

Art around 1900 in Central Europe

#5 Artistic journeys

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AND CENTRAL EUROPEAN STUDIES



Art around 1900 in Central Europe

In this popular culture series we will examine one of the most inspiring moments in the history of European culture.

The turn of the 19th and 20th century was a **special period for the art of Central Europe**, with various artistic trends occurring in a short time and an intensified cultural exchange between countries politically connected with the Austro-Hungarian Empire.

We will deal with paintings, architecture and sculpture, but also other important cultural phenomena, such as international exhibitions and art collections. We present a panorama of **the Belle Époque** by comparing artists from Central European countries.

Marianne Stokes, *The bridal veil*,
illustration from: Adrian Stokes (GB) & Marianne Stokes (AT),
Hungary, London 1909, University of Toronto



Modern tourism

The second half of the 19th century brought about a shift in transportation. It was now possible to **travel faster and cheaper** – mainly due to the steam engine.

Trains, steamers, and the constant expansion of infrastructure (e.g. tunnels under the Alps, the Suez Canal, railway networks) made journeys less and less burdensome.

Familiar Scenes for Object Lessons. A Railway Station, published by W. & A.K. Johnston, 1894–1896, British Library



FAMILIAR SCENES FOR OBJECT LESSONS
A RAILWAY STATION

Published by W. & A. K. Johnston, Edinburgh and London

At this time the age of modern tourism arose. It was now that Thomas Cook founded the **first travel agency** and Karl Baedeker began to publish famous **guides** describing not only the most important world monuments, but also practical advices for travellers.

Also, more **tourist attractions** started to appear, like public art museums and health resorts. **Social changes** also began to influence the possibilities of travel, for instance, allowing independent travel for women.

Wojciech Gerson (PL), *In the Tatra Mountains. Artists' trip to the Smreczyński Pond*, 1860, National Museum in Warsaw



W. Gerson
A. Szuppe J. Legliński
M. Ohryński
w Tatrach

Baedeker
ALLEMAGNE DU SUD
&
AUTRICHE

Karl Baedeker's travel guides
from 1889 (with a map) and
1896 (cover), National
Library in Warsaw



NORD-OST-
DEUTSCHLAND

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VON
K. BAEDEKER

Mit 20 Karten und 36 Plänen
DREIUNDEZWANZIGSTE AUFLAGE

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1889

65101

The wandering artist

For centuries, travel had been an **important part of the life of many artists**. Painters, sculptors and architects travelled to study with respected masters, to search for new commissions, and to work at distant courts of their patrons.

Artists used journeys as **sources of inspiration** and new ideas. They yearned to see distant lands with their own eyes, meet new people, and live in foreign cities.

Italy remained the most important artistic travel destination. However, central European painters began to explore their local surroundings more and more.



Janez Šubic (SI), *Italian landscape*, 1870s,
National Gallery of Slovenia, Ljubljana

They sometimes set off on very long journeys. For example, the Slovenian painter Ivan Frankè visited China in 1873 and created several works inspired by it.

In other words, artistic journeys took place on a “**micro**” and “**macro**” scale, but each journey became an important source of inspiration for artists.



Ivan Frankè (SI), *Chinese motif*, 1873,
National Gallery of Slovenia, Ljubljana

In the courts of sultans and kings

Although the patronage of rulers was no longer as significant as in previous centuries, artists could still find employment as **court painters** – often in distant countries.

Austrian artist Josefina Swoboda became the court painter for Queen Victoria of Great Britain. She never permanently settled in England, but frequently travelled to it between 1890 and 1899 to work on subsequent watercolour portraits of the members of the royal family and court.



Josefine Swoboda (AT), *Queen Victoria*, 1893, Royal Collection

Tadeusz Ajdukiewicz could also boast about his many court commissions.

In 1893 he received an order for a portrait of the Prince of Wales in London. A year later, Sultan Abdul Hamid II invited him to his court in Constantinople (today Istanbul).

In the meantime, Ajdukiewicz worked as a portraitist in the Bulgarian capital, Sofia. In 1899 he was sent to St. Petersburg, and in 1904 he settled near Bucharest as a painter of the Romanian court.



Tadeusz Ajdukiewicz (PL), *Portrait of Carol I of Romania*, 1897, Cotroceni Palace, Budapest

Others

During their travels, both near and far, artists met with many people from **different social classes, cultures, religions and races.**

These differences – noticeable among other things in the traditional dress - was so interesting for artists that they often used them as the subject of their paintings.

Tadeusz Ajdukiewicz (PL), *Arab on the gray horse*, 1911,
National Museum in Warsaw



Unfortunately, it was common that in these works, the characters were only **picturesque figures** that corresponded to the artist's preconceived notions about them.

In an obvious way this perpetuated harmful cultural and racial **stereotypes** – for example, Africa was treated as an “exotic” location.



Leopold Carl Müller (AT), *A Sphinx face of today*, circa 1875–1880, Österreichische Galerie Belvedere, Vienna

Franz Leo Ruben (AT), *Turkish coffee house in Sarajevo*, 1897,
Österreichische Galerie Belvedere,
Vienna



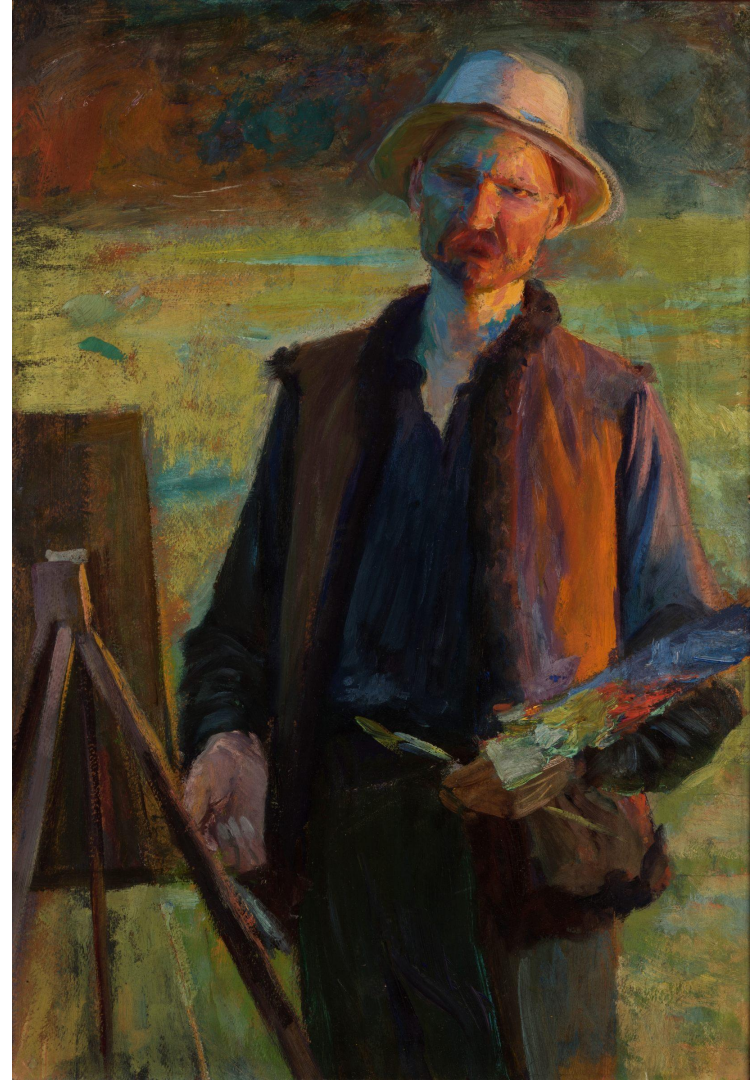
En plein air

Changes in the means of travel coincided with the contemporary evolution of **landscape painting**.

Although artists had always painted landscapes, it is only the so-called *plein air* (**outdoor**) painting that made landscape one of, if not the most important style, which over time even dethroned historical painting.

The interest in landscape painting and the fascination with **folklore** had artists look for suitable locations outside large cities. Sometimes they spent summers in smaller towns, in some cases they moved there permanently.

Leon Wyczółkowski (PL), *Self-portrait*, between 1896 and 1900, National Museum in Cracow



Artists were particularly attracted to the **picturesque nature of a region** – in both the landscape and local tradition. A convenient location was also considered an advantage.

The, beloved by Polish artists, colourful village of Bronowice, situated just outside Cracow, made for frequent and easy visits.

Károly Ferenczy (HU),
Paintress, 1903, Hungarian
National Gallery, Budapest



Włodzimierz Tetmajer (PL),
Country wedding, between
1918 and 1922, National
Museum in Cracow



Włodzimierz Tetmajer (PL), *Fields of cereals*, triptych *From
Bronowice*, 1901, National Museum in Cracow





Gusztáv Magyar-Mannheimer (HU),
Factory on the outskirts of Budapest, 1893,
Hungarian National Gallery, Budapest



Antonín Hudeček (CZ), *Path in the meadows*,
1918, Slovak National Gallery, Bratislava



Otto Friedrich (AT), *View from a green slope towards an avenue*, 1902, Österreichische Galerie Belvedere, Vienna



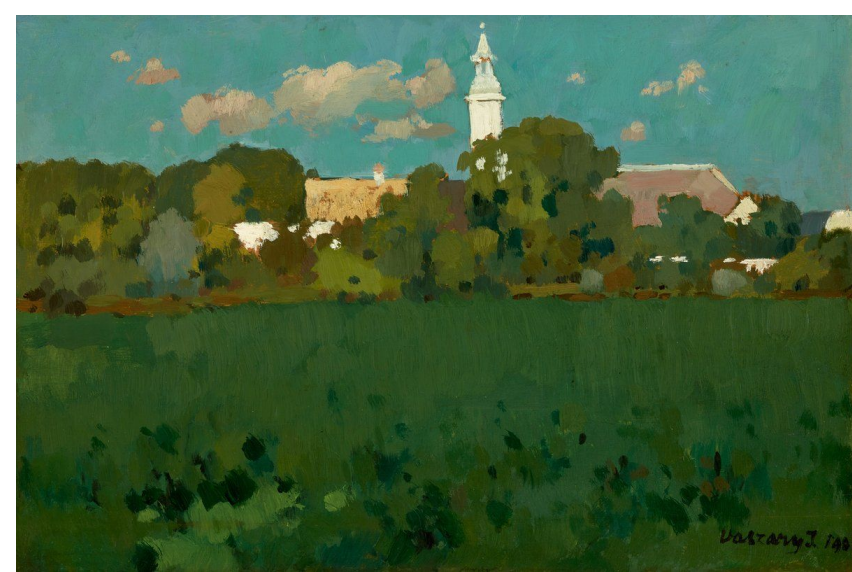
Carl Moll (AT), *View from Heiligenstadt to the Nussberg*, 1903, Österreichische Galerie Belvedere, Vienna



Gvidon Birolla (SI), *Landscape*, circa 1908,
National Gallery of Slovenia, Ljubljana



Carl Moll (AT), *Dusk. Quarry on the Danube*,
1902, Österreichische Galerie Belvedere, Vienna



János Vaszary (HU), *Kenese*, 1901, Hungarian National Gallery, Budapest



Pál Szinyei Merse (HU), *Autumn landscape*, 1900, Hungarian National Gallery, Budapest

Local travels

Painters began to **re-discover their local landscapes** and customs (discussed in our previous presentation).

The Tatra Mountains took an important place in the work of Polish and Slovak artists – Zakopane grew as a popular tourist resort at this time.

The interest in the Tatra Mountains was also stimulated by the poetry of Young Poland, in which the mountains became an important motif.

