultúre podmaňovateľov. Poľská maľba v 19. storočí sa zúčastnila v rovnakom sociálno – umeleckom procese, ktorý formuloval prístupy umelcov v iných európskych centrách, hoci raná poľská historiografia často ignorovala tento hlboký vzťah v mene národného charakteru a vysokých zámerov umenia. Ak malo byť poľské umenie považované za útechu národnej porážky, ako uviedol Wojciech Gryzmała, dobrou reakciou na zmenu boli obrazy poľskej zeme, jej pomníkov a ľudí.

Preklad: Katarína Beňová

## Family, Home and Fashion in the First Third of the 19th Century as Depicted in the Book Illustrations of Johann Blaschke (1770–1833)

Johannes Michael Blaschke (Blascke), according to the civil registry of the Roman Catholic Saint Martin Church, was born in Pressburg (now Bratislava) in December 12, 1770 to the musician (musicus) Josef Blascke and Anna Maria Blascke, and he also had a twin named Josephus. During his childhood the family moved to Vienna, where his father – as seen in the account book of the Hoftheater – worked as the first violinist of the court theater in 1782.<sup>1</sup> Among the illustrations of Blaschke we can find several types, such as historical, mythological, religious, patriotic, geographical, classicist, etc. The number of his illustrations that depicted everyday events, among them scenes about families in their home, was steadily growing in the first decades of the 19th century. This phenomenon was related to the fact that while in earlier eras, according to the academic hierarchy, the illustration of historical and mythological events dominated and portraits were made because of the need for (political) representation, for the Biedermeier period the depiction of the intimate moments of domestic life started to become more and more important. The examination of Blaschke's book illustrations reveal that several of his topics were also favored by the Biedermeier painters. Of course, we cannot assume a direct link between the paintings and book illustrations, these analogies show only that these topics were popular during the first half of the 19th century and there was a societal need for them to be depicted in art.

In the scenes similar to genre art the most often found topic was the depiction of the different aspects of domestic lives, and the most popular

<sup>1</sup> Papp, Júlita: *Königtum és képművészet a 19. század első felében. Blaschke János (1770–1833) illusztrációinak katalógusa*. Budapest: Argumentum Kiadó – MTA BTK, 2012, I., p. 22.

among these topics were romantic couples. In the previous centuries marriages in Europe were usually based on economic and political interests. In the 19<sup>th</sup> century, however, more and more marriages were founded on mutual attraction and love, which is often reflected both in Biedermeier paintings and in book illustrations. This is a tendency that – as the picture show – is true for the middle class,<sup>2</sup> the nobility<sup>3</sup> and peasants,<sup>4</sup> too. On many engravings we can see scenes of the proposal.<sup>5</sup>

Another favorite topic of the illustrations was marriage, most specifically parenting.<sup>6</sup> Especially interesting are those engravings about the topic of child rearing which show a different relationship between father and child than how it was depicted in the previous centuries. Earlier the man, who was the head of the family, was believed by the wife, the children and the whole household to have the ultimate authority, and did not have an important part in caring for and educating the children. Those images in the Middle Ages and the early modern period which show the Virgin Mary reading prayers, therefore being part of the transcendent heavenly sphere and Joseph, who “has a soul like a mother’s”, tenderly taking care of the baby Jesus,<sup>7</sup> were most likely considered at the time to be an atypical family model. However, in the first half of the 19<sup>th</sup> century – at least according to the illustrations – the idea that fathers too can have a close and intimate emotional link to their children is starting to become more common.<sup>8</sup> (Fig. 1.)

