

**The Bourgeois Public Discusses Art II:
Arts and their Publics in Central Europe Between Regional and European Centres**
Prague, 17–18 October 2024

Abstracts

The “Hungarian” of Austro-Hungarian Art in Early 20th Century Exhibitions.

Samuel D. Albert (*Fashion Institute of Technology, State University of New York*)

The question of Art exhibitions in the 19th and early 20th centuries is one of language. Though national self-awareness frequently centered on spoken language, with growing national consciousness came the need for national artistic languages. Art, unlike literature, requires no special instruction, no mastery of new vocabulary or alphabet: perception, though not necessarily comprehension, is immediate. Thus, an important aspect of this artistic language was the display of national(ist) art abroad.

Austro-Hungarian art exhibitions of the 1900 Paris World’s Fair and the 1904 St. Louis World’s Fair clearly reflected the internal divisions and rising nationalism within the Empire. Both venues featured representation by the imperial halves but their formats and their contents differed. Paris featured free-standing, separate Austrian and Hungarian pavilions. The Austrian displays contained works by “Austrian” artists, including artist groups from Prague and Cracow, whose national origins were clearly identified. The Hungarian display featured Hungarian/Magyar artists, but non-Magyar artists as well: Croatian, Slavonian, and Dalmatian, whose works were displayed separately and were clearly labeled and differentiated in the accompanying catalogue.

In St. Louis, Austria again constructed a free-standing pavilion, while Hungary created a distinct exhibition space within one of the Fair’s buildings. Austria still displayed works by constituent nationalities, with spaces in its pavilion dedicated to “Bohemian” and “Polish”

artists among others. Hungary's art display was monolithic. No artists were labeled as anything other than Hungarian.

The questions of "nationality" and its relationship to art in these two cases is complex: is it based on place of birth, place of training, or are there stylistic indicators? Can Austria or Hungary as the imperial powers unilaterally define an artist's nationality? And what role does the artist have in that definition?

In my paper, I investigate how nationalist ideology and rhetoric guided the choices of materials displayed and how the Hungarian display of 1904 "disappeared" Croatian art.

Hungarian Artists at the Exhibitions of the Fine Arts Association in Prague (1870–1900)

Katarína Beňová (*Department of Art History, Faculty of Arts, Comenius University, Bratislava*)

The paper will focus on the works of Hungarian artists that were presented at the exhibitions of the Fine Arts Association (Krasoumná jednota) in Prague in the years 1870–1900. The period for analysis was chosen specifically according to the time after the 1867 Austro-Hungarian Compromise, when Hungary gained autonomy within the Habsburg Empire. It will trace the strategies of artist selection, contacts between the Association and the Pest Kunstverein, as well as communications with specific Hungarian artists. In this period, the works of important Salon painters such as Mihály Munkácsy, Dominik Skutezky, as well as plein air painters such as Géza Mészöly and many others were represented. Even the representants of the older generation as Bertalan Székely and Miklós Barabás's work was exhibited.

Language, Audience and Motivations in the Finnish Literary Publications, 1830s–1850s

Reetta Eiranen (*Tampere University*)

The Grand Duchy of Finland was an integral part of the Kingdom of Sweden for centuries, but it was ceded to Russian Empire in the aftermath of the Napoleonic wars in 1809. The language of the elite, the administration and education was Swedish, while the majority of the population, approximately 85%, spoke Finnish as their mother tongue. In the new political and linguistic situation, the first proponents of Finnish national cause, language and culture were Swedish-speakers.

The audience of literary publications was divided by language and level of education. Among the national protagonists, there were many who tried to bridge this gap through different means and strategies. The motivations and choices of strategy were affected by the social and linguistic background of the person. These activities were often interwoven to the person's self-construction, social relations and even to the meaning of life. In my analysis, I will utilise the concept of 'personal nationalism' as well as the methodologies of the history of experience, with special emphasis on reciprocal and relational construction of the self and the nation.

Some of the protagonists wanted to make the Finnish folk culture available to the Swedish speaking elite by, for instance, translating Kalevala poetry into Swedish and writing scholarly essays about Finnish folklore, myths etc. Others wanted to educate the Finnish-speaking folk and published booklets, which contained educational texts on e.g. history and geography as well as poetry translations. Also, Finnish-language newspapers were founded. Admiring and idealising the Finnish folk culture from afar was romantically inclined, whereas the aims for providing Finnish-speaking folk education and information had emancipatory and democratic potential. Hence, the censorship of the Imperial Russia targeted mainly the Finnish-language publications.

Many Swedish-speakers, both men and women, began also to study Finnish language. The ability to be able to engage with the Finnish culture personally, was an important motivation for the language studies. The audience wanted to broaden their skills in order to be able to be part of the emerging community called the 'Finnish nation'. The Swedish-speakers' relation to it was linguistically and philosophically somewhat ambivalent amidst the debates about monolingual vs multilingual nation.