Walery Eljasz-Radzikowski (PL), *At the Morskie Oko Lake (Tourists in the Tatra Mountains)*, 1893, Tatra Museum in Zakopane





Gustáv Wintersteiner (SK), *High Tatras*, circa 1914, Slovak National Gallery, Bratislava



Stanisław Witkiewicz (PL), *Nest of winter (Tatras View)*, 1907, National Museum in Cracow



Jan Stanislawski (PL), *Landscape from the Tatra Mountains*, circa 1903, National Museum in Cracow



Stanislaw Witkiewicz (PL), *Forest (Winter night in Zakopane)*, 1892, National Museum in Cracow

In Czech painting we see landscapes of the Giant Mountains, while in Austrian – scenes from the Alps.

Puszta (Great Hungarian Plain) and Lake Balaton are amongst the characteristic Hungarian landscapes.

Otakar Lebeda (CZ), *Mountain Lake in the Giant Mountains*, 1896, National Gallery Prague





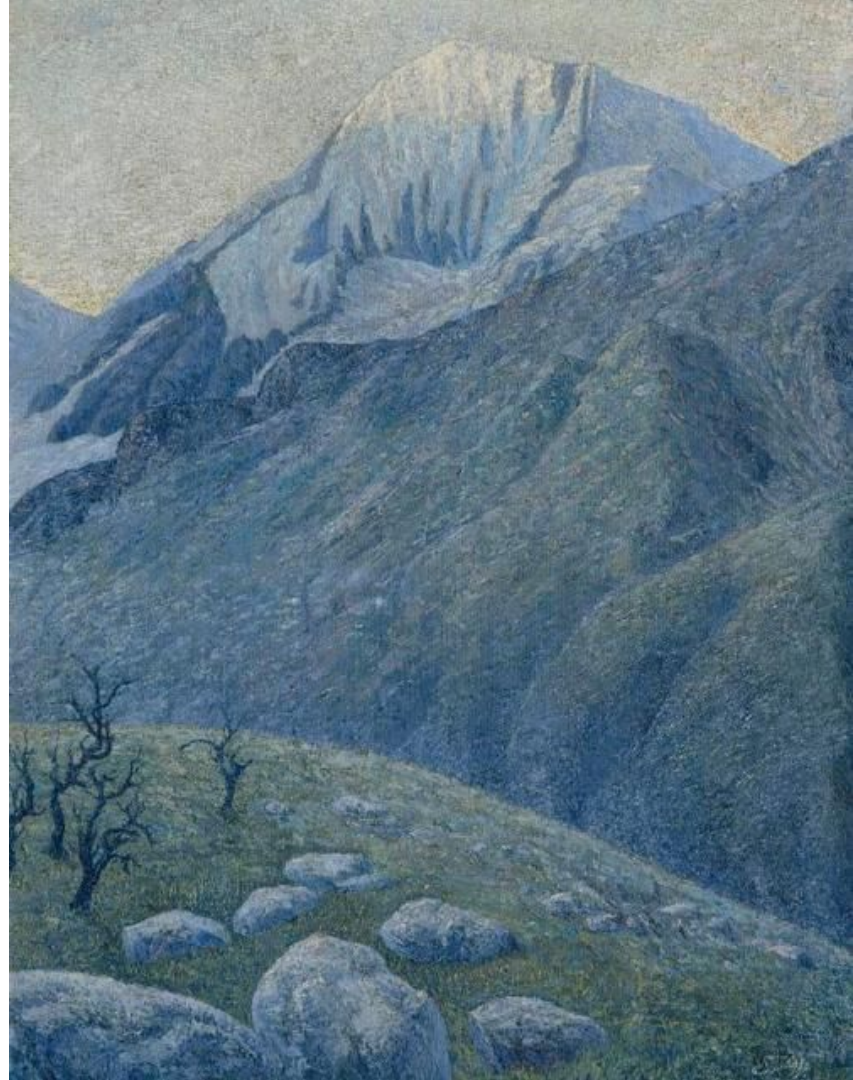
Joseph Brunner (AT), *The Madatsch Glacier*, circa 1890,
Österreichische Galerie Belvedere, Vienna



Max Kahrer (AT), *Seiser Alm (South Tyrol)*, 1914,
Österreichische Galerie Belvedere, Vienna



Karl Maria Schuster (AT), *Blooming cherry tree*, circa 1905/1906, Österreichische Galerie Belvedere, Vienna



Alois Hans Hubner (AT), *Königspitze*, 1904, Österreichische Galerie Belvedere, Vienna



János Vaszary (HU), *Cloud over Lake Balaton*, circa 1903, Hungarian National Gallery, Budapest



Gyula Rudnay (HU), *Stormy scene from the Great Hungarian Plain*, circa 1910, Hungarian National Gallery, Budapest

Cities

Sometimes the first distant journey in the life of an artist was to **study abroad**. The great capitals of Europe impressed with their panache.

For comparison, around 1900, Warsaw had approximately 700 thousand inhabitants, Prague – 500 thousand, Vienna – 2 million, and Paris – less than 3 million.

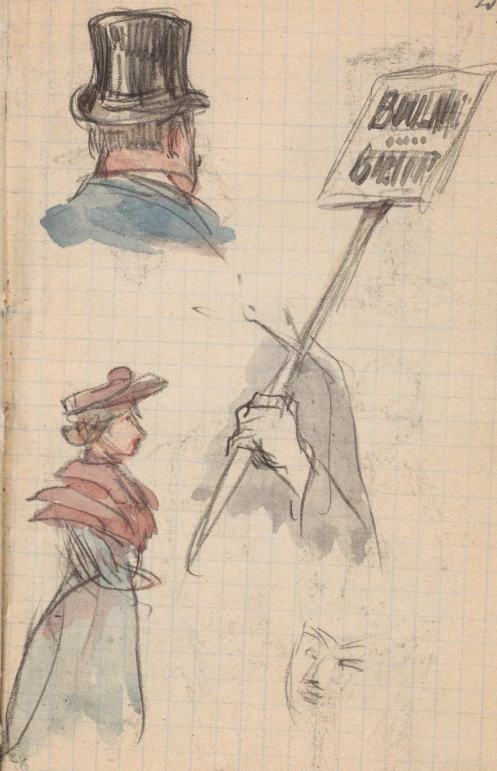
Anna Bilińska (PL), *Unter den Linden street in Berlin*, 1890, National Museum in Warsaw



Barbier - Parisien. Dant.



27



38

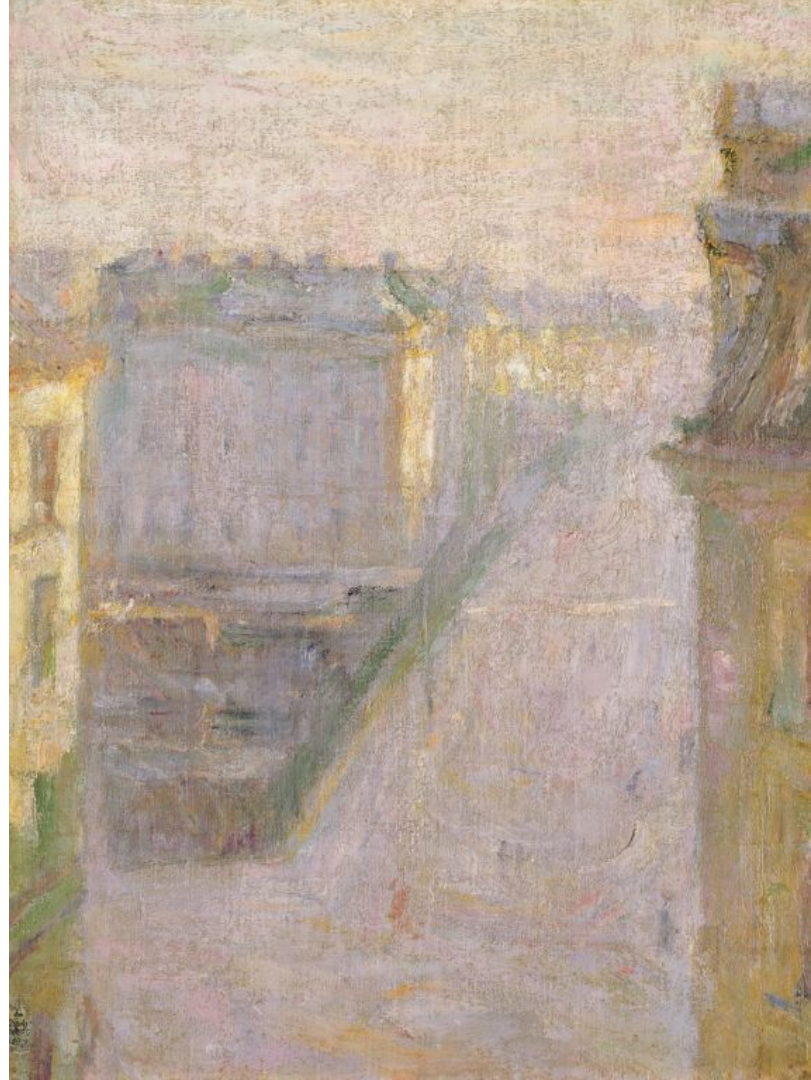


Jan Stanisławski (PL), selected pages from *Sketchbook No. 2* with sketches from Paris, 1893, National Museum in Cracow



Alfons Karpiński (PL), *Parisian street*, 1911,
National Museum in Cracow

Matej Sternen (SI), *Street in Munich*, circa 1904,
National Gallery of Slovenia, Ljubljana

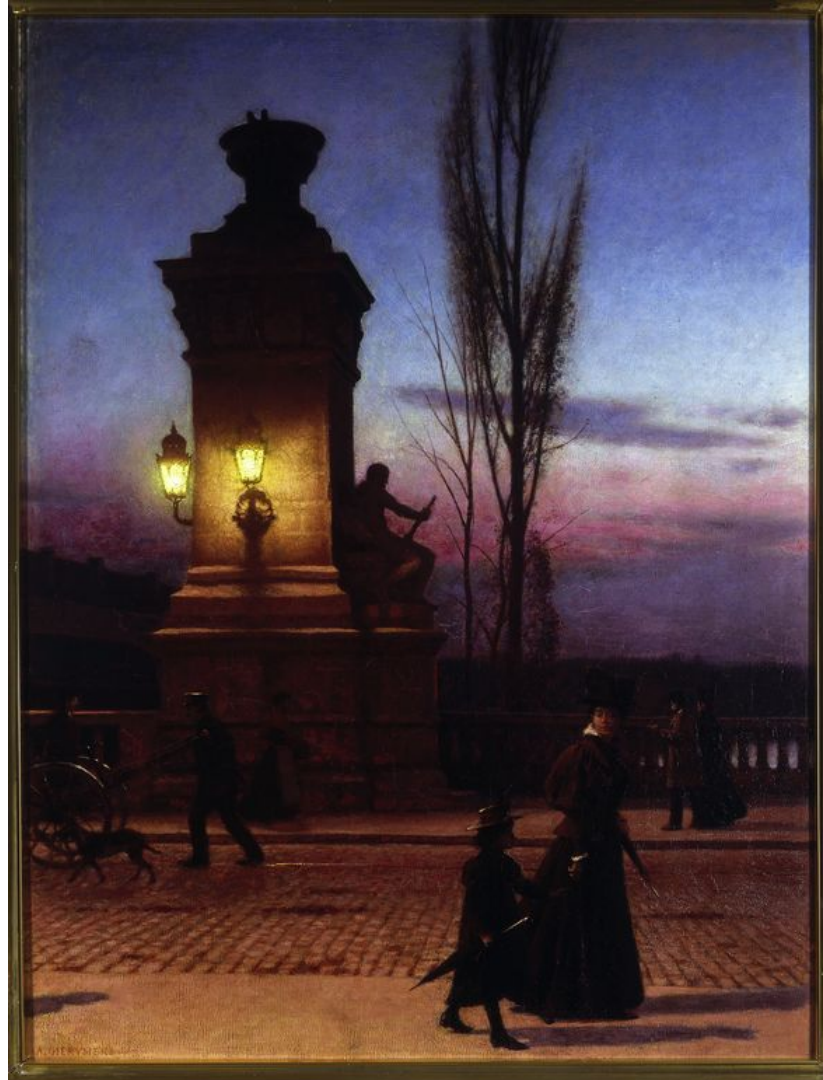


As mentioned in previous presentations, there was a fascination for the **modern dimension of the city**, such as the progressive electrification.