We can most often find pictures illustrating the scenes of domestic life in three kinds of publications. The first one are almanacs and vademecums for women; the second one are books meant to give women advice, and books about etiquette and moral philosophical tracts<sup>9</sup> while the third one are illustrations of popular literature. These publications and illustrations not only described the contemporary social relations, customs and gender roles, but also shaped and influenced the views and behavioral patterns of the time. The publications for women, for example, wished to teach their readers feminine knowledge so that the young upper class ladies could become good wives, mothers and housekeepers. However, it also must be emphasized that the education of the two genders was in many ways similar, at least theoretically. The youth publications wished to teach both

genders not only the acceptance of the existing social order, Christian values and the importance of patriotism as part of the educational interests of the state, but also basic scientific, artistic and literary knowledge. The authors of several youth publications dedicated their works to both boys and girls.

The illustrations of the almanacs for women had an important role in teaching about the correct ways of behavior, occasionally with the aid of contrasting positive and negative examples. One picture series about the twelve months of the year in a calendar made in Wien in 1801<sup>10</sup> nicely highlighted how the middle class, which at the time was becoming economically stronger and fighting for its political emancipation, contrasted its moral values with the faults of the aristocracy. The series depicting the scenes of domestic life had six-six pages: one side showed a mentality that was not wasteful but found family and rational thinking important, while the other side was frivolous, irresponsible and enjoyed entertainment and pomp. In the family shown as the positive example the husband gives a supporting embrace to his wife breast-feeding their baby,<sup>11</sup> (Fig. 2.), and the couple does the household book together in harmony while the young wife points at the dress made by her, illustrating how saving money thus helps the family thrive.<sup>12</sup> The pictures show the importance of middle class simplicity, a loving domestic atmosphere and work ethic. In the counterexamples we can see a family arguing about the dowry,<sup>13</sup> mother playing cards with her female friends while her baby is looked after by the nanny<sup>14</sup>, and a husband despairing about the overwhelming amount of unpaid bills while his wife spends her money buying expensive clothes.<sup>15</sup> Even though the interiors and fashion on the engravings are not significantly different, the examples meant to be followed show the lifestyle and mentality of the middle class while the negative examples are based on the aristocracy, according to the contemporary tropes. That these engravings, not following the customs of the era, are not connected to the poems and short stories in the almanac but rather work as an independent and coherent unit of the picture and the text, together with the detailed explanation of the pictures, emphasizes the editor’s conscious intention of moral education. These literary almanacs and their illustrations had an important role in the articulation of the new values and ideology of the middle class, in many ways putting themselves in context with the aristocracy.

The vade mecum for women also gave practical advice on domestic life, the managing of the household and parenting. The *Wiener Damenkalender* published writings for mothers and nannies about teaching girls how to manage the money and the household.<sup>16</sup> One vade mecum also had a table, which was a kind of diary: this Cassaconto table, into which the incomes and

2 *Almanach für Freuninnen romantischer Lecture auf das Jahr 1808*, (July 1808), Wien: bey Joseph Grämmer Buchbinder, in der Wollzeile No. 829, 1810.  
 3 [Kistaludy, Sándor]: *Regel a magyar elő-utóbiól*, Budán: a Királyi Magyar Universitasáé birtokánál, 1807.  
 4 *Friedrich von Matthiessen sämtliche Werke*, IV, B. Wien: Harten, 1815.  
 5 *Romantische Erzählungen von Carol. Bern. La Motte Fouqué, Reinbek, St. Schütz, und Frä. Baron. La Motte Fouqué*, Wien: Katharina Gräfin v. Harten, 1815; Koczubeu, August: *Philbert oder die Verhältnisse Ein Roman*, Königsberg: Friedrich Nicolovius, 1809.  
 6 *Taschenkalender für Damen* (August), Wien, 1813; *Taschenbuch für Dichtersfreunde*, (October 1815), Wien, 1815.  
 7 Anonymous: *Nativity of Jesus, Illumination*, In: *Book of Hours, 15th century*, France, Walters Art Museum, Baltimore; Doss: *Holy Family*, 1527–1528, oil on canvas, Capitoline Picture Gallery (Musei Capitolini) Roma.  
 8 *Osterröichischer Taschenkalender für das Jahr 1801*, (September), Wien: Anton Pichler, 1801; *Theater von August v. Kotzebue*, 4. Bd., Leipzig: Eduard Kummer und Wien: Ignaz Klamz, 1840; C.[hrisstoph] M.[artin] *Wielands sämtliche Werke*, 24. Bd., Wien: Doll, 1811.  
 9 MEYER, Andreas: *Wie soll ein junges Frauenzimmer sich würdig bilden? Erlangen*: Walther, 2nd ed., 1773; [Witka, Antonia]: *Enzyklopädie für die weibliche Jugend*, 1. Bd., Prag: Widtmann, 1802.