For God, King, Country and Quiet Beauty. The Autonomization Process of Lusatian-Serbian Verbal Art at the Turn of the 19th and 20th Centuries

Ladislav Futtera (*Faculty of Science, Humanities and Education, Technical University, Liberec*)

Matej Urban's collection of sonnets, *Wokřewne wonješko* (1907), was reacted to with disapproval by Michał Nawka and Jakub Bart-Ćišinski in the pages of the cultural monthly *Łužica*. Warning about the formal shortcomings of Urban's sonnets turned into a (partly)

confessionally motivated spat between the Old Lutheran Urban and his Catholic reviewers. As a result of the dispute, the philologist Arnošt Muka, a scientific and political authority of the Lusatian-Serbian national movement, resigned the editorship of *Lužica*. The course of the controversy and the entire work of Čišinski, traditionally described as the founder of modern Lusatian-Serb poetry, illustrate the ways of thinking about artistic creation in the Lusatian-Serb milieu of the late 19th and early 20th century.

The paper traces the tension between the concept of autonomous art (in addition to the realization of Parnassian aesthetic premises, one can note the development of art criticism and the emergence of dramatic and prose editions) and artistic heteronomy (whereby artistic production was both at the service of the national idea and served as a demonstration of confessional affiliation) in Lusatian-Serbian literature at the turn of the 19th and 20th centuries. Particular attention will be paid to the relationship of Lusatian-Serbian verbal art to Czech literature as a potential source of inspiration, but one that underwent significant modification.

Domestic or Foreign? On art Exhibitions of Viennese Associations at the Turn of the Century in North Bohemia's Liberec

Anna Habánová (*Faculty of Science, Humanities and Education, Technical University, Liberec*)

In July 1899, the "First North Bohemian Exhibition" was opened in the North Bohemian Industrial Museum in Liberec. The museum's curatorium invited the *Genossenschaft der bildenden Künstler Wiens* to organise it. The result was "a staged presentation of the best and most modern works [...] evoking a desire to experience art in our city as well." Works by Eduard Kasparides or Olga Wiesinger-Florian were exhibited, and a search in the daily press shows that the selection also included regional artists Heinrich Hönich or Hans Wolf-Wittelsbach and many others. The paper will not only focus on the reconstruction of this show and its main actors, but will also ask about the role of the North Bohemian Museum and the Liberec public, especially the reactions of visitors, but also of lenders from the ranks of local bourgeois and industrialists.

Discussions on Art in Slovak Society at the Turn of the 19th and 20th Centuries

Dana Hučková (*Institute of Slovak Literature, Slovak Academy of Sciences, Bratislava*)

In the Slovak environment of the last third of the 19th and the beginning of the 20th century, the issues of visual arts, theatre and music were regularly addressed by personalities whose activities were primarily oriented towards the field of literature – many writers acted as art and theatre critics. The origins of Slovak art criticism, for example, are linked to the name of Svetozár Hurban Vajanský (1847–1916), who in newspaper articles recounted his impressions of current exhibitions as he visited them during his travels abroad, while secondarily articulating a key ideological notion of art corresponding to the national agenda. The didactic goals of “to lead the people to art, to educate them, to facilitate their contact with art” in turn determined the form of the first project of a Slovak art magazine (with a strong orientation towards Czech sources), which was only three issues of the 1903 supplement to the political magazine *Hlas* called *Umelecký Hlas* (Art Voice), edited by Milan Rastislav Štefánik (1880–1919). Within both the nationalist and Czechoslovak conceptions, the questions of who is actually a Slovak artist and what Slovak art should be were regularly addressed. Independent of these tendencies, however, several artists sought to express “Slovak themes” in a universal artistic language, thus strengthening the autonomy of artistic expression. The expansion of the contemporary discourse is also illustrated by articles reflecting new artistic tendencies in Western European and Russian theatre.

Monuments as Part of the Strategy of Canonization of Women writers at the Turn of the 19th and 20th Century

Petra Ježková (*Arts and Theatre Institute, Prague*)

Through monuments to deceased writers in public space, the second half of the 19th century saw the programmatic creation of visible and permanent sites of memory and the construction of a widely shared canon of national literature. As far as women are concerned, Aleida Assmann’s observation about structural amnesia applies here without fail. In this paper, we will consider the role of monuments as initiators of public debate about art. This will be illustrated with a case study of the first monument to a woman writer in the urban space of Prague.

The Construct(ion) of the 'People' in 19th- and Early 20th-Century Polish Literary Criticism

Karolina Kulpa (*University of Warsaw*)

This study will provide insights into the long-standing significance of the literary-political construct of "the people" (Casanova 1999) in 19th- and early 20th-century Polish literary criticism. The objective is to examine the interrelationship between the concept of "the people" and the process by which it is constructed within the context of vernacular modernism. The study will examine the evolution and function of this concept within a literary discourse characterised by peripheral and self-colonising dynamics, as outlined by Kiossev (1999). The concept is explored through a number of themes, including the tension between dependency and autonomy, the role of vernacular languages, political-literary representation, and the dual role of people as both creators and consumers of literary works. The discussion of this concept is closely linked to Poland's historical context of partition.