For this reason, the **streets of Paris, Berlin, and Munich** found their way into paintings quite often.

In many cases, electrification was primarily a pretext for using various formal painting techniques, such as capturing the play of light.

Aleksander Gierymski (PL), *The Ludwig Bridge in Munich*,
1896–1897, National Museum in Warsaw



Aleksander Gieryski
(PL), *Wittelsbach
Square in Munich at
night*, 1890, National
Museum in Warsaw



Ludwik de Laveaux (PL), *Parisian cafe at night*, after 1890,
National Museum in Warsaw



Art colonies

It so happened that sometimes a group of painters left together under the guidance of a teacher or master.

The new space, creative atmosphere and mutual inspirations were conducive to shaping **artistic colonies**.



Postcard from Nagybánya (today Baia Mare), 1916,
Hungarian Academy of Sciences

Nagybánya

An outstanding example was the School of Nagybánya (now Baia Mare in Romania), founded in 1896 by Simon Hollósy, a Hungarian painter based in Munich.

To its members belonged, among others, Károly Ferenczy, István Réti and Béla Iványi Grünwald.

Press article about Hollósy's painting school, early 20th century, Museum of Fine Arts, Budapest

HOLLÓSY SIMON ÉS ISKOLÁJA¹ (EMLÉKEZÉSEK ÉS LEVELEK.)



HOLLÓSY NAGYBÁNYAI ISKOLÁJA 1899-BEN.



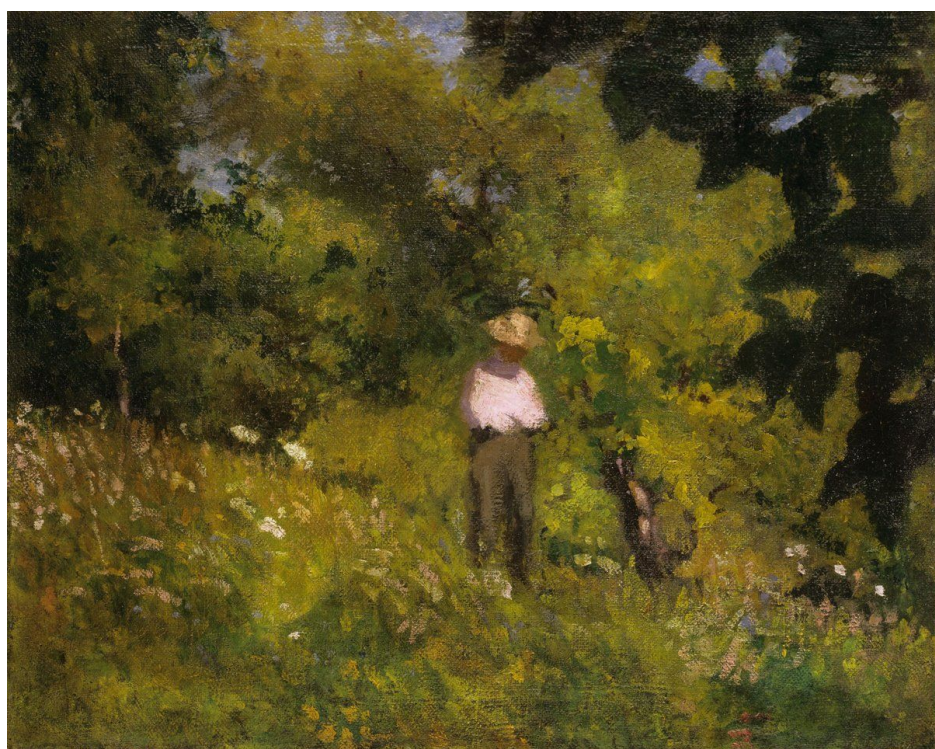
Simon Hollósy (HU), *Peasant yard with a cart*,
1912, Hungarian National Gallery, Budapest



Simon Hollósy (HU), *Self-portrait*, 1916,
Hungarian National Gallery, Budapest



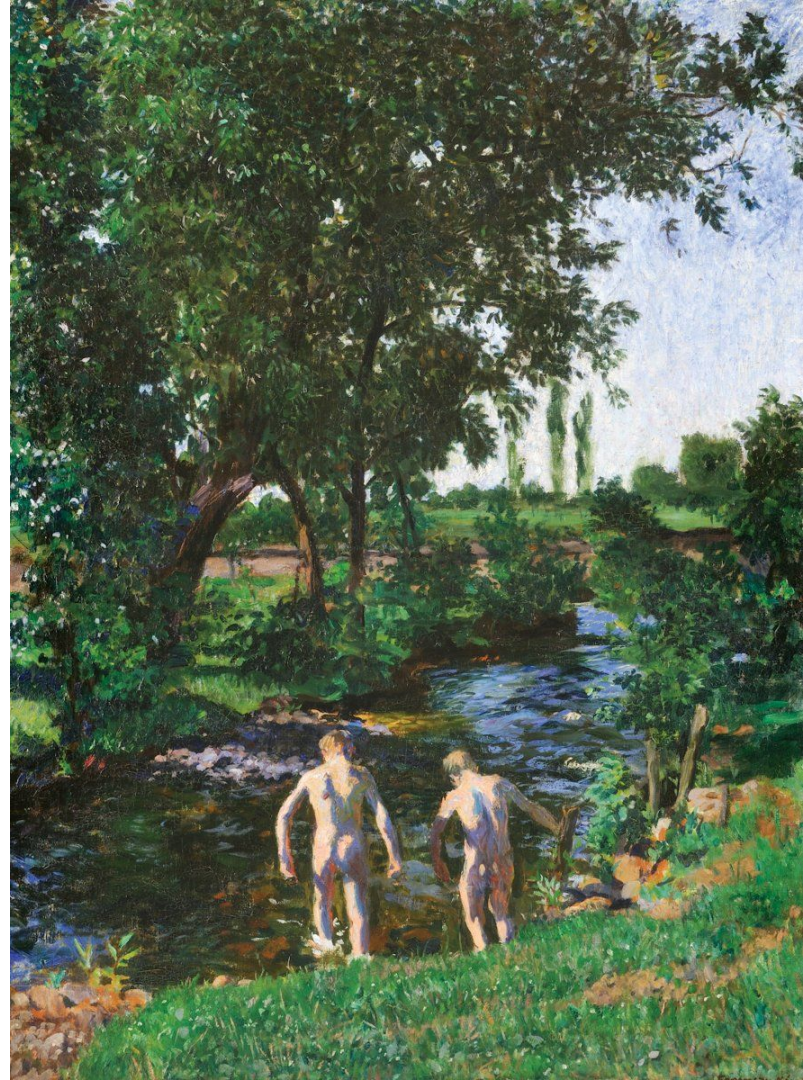
István Réti (HU) and his students in Nagybánya (today Baia Mare), circa 1916–1917, Hungarian Academy of Sciences



István Réti (HU), *Landscape with a figure*, 1906, Hungarian National Gallery, Budapest



Károly Ferenczy (HU), *Beech grove (Autumn sunshine)*,
1908, Hungarian National Gallery, Budapest



Károly Ferenczy (HU), *Bathing boys (Summer)*,
1902, Hungarian National Gallery, Budapest



Sándor Galimberti (HU), *Townscape (View of Nagybánya)*, circa 1909, Hungarian National Gallery, Budapest



Béla Iványi Grünwald (HU), *Drying clothes*, 1903, Hungarian National Gallery, Budapest

One of the Hollósy's students from Munich, came along for artistic journeys to Nagybánya, was Polish painter Konrad Krzyżanowski.

Krzyżanowski took inspiration from his Hungarian teacher when, at the beginning of the 20th century, he himself began teaching at the Warsaw School of Fine Arts. He regularly took his students on **similar trips**, for example to Ukraine, Lithuania and Finland.

Konrad Krzyżanowski (PL), *Clouds in Finland*, 1908, National Museum in Cracow



Konrad Krzyżanowski's
students of Warsaw School
of Fine Arts *en plein air*,
1905, National Library in
Warsaw



Konrad Krzyżanowski (PL)

Gödöllő

In the town of Gödöllő near Budapest, an artistic colony was established in 1901 by Aladár Körösfői-Kriesch together with his sister Laura Kriesch and her husband Sándor Nagy.

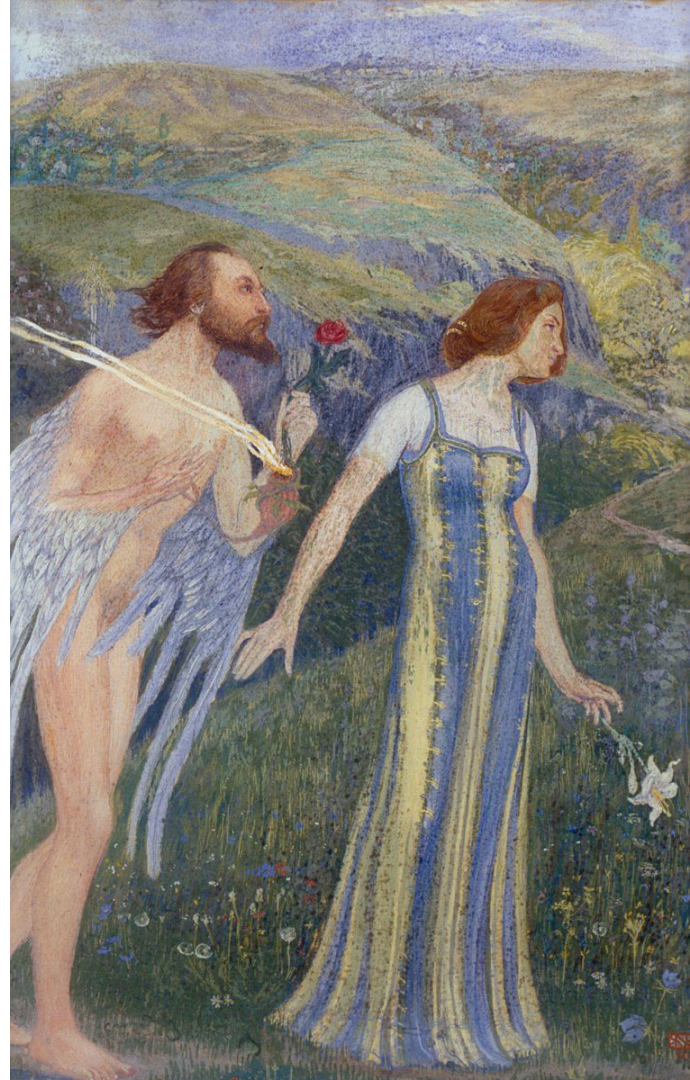
The group was not only involved in painting, but also in the applied arts, operating in the spirit of the British Arts and Crafts movement.