10 *Osterröichischer Taschenkalender*, 1801, Wien.  
 11 Ibidem, March.  
 12 Ibidem, May.  
 13 Ibidem, Februar.  
 14 Ibidem, April.  
 15 Ibidem, June.  
 16 *Wiener Damenkalender*, 1796, p. 17–30; *Wiener Damenkalender*, 1800, p. 45–47.

expenses could be inscribed every day, helped the managing of the household and domestic expenses.<sup>17</sup>

A specific aspect of the education of girls is shown in the illustrations of a book series, which was first published by Carl Philipp Funke in 1800s and had later editions in 1805 and 1812, which reflected the views of the Age of Enlightenment about pedagogy and philanthropy. On the images, which show the middle class family model as attractive and vivid, the members of the family – the mother, the father and two children: a boy and a girl – are studying the intriguing parts of nature, arts and craft. The illustrations show that girls and boys are taught together; however, these pictures do not take place at home or in the garden, but in the public spaces of education and entertainment. The series of engravings show different methods of education: scientifically organized public museums for natural history and art which make it possible for everyone to learn,<sup>19</sup> (fig. 3.) the observation of plants and animals in their natural habitat,<sup>20</sup> and the direct or indirect learning about crafts.<sup>21</sup>

The images contrast the looser structure of the aristocratic households and big peasant families with the relationship between the members of the small families of the middle class, where the ties between the parents and the children are much stronger. On the engravings – in accordance with the process during which the middle class family became more and more exempt from economic duties, which caused the lessening of paternal authority and helped the structure of authority to be more balanced in the family – the relationship between the members of the family is not based on a hierarchy of dominance and subordination. In these close and supportive families – according to the series of pictures – women could participate in the educational spheres with as much freedom as men. The little girl is educated not only in the traditionally feminine arts, but she is also curious about collections of natural history and the work of miners, and examines the human and animal skeletons and embryos without fear.<sup>22</sup>

Of course, there need to be in-depth researches for the scientific analysis of how much the family models appearing on these series of engravings, and on the book illustrations of the 18<sup>th</sup> and 19<sup>th</sup> centuries in general, show contemporary fantasies, philosophical, pedagogical, political views, personal and communal expectations (or even fears) about the structure and function of family and the relationship between the members of the family, and how much they reflect the actual social practices and individual experiences. On one hand the illustrations show – often in an extreme caricature-like way – the actual changes in society, on the other hand, when

describing the examples that should be followed or rejected they give practical advice to their readers about their everyday life.

In the first half of the 19<sup>th</sup> century it was popular to show partaking in charity, supporting the poor, the needy and the sick and respecting the elderly, which were occasionally linked to a kind of devout religious piety. The depiction of such pious devotion had a place even in the Austrian royal representation: a painting by Peter Krafft (1780–1856), made in 1834, shows Emperor Francis I. taking part in a poor dead man's funeral (Vienna, Austrian Gallery Belvedere). The painting continues the tradition of Pietas Austriaca, and reveals the emphasis placed on middle class simplicity and piety.<sup>23</sup> Scenes of private devotion and intimate moments of praying were also often depicted.<sup>24</sup> (Fig. 4.)

The illustrations of the novels, poems and almanacs of the Age of Enlightenment often became a kind of chamber theatre which created an intimate space, where the readers could see the important and interesting scenes of the book. The different milieus – such as aristocratic, noble, middle class and peasant – of the genre art scenes of the book illustrations expressively show the readers the culture, furniture and fashion of the social classes either above or below theirs. An engraving of a Viennese calendar made by Blaschke, which illustrates the cozy disorder of a simply furnished room, with a drum lying on the floor and boots with shoe trees; a hat thrown onto the open door of the little cupboard; the light streaming in through the open window overlooking the garden and the easy, relaxed body language of the young soldier lying on the couch, freshens the atmosphere of the homey and intimate interiors of the Biedermeier style.<sup>25</sup> (Fig. 5).

On many illustrations we can see scenes that take place in a garden or pergola,<sup>26</sup> and the pantheistic view of nature during the Age of Enlightenment also appears on some engravings that show the relationship between humans and nature.<sup>27</sup> Funny scenes were popular at the time, as well as the anecdotic narration,<sup>28</sup> and we can also find examples of the moderate description of eroticism.<sup>29</sup> (Fig. 6).

At the turn of the 18<sup>th</sup> and 19<sup>th</sup> century's calendars often had fashion plates that could not only be used as illustrations of fashion history but also showed a picture of the contemporary interior design, lifestyle, social norms and behavioral conventions.<sup>30</sup> A particular interaction can be

17 *Wiener Taschenbuch*, 1804.

18 *Neuzugeschichte und Technologie für Lehrer in Schulen und für Liebhaber dieser Wissenschaften von Carl*

19 *Ph. [Hb] Funke*, 1. Bd., Wien und Prag: Franz Haas, 1800.

20 *Ibidem*, 1. Bd.: 6. Bd.

21 *Ibidem*, 3. Bd., 4. Bd.

22 *Ibidem*, 5. Bd.

23 *Ibidem*, 7. Bd.

23 *Die Biene. Eine Sammlung kleiner Erzählungen, Geschichten, Anekdoten und Misszellen*. Von August v. Kotzebue. 2. Bd. *Toilette-Kalender für Damen*. Wien, 1830.

24 *Schwandopfer*; Johannl. Sagen der Österreichischen Vorzeit. Ein Gegenstück zu den Sagen der Vorzeit vom Veit Weber. Wien: Höbneliter, 1799.

25 *Wiener Damenkalender zum Nutzen und Vergnügen auf das Jahr 1794*. Wien: Christoph Peter Rehm, 1794.

26 *Geichte von Johanna G. (aldenz) von Sals. Neueste Auflage*. Wien: Bauer, 1815; *Christiana Garve's sämtliche Werke*. 3. Bd., Breßlau: Kornl, 1801.

27 *Wiener Hof-Theater-Almanach auf das Schuljahr 1804*. Wien: T. Weigel, 1804; *M. [ortiz] A. [ugust] von Thammel's poetische Schriften. Neueste Auflage*. Wien: Bauer, 1816.

28 *Christoph M. [ertin] Wielands sämtliche Werke*. 42. Bd., Wien: Doll, 1821.

29 *Der Ungar. Zeitschriftliches Organ für magyarsche Interessen*. I (pest) 1842. No. 68, p. 404; Pfeiffer; Johann: *Toilette Almanach für Damen*. Wien: I. Grämer's Witwe, 1832.

assumed between the fashion plates and the modern middle class genre paintings: in many fashion plates genre art scenes can be found, while the movements and settings appearing in the social genre art images are familiar from fashion plates. The lady gazing at herself in the mirror with joy and satisfaction is a type of character that appears both for example in the painting of Ferdinand von Litigendorff (1785–1858), made in 1834,<sup>31</sup> and in a fashion plate published in 1820 – coincidentally she is wearing a blue dress in both pictures.