Sándor Nagya and Laura Kriesch (HU)
with their daughter, early 20th century,
Gödöllő Town Museum

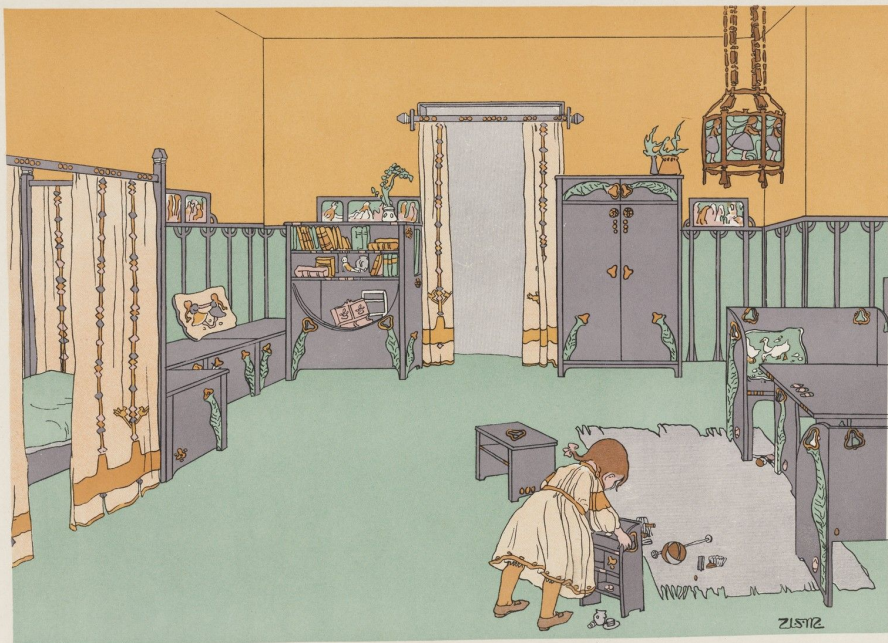




Aladár Körösfői-Kriesch (HU), *The Story of Klára*
Zách I, 1911, Hungarian National Gallery, Budapest



Sándor Nagy (HU), *Ave Myriam*, 1904,
Hungarian National Gallery, Budapest



UNDI MARISKA

GYERMEKSZoba

AVULCA A M. KÖR. FÉRFISZÉK. ÉRŐSÍTI
ÁRNYÉKTAN. MÉRŐFESZÁK.
A M. PÁRKOLÓZÓT TÁRSULAT. BUDAPEST

MINTALAPOK

Mariska Undi (HU), *Design for children's room*,
1903, Museum of Modern Art, New York

Mariska Undi (HU), *Dancing woman*
(*Costume design*) III, circa 1925,
Hungarian National Gallery, Budapest



UNDI MARISKA

Brittany

Artists living in Paris, such as Anna Bilińska, eagerly visited the coastal regions of France: Brittany and Normandy.

Brittany attracted many artists – in that those from Central Europe – such as Mela Muter, Józef Pankiewicz, József Rippl-Rónai and Max Kurzweil.

Anna Bilińska (PL), *Breton on the threshold of the house*, 1889, National Museum in Wrocław

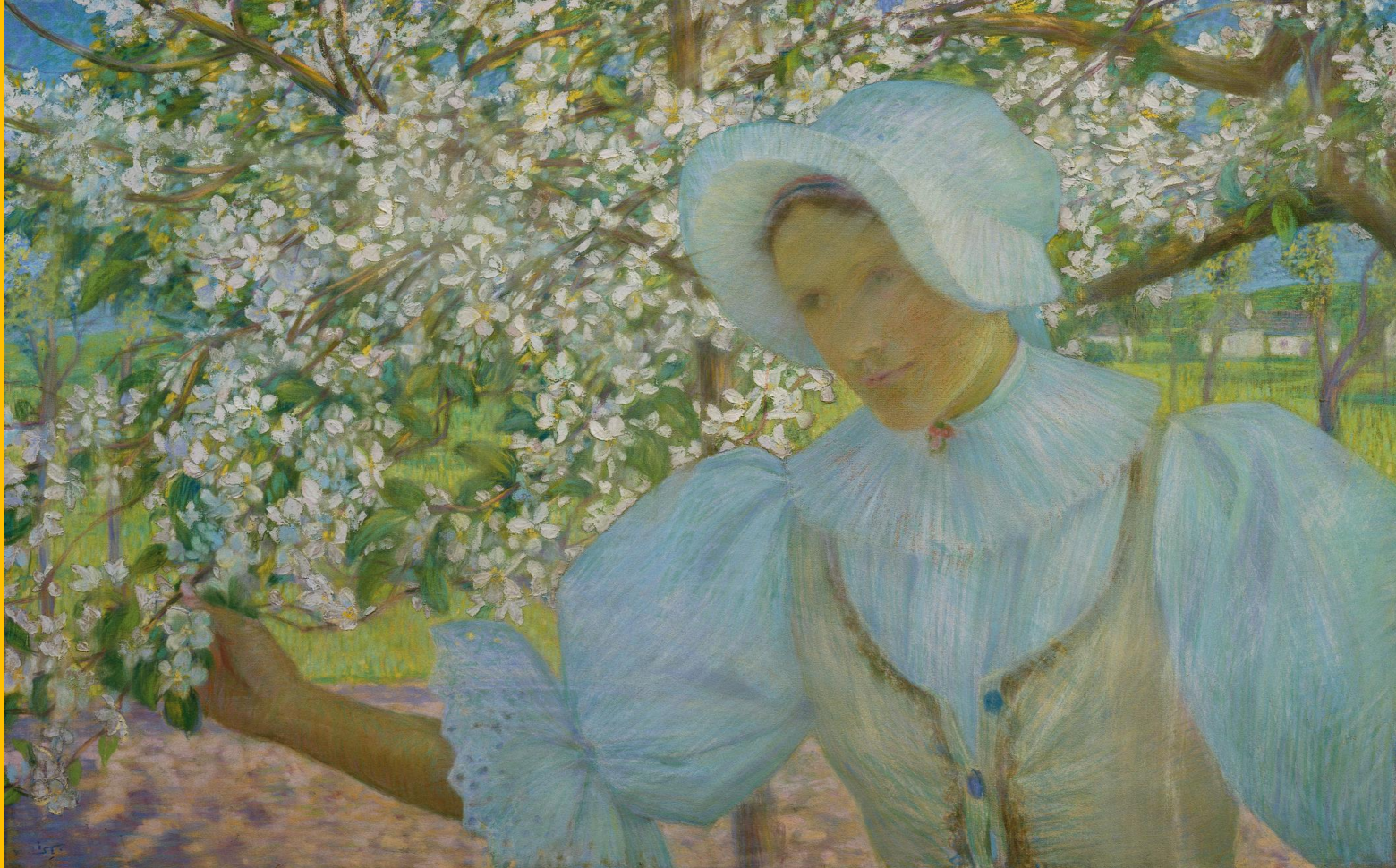


Władysław Ślewiński belonged to the so-called **Pont-Aven School**, a Breton artistic colony clustered around Paul Gauguin.

There, painters created works in various styles, but were united in their interest in **Breton landscapes**, the sea, and the **Bretonians themselves** – who were seen as picturesque figures.

Władysław Ślewiński (PL), *Two Breton women with a basket of apples*, 1897,
National Museum in Warsaw





Wilhelm List (AT), *Breton woman*, circa 1894/1895,
Österreichische Galerie Belvedere, Vienna



Johann Nepomuk Geller (AT), *Market in Concarneau*,
1912, Österreichische Galerie Belvedere, Vienna



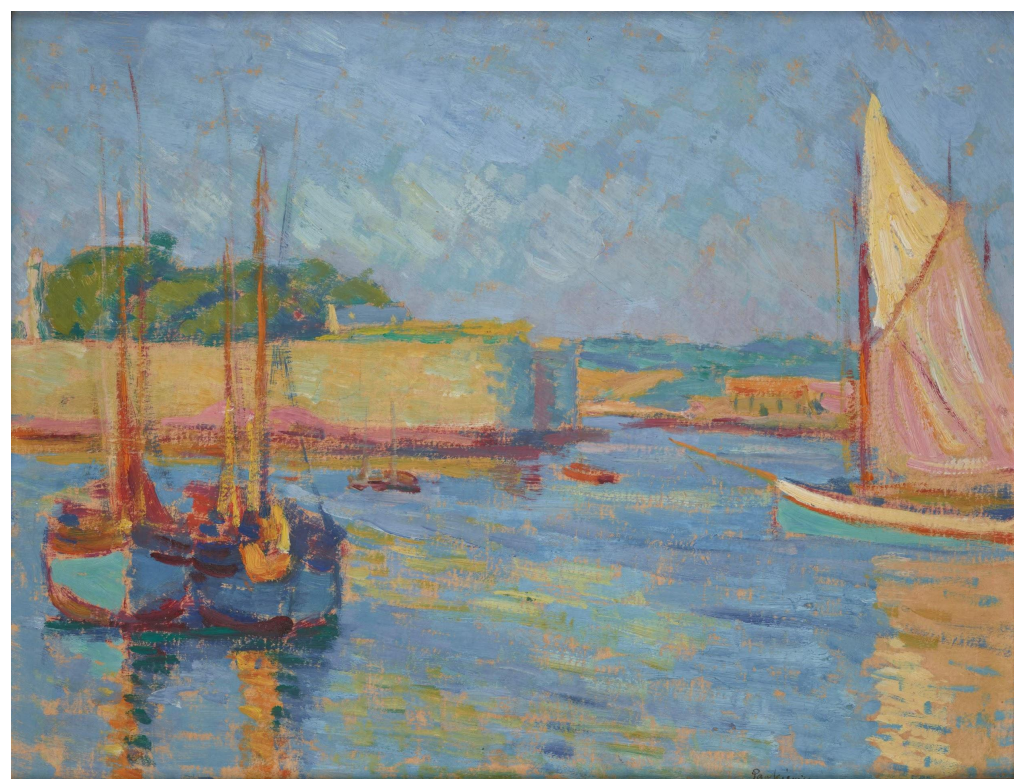
Edmund Tull (HU), *Bretons*, circa 1895,
Hungarian National Gallery, Budapest



Max Kurzweil (AT), *The port of Concarneau*, circa 1900,
Österreichische Galerie Belvedere, Vienna



Max Kurzweil (AT), *The pond (Concarneau)*, 1904,
Österreichische Galerie Belvedere, Vienna



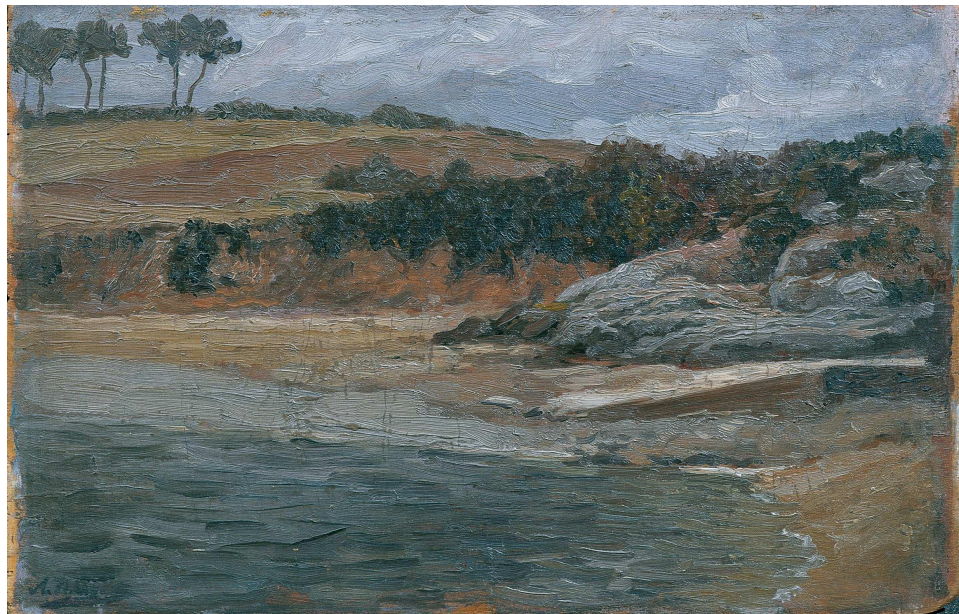
Józef Pankiewicz (PL), *Harbour at Concarneau*, 1908,
National Museum in Cracow



Rudolf Ribarz (AT), *Breton landscape*, circa 1898,
Österreichische Galerie Belvedere, Vienna



Władysław Ślewiński (PL), *The sea*, circa 1904,
National Museum in Warsaw



Alexander Demetrius Goltz (AT), *Breton coast*, circa
1900, Österreichische Galerie Belvedere, Vienna

Picturesque folklore

An interesting example is the artistic couple (mentioned in the presentation “Women artists”), Austrian painter Marianne Stokes (née Preindlsberger) and British landscape painter Adrian Stokes.