In 1817 and 1818 Blaschke made almost thirty colored fashion plates for a journal in Vienna.<sup>32</sup> On a few pictures not only dresses, but also accessories (for example hats), details of dresses and fashionable hairstyles and hair ornaments were shown to the readers. We can see on the fashion plates the everyday lives of the characters; their domestic (for example parenting) customs and their ways of finding entertainment;<sup>33</sup> ladies with a newspaper or books, writing a letter, caring for their flowers or pets, hosting. One fashion plate was like an intimate Biedermeier genre art: a woman standing in front of a three-legged little table full of flowers is pointing at a little bird sitting on the open door of a cage.<sup>34</sup> (Fig. 7). It is difficult to decide whether the iconographic trope was used consciously or it is just a coincidence, but it is certain that the depiction of women holding a little bird, letting it fly free or mourning its death had previously and even during this era an allegorical meaning about virginity and its loss. With its shocking directness stands out that genre art-like fashion plate on which two sitting ladies, one standing gentleman and one barefoot, comfortably-dressed man cleaning his boots can be seen.<sup>35</sup> (Fig. 8).

During the 1810s–1820s Blaschke made several engravings for *Toilette Kalender für Damen*, which started in the 1790s. The publishers asked Blaschke to make engravings for the anniversary of the calendar in 1831–1832. Some of these depict clothes that reflected the fashion forty years ago, on a few pictures next to clothes that were made in the most recent style. This kind of historical perspective was proof of the longevity of this calendar, which was unusual when it came to such an ephemeral kind of genre. The fashion plate titled „Mode de l'année prochaine“ in the issue in 1831 showed extravagant clothes, illustrating the imagined future of fashion.<sup>36</sup> Not just on fashion plates but also in dress albums we can find pictorial references, occasionally genre scenes about the everyday lives of the characters. We can see working and talking peasant girls and young boys, itinerant peddlers selling their wares, (fig. 9), romantic couples.<sup>37</sup>

31 Ferdinand von Litigendorff: *Woman in Front of a Mirror (Lady de Miroir/Frau von Miroir)*, 1834, oil on canvas, Museum im Kulturspeicher, Würzburg. See: BEŠOVÁ, Katarína (ed.), *Biedermeier*, Bratislava: SNG, 2015, p. 20.

32 *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, Wien: Tendler und Gerold, 1817–1818.

33 *Almanach für Ernst und Laune auf's Jahr 1804* (April, July), Wien: Ph. Jak. Schabachner, 1804.

34 *Wiener Zeitschrift für Kunst, schöne Literatur und Theater*, Wien, 1832.

35 *Toilette Almanach für Damen*, Wien, 1832.

36 *Toilette Almanach für Damen*, Wien, 1831.

37 *A Magyar és Horvát országi Legnevezesebb Nemzeti Őltözetek' Hazai Gyűjteménye...* Béts (Vienna), 1816, No. 3, No. 7, No. 9, No. 5, No. 12.

To summarize, the readers in the first half of the 19<sup>th</sup> century could often see their own lives reflected in the illustrations of the books and almanacs which were distributed to a fairly large group of readers: they could not only experience the joys and sufferings of the characters in the pictures that showed the supported or forbidden loves of young people or the scenes of a good or bad marriage, as well as the life of small middle class families and the relationship between humans and nature, but they also had the chance to face their own problems, emotions and doubts. Today's readers too can learn about the middle class home and family model at the beginning of the 19<sup>th</sup> century with the help of these illustrations.