The couple regularly travelled around Europe. In the 1880s, they spent the summer months in Skagen in northern Denmark, where during this time the famous Skagen Painters art colony was formed.



Adrian Stokes (GB), *Hunters on the moor north of Skagen*, 1886, Skagens Museum

In 1905, the Stokes spent six months travelling through the territories of today's Hungary, Slovakia, Romania and Croatia.

The result of which was an illustrated book published in 1909 in London.

Marianne painted portraits of the inhabitants in their traditional dress, while Adrian painted the surrounding landscapes.

HUNGARY

PAINTED BY

ADRIAN & MARIANNE STOKES

DESCRIBED BY

ADRIAN STOKES



LONDON

ADAM AND CHARLES BLACK

1909

Adrian Stokes (GB) & Marianne Stokes (AT), *Hungary*,
London 1909, University of Toronto

HUNGARY

CHAPTER I

FROM AUSTRIA TO ORSOVA

As our steamer gently throbbled its way down the broad and gleaming reaches of the Danube, it intruded on a vast stillness. For miles and miles there was no sign of human habitation. Low wooded banks, clothed with poplar and willow, lay, fold beyond fold, dusty-grey in the quivering heat. A cormorant, splashing up the bright water as it flapped hastily away, was the only living thing to be seen, save a heron, standing slim and stiff by the entrance to a backwater, or a small white seagull, hovering in the opalescent light of the summer day.

A mellow softness pervaded everything as, sitting in the shade of the awning, in the cool breeze caused by our motion, we approached the borders of Hungary—Hungary, the land we had

dreamed of as a home of romance, where, long ago, mighty horsemen, with glittering arms and fierce moustachios, came in from the East; where the *Fata Morgana* still hung over distant horizons, and herds of wild horses galloped on limitless plains.

Faint lines of distant hills at last appeared, and a rocky promontory crowned with the ruins of an ancient fortress, which, boldly jutting into the middle of the river, seemed to block our way, was Dévény, the frontier.

The landscape then became more varied; the smooth river flowed among tree-covered hills; hundreds of red and white cattle stood in groups in the shallows, and here and there a floating flour-mill was moored near the shore. A fisherman, like the '*Pauvre Pêcheur*' of the Luxembourg, stood motionless by his net.

From the forepart of the vessel, somewhere down below, strains of weird music soon drew us nearer to listen. A Gipsy band had come on board, and market-girls, gaily dressed. They had no awning, the sun was blazing, and the small lower deck was encumbered with teeming baskets of vegetables and fruit; but how the maids were dancing—with wild delight, two small steps to the left, two to the right, round and round, with swaying hips, in and

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Adrian Stokes (GB) & Marianne Stokes (AT),
Hungary, London 1909, University
of Toronto; selected illustrations painted
by Marianne Stokes: *Descended from a
brigand chief*; *A young Magyar Csikós on the
great puszta of Hortobágy*; *The garlic-seller*;
A paprika-seller, Kalocsa





Adrian Stokes (GB) & Marianne Stokes (AT),
Hungary, London 1909, University
of Toronto; selected illustrations painted
by Adrian Stokes: *The Danube from Esztergom
(Gran)*; *The Lake of Csorba in June*; *View from
our windows in Vazsecz*; *The Houses of
Parliament and Margit Bridge, Budapest*



Italy

The most important artistic destination was, however, Italy. This was akin to the lengthy tradition of *Grand Tour* – a trip completing the modern education of a young European from high society.

It was customary to believe that a trip to Italy was fundamental to further develop an artist's talent. Hence, the **popularity of Italian motifs** was enormous, and travel by artists from Central Europe was very common.

Stefan Popowski(PL), *Venice*, 1897,
National Museum in Cracow



Italy – due to its **landscape, ancient monuments, and Renaissance art collections** – became an inexhaustible source of motifs.

Artists immortalized the monuments of Venice, Rome, Naples and the landscapes of the Roman Campagna.

They were also interested in capturing the everyday picturesque life of the Italian people.

Franz Russ der Jüngere (AT), *Feast of St. Mary in a church in Venice*, circa 1890–1900, Österreichische Galerie Belvedere, Vienna



Artists visualized these motifs dependent on their **choice of style**. The symbolists treated the Italian space as ambiguous and full of puzzles.

For Impressionist and Post-Impressionist painters, what mattered most was the “light of Italy”, which was a subject in and of itself.

In other words, in Italy, every artist depending on his or her interests, was able to find motifs that further developed their work.

Aleksander Gierymski (PL),
Amalfi Cathedral, 1897–1899,
National Museum in Kielce





Tivadar Csontváry Kosztka (HU), *Ruins of the ancient Greek theatre at Taormina*, 1904–1905, Hungarian National Gallery, Budapest



Kazimierz Stabrowski (PL), *View of Taormina*, 1901, National Museum in Warsaw

Jan Stanislawski (PL), selected pages from *Sketchbook No. 2* with sketches from Venice, 1893, National Museum in Cracow



Július Török (SK), *Gondolas*, 1908, Slovak National Gallery, Bratislava



Jan Ciagliński (PL), *St Mark's Square in Venice*, 1894,
National Museum in Warsaw



Július Török (SK), *Venice*, 1907, Slovak
National Gallery, Bratislava



Edward Okuń (PL), *Self-portrait with wife in front of Anticoli-Corrado*, 1900, Mazovian Museum in Płock



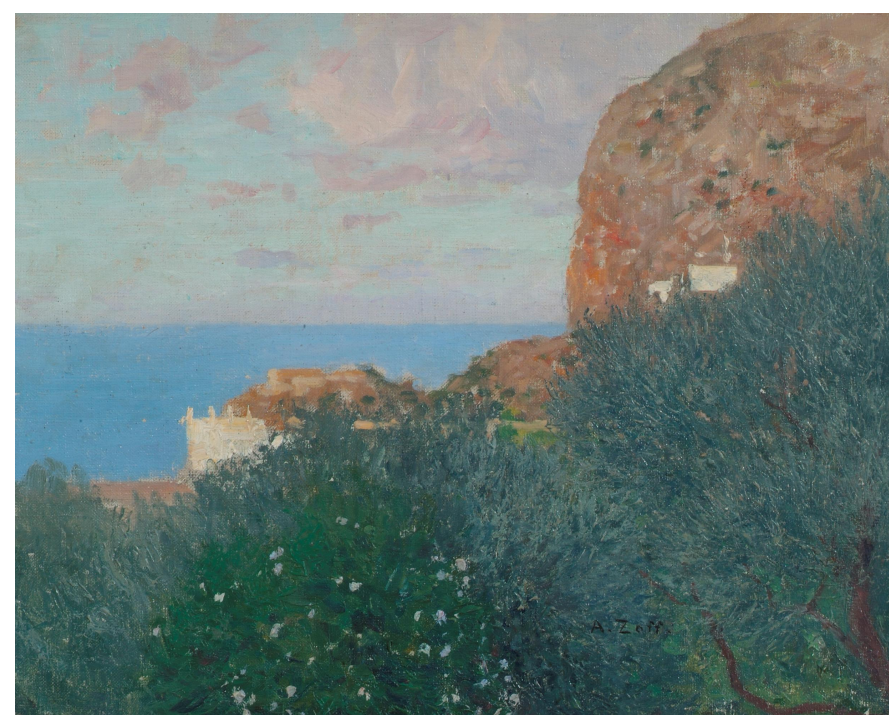
Hans Tichy (AT), *Near Anticoli*, circa 1890, Österreichische Galerie Belvedere, Vienna



Emanuel Vidović (HR), *Chioggia*, 1906–1906,
Modern Gallery, Zagreb



Emanuel Vidović (HR), *Chioggia*, 1898–1898,
Modern Gallery, Zagreb



Alfred Zoff (AT), *Capri*, 1905,
Österreichische Galerie Belvedere, Vienna



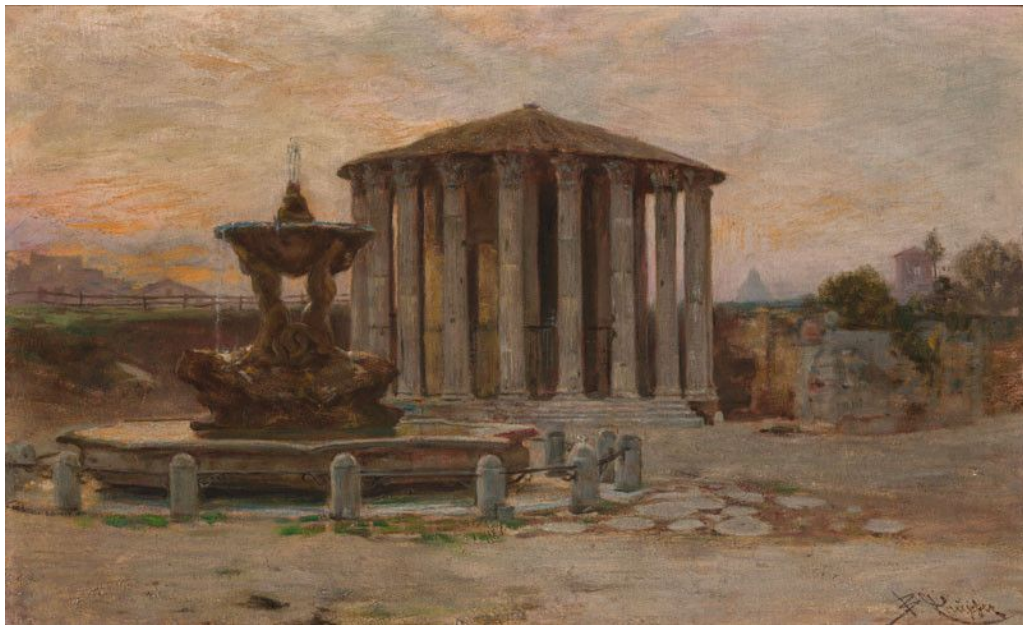
Antonín Hudeček (CZ), *Evening on Capri*,
1903, Slovak National Gallery, Bratislava

Othmar Brioschi (AT), *Vedute
from the embassy in Rome:
Garden with two cypresses*, circa
1890–1900, Österreichische
Galerie Belvedere, Vienna



Robert Russ (AT), *Porta San Michele in Riva*, end of 1890s,
Österreichische Galerie Belvedere, Vienna





Beneš Knüpfer (CZ), *The Temple of Vesta in Rome*, 1st half of the 1890s, National Gallery Prague



Tina Blau (AT), *Late afternoon on the Palatine Hill*, 1886, Österreichische Galerie Belvedere, Vienna



Berta von Tarnóczy-Sprinzenberg (AT), *Alleys in Malcesine*, circa 1900–1905, Österreichische Galerie Belvedere, Vienna



Alois Arnegger (AT), *Italian landscape (Castellammare)*, circa 1900, Österreichische Galerie Belvedere, Vienna



Eduard Peithner von Lichtenfels (AT), *Mount Vesuvius*,
1881, Österreichische Galerie Belvedere, Vienna



Adam Chmielowski (PL), *Italian cemetery at dusk*, 1880, National Museum in Cracow



Alois Kirnig (CZ), *Roman cemetery*, 1891, National Gallery Prague



Rudolf Bacher (AT), *Campagna di Roma. Tomb of Caecilia Metella*, 1894, Österreichische Galerie Belvedere, Vienna



Edward Okuń (PL), *La Ciociara (A peasant woman from Campagna Romana)*, around 1900, Upper Silesian Museum in Bytom

Jožef Petkovšek (SI), *Venetian kitchen*, 1888, National Gallery of Slovenia, Ljubljana



The Mediterranean

Apart from Italy, the **monuments and climate of other Mediterranean countries** also attracted many artists. Greece was a popular choice for its ancient architecture and landscape. Many also travelled to the Holy Land.

Artists visited Egypt and other North African countries in search of desert landscapes and monuments of Arab culture. Artists were attracted by the ethnic and cultural diversity of these areas.

Spain offered not only beautiful landscapes, but also monuments of Moorish culture and customs unknown elsewhere, such as the *corrida* (Spanish style bullfighting).

Leon Wyczółkowski (PL), *Cypress alley (Grenada)*, 1905, National Museum in Kielce





Jan Ciagliński (PL), *Acropolis, Athens. From a trip to Greece, 1905*, National Museum in Warsaw



Ludwig Hans Fischer (AT), *Garden in front of the royal castle in Corfu, 1888*, Österreichische Galerie Belvedere, Vienna



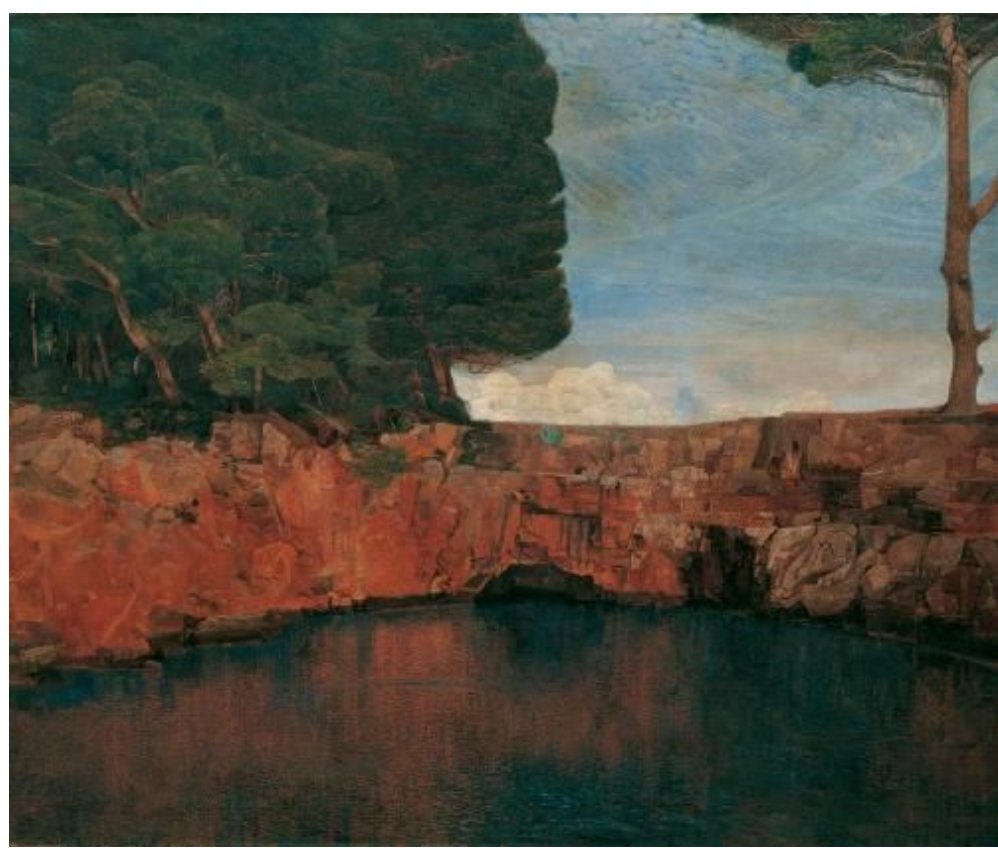
Karl Mediz (AT), *The Ragusa stone bearers*, 1898,
Österreichische Galerie Belvedere, Vienna



Emil Jakob Schindler (AT), *On the Dalmatian coast near Ragusa*, 1888, Österreichische Galerie Belvedere, Vienna



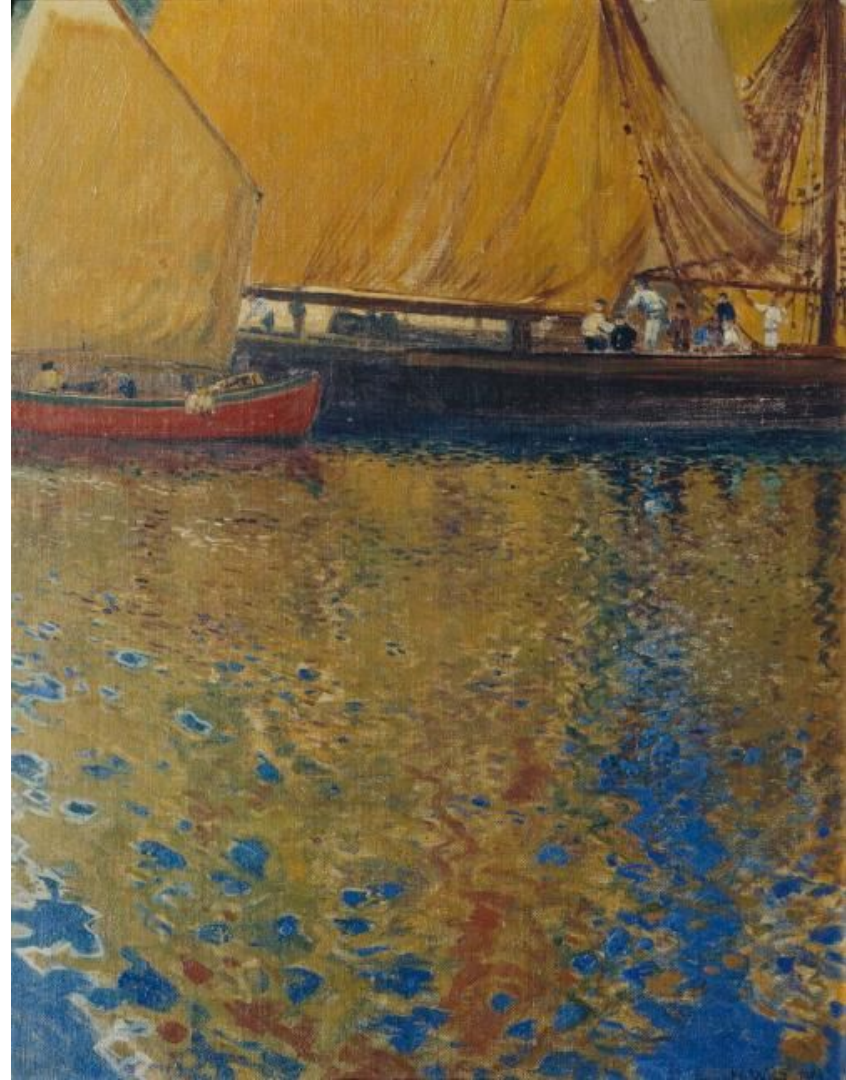
Friedrich Beck (AT), *Ossero on Lussin*, 1913, Österreichische Galerie Belvedere, Vienna



Karl Mediz (AT), *Loneliness (Motif from Lacroma)*, circa 1902–1903, Österreichische Galerie Belvedere, Vienna



Raoul Frank (AT), *Summer evening (port of Fiume)*, before 1905, Österreichische Galerie Belvedere, Vienna



Hans Wilt (AT), *Morning in the port of Lussin*, 1904, Österreichische Galerie Belvedere, Vienna



Jan Ciagliński (PL), *Girl from Jerusalem*. From a trip to Palestine, 1901, National Museum in Warsaw



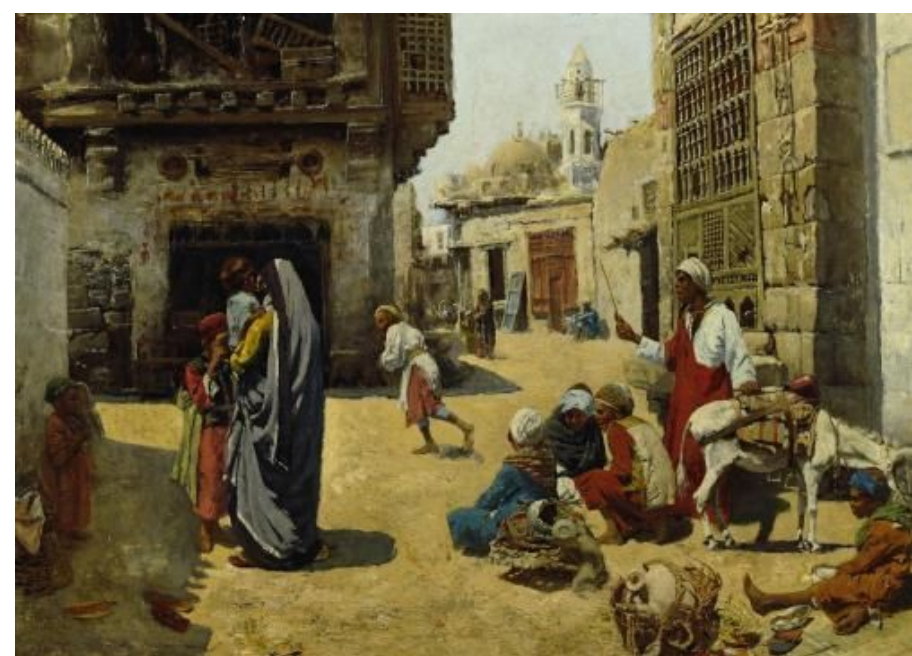
Jan Ciagliński (PL), *Rest in the mountains of Lebanon*. From a trip to Palestine, 1901, National Museum in Warsaw



Jan Ciagliński (PL), *Pyramids. From a trip to Egypt*, 1903, National Museum in Warsaw



Jan Ciagliński (PL), *Sphinx in the evening. From a trip to Egypt*, 1903, National Museum in Warsaw



Alphons Leopold Mielich (AT), *Street scene in Cairo*, circa 1890–1900, Österreichische Galerie Belvedere, Vienna



Alphons Leopold Mielich (AT), *View of the Cairo Citadel*, circa 1900, Österreichische Galerie Belvedere, Vienna

India

Painters from Central Europe also took the journey to Asia. An example of such is Jan Ciagliński, who visited, among others, India.