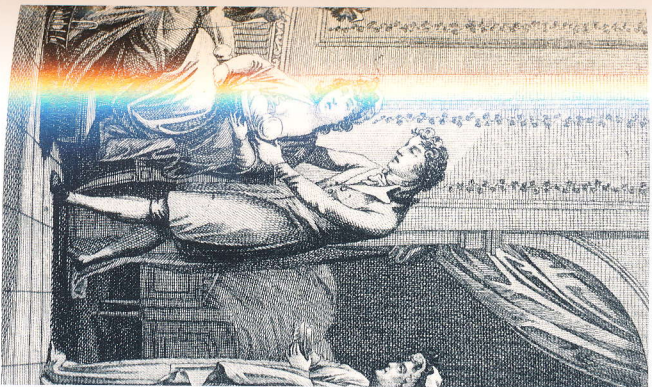
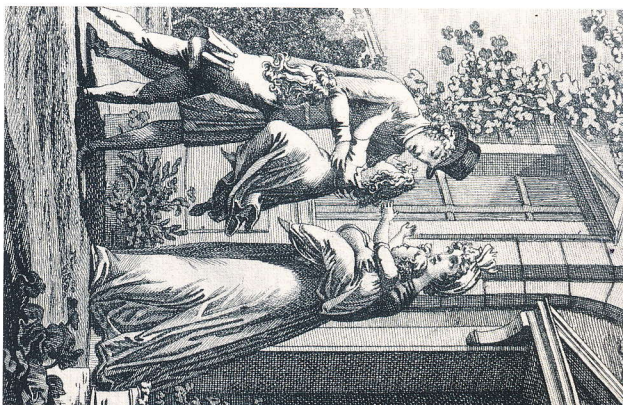
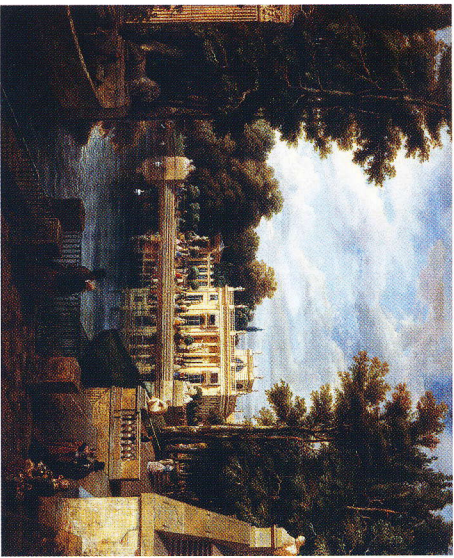
Translated by Rebeka Szaló

### Rodina, domov a móda v prvej tretine 19. storočia v zrkadle knižných ilustrácií Johanna Blaschkeho (1770–1833)

Množstvo knižných ilustrácií, ktoré znázorňujú žánrové scény v rámci rodinného života neustále narastalo v priebehu prvých dekád 19. storočia. Ilustrácie v almanachoch a rôznych príručkách pre ženy, sprievodcoch etiketu a morálno-filozofických pojednaniach popularizovali sociálne úlohy, ktoré sa očakávali od žien. Tieto publikácie nielen objasňovali sociálne vzťahy, zvyky a rodové úlohy ale tiež ovplyvňovali súdobý pohľad a modely chovania. Vydavatelia chceli týmto spôsobom vychovávať svoje čitateľky v ženských zručnostiach a hlavne pomôcť mladým ženám a dievčatám sa stať dobrými manželkami, matkami a hospodárkami.

Veľa ilustrácií o živote rodiny – či už tragické alebo komické – je možné nájsť v románoch a špeciálne v populárnej literatúre. Hoci väčšina scén sa týkala domácností strednej triedy, nachádzame i zobrazenia z aristokratického i vidieckeho prostredia, ktoré výrazne zoznamujú čitateľa s kultúrou, nábytkom a módou jednotlivých sociálnych tried či už smerom vyššie alebo nižšie od nich. Čitateľa mali možnosť nielen zažiť radosť i trápenie na jednotlivých ilustráciách, ale zároveň si uvedomiť aj vlastné problémy, city a pochybnosti. Na množstve ilustrácií tiež vidíme scény umiestnené do záhrad alebo besiedok a tiež sa zároveň objavil panteistický pohľad na prírodu. Na prelome 18. a 19. storočia obsahovali vydávané kalendáre módné listy, ktoré mohli byť tiež použité ako ilustrácie módnych trendov i ako zobrazenia súdobého interiérového dizajnu, živoného štýlu, sociálnych noriem, vzťahových konvencií a rodových úloh. Špecifickým sa stalo zobrazovanie ženy pri čítaní alebo písaní listov, ako to môžeme pozorovať na módnych listoch alebo súdobej žánrovej maľbe, ktoré boli navzájom ovplyvňované a grafika často slúžila ako vzor pre tieto stvárnenia.

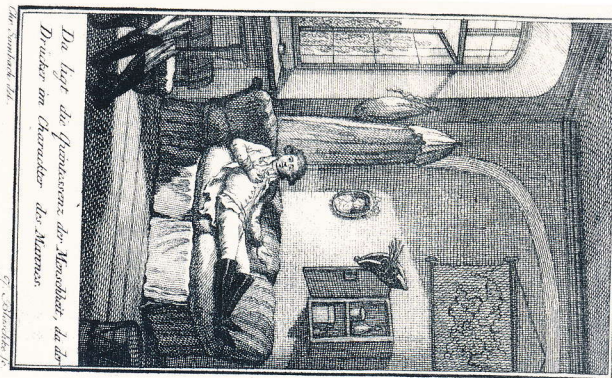
Preklad: Katarína Beňová



Julia Papp

4. Aleksander Kokular: *Interier umelcovho atelieryu* (The interior of artist's house), 1835, National Museum, Varšava
5. Marcin Zaleski: *Pohľad na Palac Lazienki* (The View of Lazienki Palace), 1836–1838, National Museum, Varšava
6. Jannary Stuchodolski: *Vstup generala Jana Henryka Dąbrowskeho do Rima* (Entry of General Jan Henryk Dąbrowski into Rome), Pred / before 1850, National Museum, Varšava

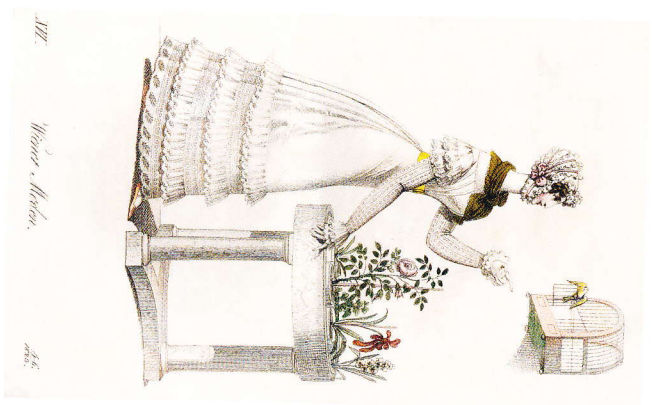
1. J. Blaschke: *Illustracia*, Osterreichischer Taschenkalender, 1801
2. J. Blaschke: *Illustracia*, Osterreichischer Taschenkalender, 1801
3. J. Blaschke: *Illustracia*, Naturgeschichte und Technologie für Lehrer in Schulen und für Liebhaber dieser Wissenschaften, 1800
4. J. Blaschke: *Illustracia*, Sagen der Osterreichischen Vorzeit. Ein Gegenstück zu den Sagen der Vorzeit Von Veit, Weber, 1799



Das liegt die Hauptursache der Abscheu, die die  
Drucker im Charakter des Mannes  
gesehen haben.

Kleine Schriften vereinigt in  
*Inhalts*  
von  
2<sup>ter</sup> Theil  
C. M. WIELAND.

Wien bey Johann Oelmler  
Verleger



III. Wiener Moden.

5. J. Blaschke: *Illustrata*. Wiener Damenkalender zum Nutzen und Vergnügen. 1794
6. J. Blaschke: *Illustrata*. C. [Christoph] M. [artin] Wielands sämtliche Werke. 1821
7. J. Blaschke: *Illustrata*. Wiener Zeitschrift für Kunst, schöne Literatur und Theater. 1823

8. J. Blaschke: *Illustrata*. Toilette Almanach für Damen. 1832
9. J. Blaschke: *Illustrata*. A Magyar és Horvát országi Legnevezetesebb Nemzeti Öltözetek Hazai Gyűjteménye. 1816