In the latter case, it was not entirely a trip abroad – the territories he visited belonged to the Russian Empire, and Ciagliński, although a painter of Polish origin, worked permanently in St. Petersburg. From his expeditions, a rich selection of painting and drawing material has been preserved.

Trips to India were not only in the history of Ciagliński. We can also point out examples of Czech and Austrian painters who travelled to Ceylon.



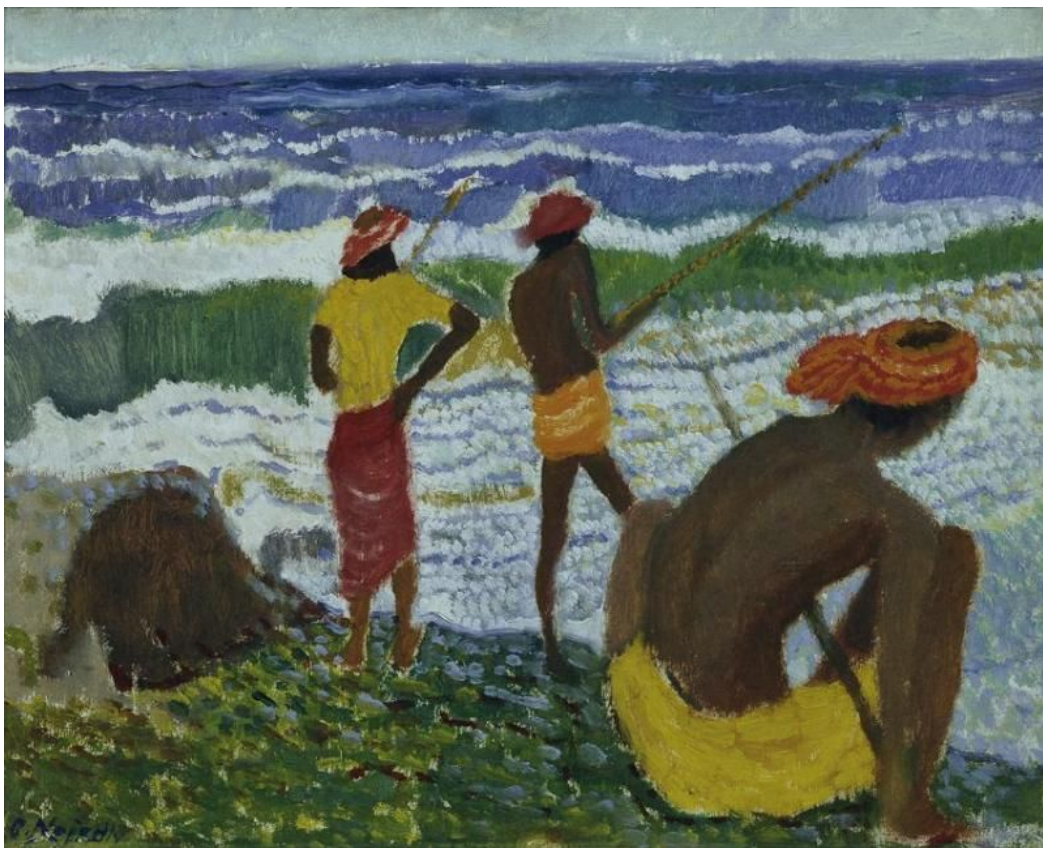
Jan Ciagliński (PL), *Maharaja Palace on Lake Udaipur*.
From a trip to India, 1907, National Museum in Warsaw



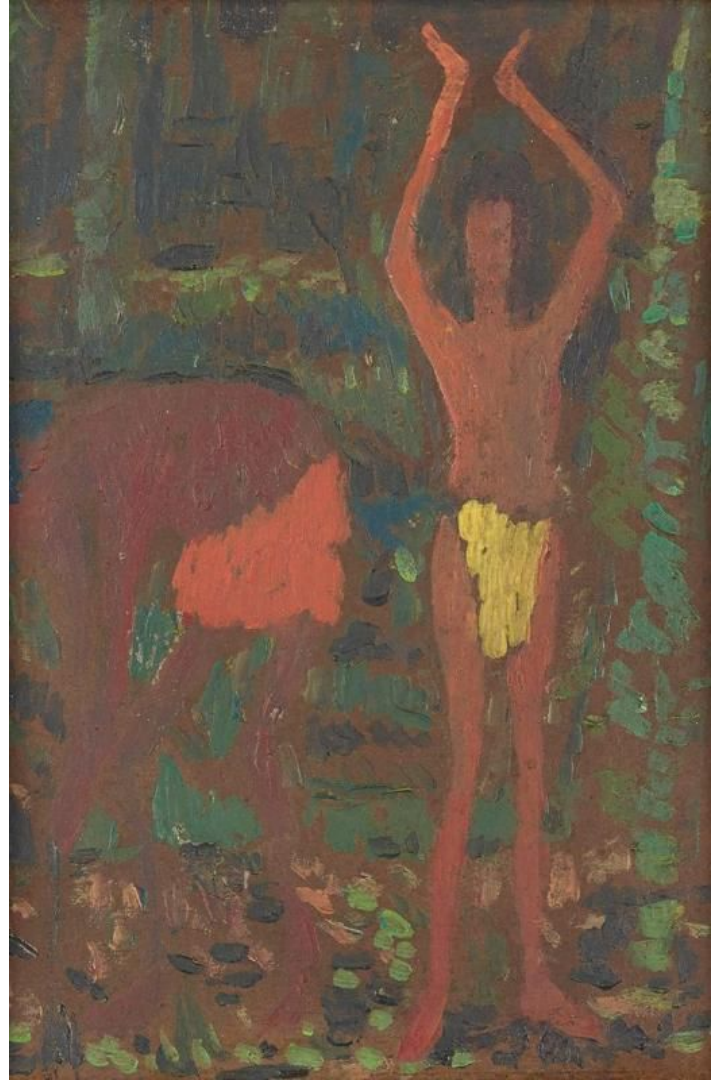
Jan Ciagliński (PL), *Chitorgarh – my elephant*.
From a trip to India, 1907, National Museum in Warsaw



Jan Ciagliński (PL), *Ceylon – Colombo*, 1907,
National Museum in Warsaw



Otakar Nejedlý (CZ), *Beach in Ceylon*, circa 1909–1911,
Österreichische Galerie Belvedere, Vienna



Otakar Nejedlý (CZ), *Memories of another world*, circa
1910, Österreichische Galerie Belvedere, Vienna

Around the world

The painter Julian Fałat has an interesting story. In 1885, he set off on a trip around the world with a friend. The trip lasted a total of five months.

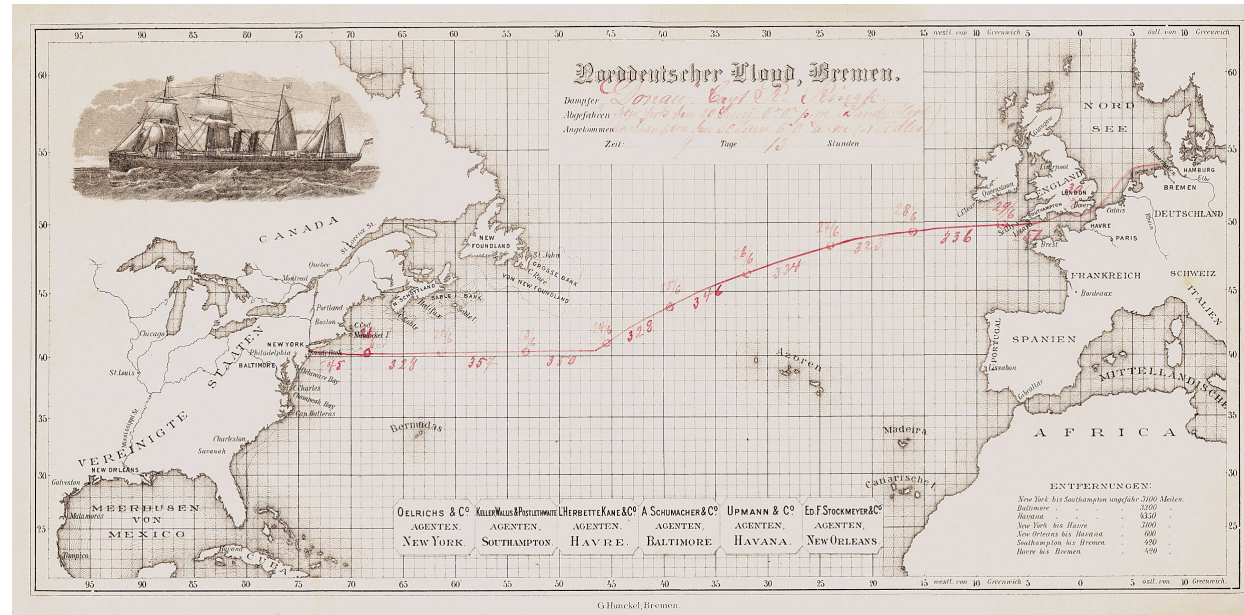
The trip began by train from Munich (where the artist was staying at the time) to Marseilles, by ship to Singapore, then to Hong Kong and Yokohama. Fałat became the first Polish painter to set foot in Japan.



Julian Fałat (PL), *On the ship – Colombo, Ceylon*, 1885, National Museum in Warsaw

Later, the two set sail to San Francisco, travelled across the United States by train, and boarded a ship in New York to Bremen, Germany.

Falat returned with numerous sketches, photographs and watercolours from the expedition, which he soon displayed at an exhibition in Warsaw. In his later works, especially in the landscape paintings, you can see the influence of Chinese and Japanese art.



Julian Falat and Edward Simmler's journey route from North America to Europe, June 1885, Bielsko-Biala Museum



Julian Fałat (PL), *Winter landscape with a river and a bird*, 1913, National Museum in Warsaw



Hiroshige, *Eagle over Jumantsubo Plain*, from the series *One hundred famous views of Edo*, woodcut, 1857, National Museum in Cracow

Japan

Emil Orlik, a versatile Czech painter, graphic artist, illustrator and respected portraitist, who was based in Vienna and Berlin travelled to Japan twice.

Orlik spent ten months there between 1900-1901, perfecting his woodcutting style with Japanese masters.

Emil Orlik (CZ), *Two Japanese women carrying toddlers on their backs*, 1901, colour woodcut, British Museum, London





Emil Orlik (CZ), *A Chinese woman*,
1912, National Gallery Prague



Emil Orlik (CZ), *The barber in Singapore*, 1900,
Österreichische Galerie Belvedere, Vienna

He was particularly interested in themes from the everyday Japanese life, which he captured in numerous graphics and sketches.

After his return, he published a limited-edition portfolio of graphics titled *From Japan* and published his thoughts on Japanese Ukiyo-e; coloured woodcut prints and paintings of various subjects.

Emil Orlik (CZ), *Notes on the colour woodcut in Japan (1900)*,
page from artistic magazine "Die Graphischen Künste",
1902, Heidelberg University Library



Emil Orlik, »Fuji-Pilger«.

Nach dem Originalholzschnitt.

ANMERKUNGEN

ÜBER DEN FARBENHOLZSCHNITT IN JAPAN (1900).

Lange Zeit bevor ich an die Möglichkeit denken konnte, eine Reise nach Japan zu unternehmen, führte mich meine Phantasie dahin. Als ich aber zum Holzschnitte kam, zur schwarzen Platte farbige gesellte und in diesen Versuchen der Technik der Japaner nachging — da wurde der Wunsch zur Begierde: hinüber zu fahren nach dem Lande alter Cultur und seltsamer Art und diese seltene Kunst und Technik an Ort und Stelle zu lernen. So bin ich anfangs 1900 auf die Wanderschaft gezogen. Bei Holzschneidern und Druckern habe ich das Technische dieser Kunst gelernt, wie ein Geselle sein Handwerk.

Es ist nicht möglich, in diesen Zeilen ein Bild der ganzen Technik zu geben und auch nicht der Zweck derselben. Die meisten Bücher, die über den japanischen Farbenholzschnitt geschrieben worden sind, enthalten ja eine Beschreibung der Entstehung desselben, ich nenne nur die deutschen Werke von Brinckmann und Seidlitz. Ausserdem gibt es ein Bächlein von dem Japaner Tokuno (übersetzt von Köhler), das nur von der Technik des japanischen Farbenholzschnittes handelt; es ist mit einer grossen Anzahl bildlicher Darstellungen des Druckers, der Werkzeuge etc. versehen und alles darin gar genau beschrieben. Aber es ist ein todes Buch für den Künstler, der den japanischen Holzfarbendruck erlernen und verwerten will; denn es genügt nicht, Werkzeuge abzubilden, und zu beschreiben, wo die Handhabung derselben das Wesentliche ist. Das ganze Verfahren ist



Emil Orlik (CZ), *Fuji-Pilgrims*, 1901, colour woodcut, British Museum, London



日本橋

Emil Orlik - Tokio 1900

Emil Orlik (CZ), *Nihon-bashi, Tokio*, 1900, lithograph, British Museum, London



Japanism

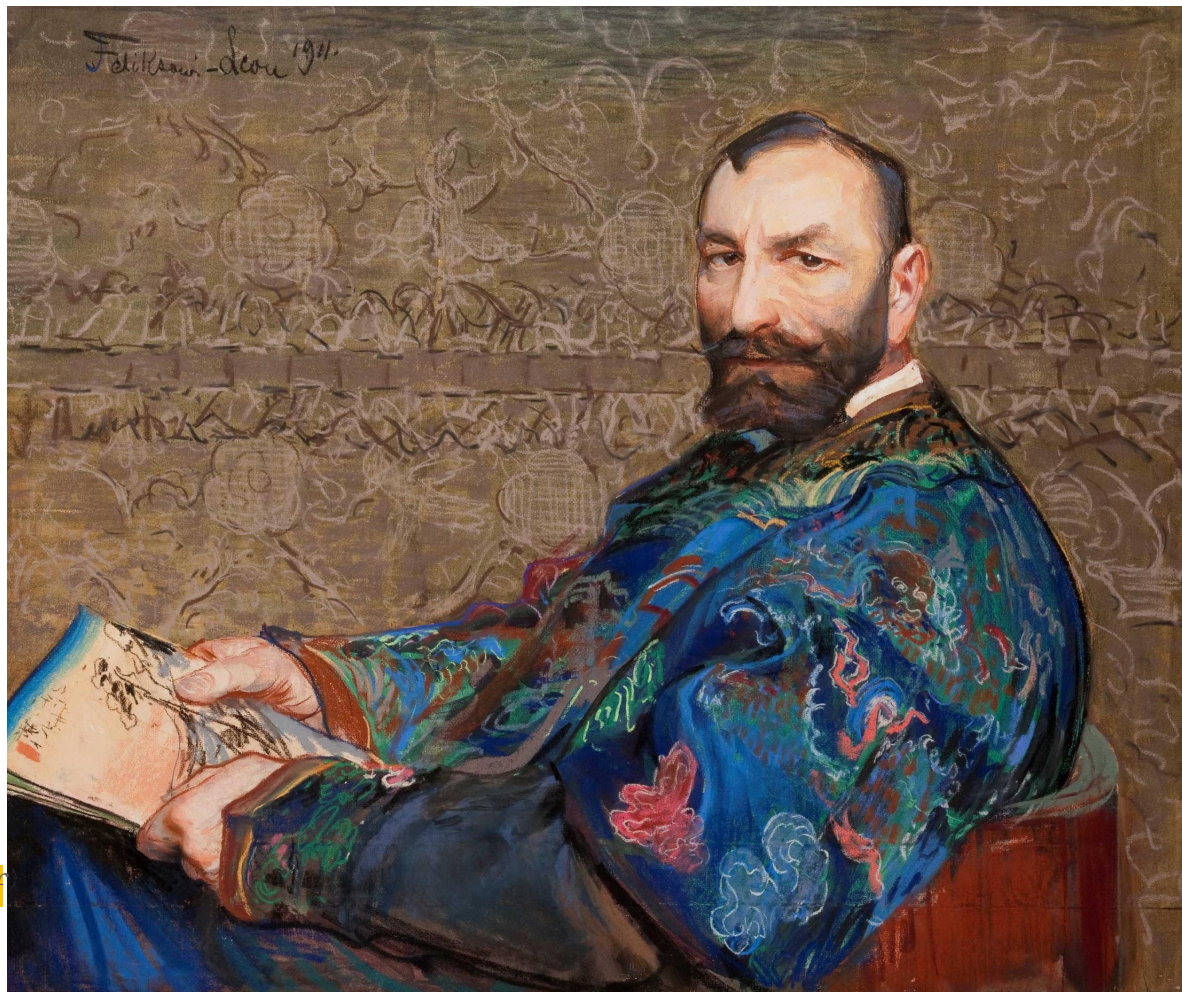
Julian Fałat and Emil Orlik's interest in Japanese art was part of a wider phenomenon: the so-called *Japanism*.

At the close of the 19th century, following the end of the political isolation of Japan (Sakoku), **European artists “discovered” the country’s culture**, including exceptional Hokusai woodcuts and local arts and crafts.

Leon Wyczółkowski (PL),
White orchids and begonia, 1910,
National Museum in Warsaw



The popularity of Japanese themes in Polish painting was greatly influenced by Feliks Jasiński – known as “Manggha” – a collector and expert of Japan art.



Leon Wyczółkowski (PL), *Portrait of Feliks Jasiński in blue coat*, 1911, National Museum in Cracow

Exhibitions of Japanese art were organized in Paris – the colourful **umbrellas**, **folding screens** (Byōbu), white and blue **ceramics**, and decorative **fans** and **kimonos** became trendy props in painting studios.



Emil Orlik (CZ), *Study of the model dressed in kimono*, 1904, National Gallery Prague



Emil Orlik (CZ), *Model*, 1904, National Gallery Prague



Alfred Waagner (AT), *Still life with flowers and Asian dolls*, 1913, Österreichische Galerie Belvedere, Vienna



Max Schödl (AT), *Still life with Japanese art objects*, 1888, Österreichische Galerie Belvedere, Vienna



Anna Bilińska (PL), *Japanese woman*,
1888, Del Debbio Collection, Paris



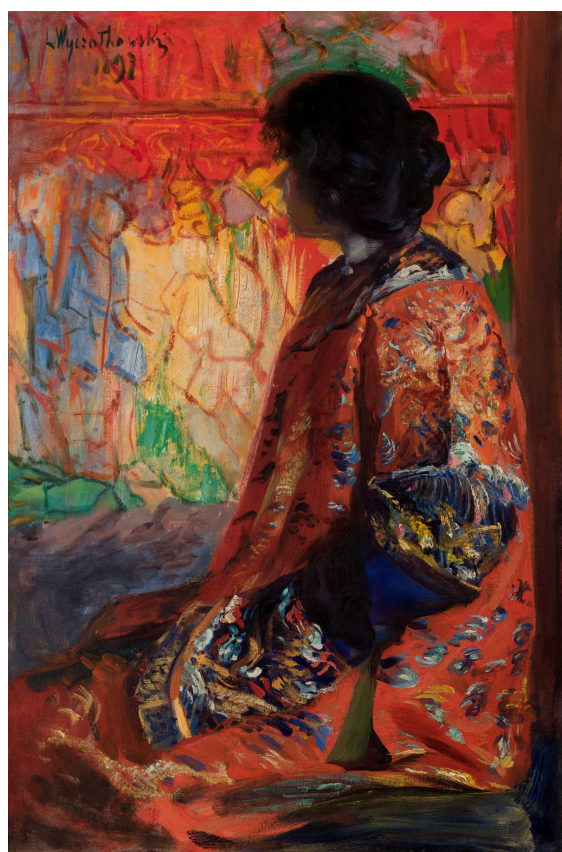
Olga Boznańska (PL), *Japanese woman*,
1889, National Museum in Warsaw



Portrait of Olga Boznańska (PL) with Japanese umbrella, photo
by Kasper Żelechowski, 1893, National Museum in Warsaw



Leon Wyczółkowski (PL),
Self-portrait in Chinese gown, 1911,
National Museum in Warsaw



Leon Wyczółkowski (PL),
Japanese woman, 1897, National
Museum in Cracow



Julian Fałat (PL), *Woman in kimono*,
1910, National Museum in Warsaw

János Vaszary (HU),
Woman in a black hat,
1894, Hungarian National
Gallery, Budapest



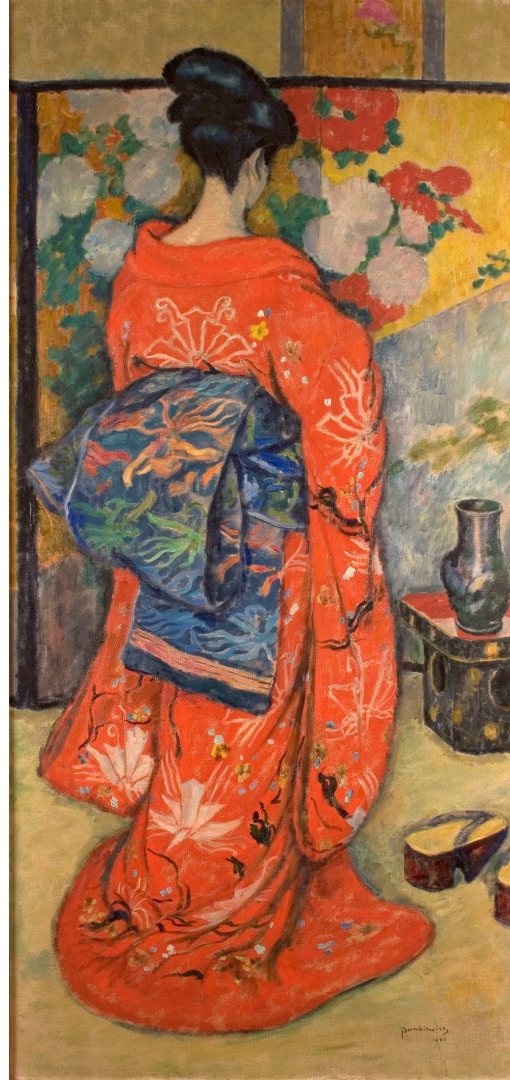
Julius Victor Berger (AT), *Japanese woman in a room*,
1902, Österreichische Galerie Belvedere, Vienna



European artists **did not have to travel to Japan** to incorporate Japanese-inspired motifs into their works.

For example, the model for Józef Pankiewicz's painting, *Japanese woman*, was his...wife.

Józef Pankiewicz (PL), *Japanese woman*, 1908, National Museum in Cracow



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