A comparative methodology will be employed to analyse the theories put forth by literary critics and the factors influencing these perspectives. This will entail an investigation of sources from local areas and major cultural centres, for example, Johann Gottfried Herder's 'Volk'. A comprehensive socio-critical examination of literary symbols (Czarnowski 1935) will reveal how critical texts and concepts, such as Ludwik Krzywicki's 'social sympathy' (1889), influenced by Hutcheson Macaulay Posnett's earlier work (1886), demonstrate the continued reinterpretation of the concept. The concept of "the people" was not only a subject of literary representation (Tarragoni 2021) but also played a pivotal role in shaping the bourgeois public sphere, largely through the efforts of the intelligentsia (Klekot 2021). This analysis will demonstrate that while Polish literary criticism is firmly anchored in local contexts, it was also significantly influenced by broader European literary traditions, particularly those originating from France and Germany. These traditions played a pivotal role in rewriting local conditions into universal codes, thereby influencing the evolution of Polish literature.

Cosmopolitan and National Musical Publics in the 19th Century

Krisztina Lajosi-Moore (*University of Amsterdam*)

The 19th century is remembered as the age of the industrial revolution, imperialism, and the era of nationalism emerging in most of Europe. In most histories these societal changes are linked to the increasingly prominent role of bourgeois publics in the public sphere. Art played a pivotal role in shaping and representing political transformations, and often artists themselves were actively involved in politics. In the first histories art was embedded in national narratives and presented exclusively through the lens of nation-building efforts: art in the service of nationalism. While it is no doubt true that 19th-century art contributed significantly to shaping national imaginations and hence creating “imagined communities,” the public of the 19th century was actually much more diverse and far less nationalist. In my talk I wish to focus on the diversity of these 19th-century publics by studying their everyday musical culture, particularly the public concerts, and their discussions of music in private and public fora. My aim is to nuance the perception that the 19th century was almost exclusively dominated by ‘Romantic nationalism’. I will argue that cosmopolitanism was also an important dimension of art and culture, even though most 19th-century (art) histories ignore or fail to appreciate the importance of cosmopolitanism. Regional cultural centers were competing with each other, but also with the big European capitals of culture producing art and publics that were mediating between the local and the national, the national and the cosmopolitan. I wish to answer the question of how the arts and discussions about art, and specifically about music, contributed to creating a culture of democracy, and how this democratic culture was shaped in terms of the tensions between cosmopolitanism and nationalism.

The Formation of the Network of Central European Theatre Relations by František A.

Šubert

Iva Mikulová (*Masaryk University Brno*)

The founding of the Prague National Theatre in 1881 completed a dynamic phase of more than three decades of the formation of national consciousness and self-esteem in Czech cultural society. It opened the way for its gradual artistic consolidation. The position of this institution was very complicated: on the one hand, it was supposed to affirm the autonomy of the Czech theatre environment; on the other hand, it was supposed to reciprocate the most current contemporary cultural trends and artistic practices. This was mainly thanks to its long-time

director František Adolf Šubert (in office from 1883 to 1900), a writer, playwright, and journalist whose pragmatic cosmopolitan thinking integrated the Prague National Theatre into the network of important contemporary artistic institutions.

The paper aims to present Šubert as an intermediary of cultural transfers, which took place on several levels. Essential for the reception of contemporary operatic and dramatic works were his foreign trips throughout Central Europe, during which he arranged rights for Czech performances of important works of art or arranged guest appearances by world music and drama stars. The transfers were not only in our direction, but thanks to Šubert, the Czech National Theatre successfully presented itself at the International Music and Theatre Exhibition in Vienna in 1892. A year earlier, Šubert had been similarly instrumental in promoting the theatre program as part of the Provincial Jubilee Exhibition in Prague, which showcased the development of the maturity of the Czech industry. These exhibitions can be seen as significant in terms of their economic, cultural, and social capital: at the time of their staging, they become nodes, links in the trajectories of the hosting of selected companies, and places where cultural exchanges and mutual sharing take place. Šubert's pragmatism consisted not only in a very conscious balancing of Czech productions and artists abroad or, conversely, in bringing troupes, actors, or dramaturgical innovations but also in ensuring the accessibility of the National Theatre's work to the inhabitants of Czech countries through the so-called theatre trains. With all these well-thought-out entrepreneurial steps, Šubert contributed to forming the heterogeneous bourgeois society of the late 19th century.

A Concert Tour in 1857/1858: From Prague through Europe

Sigrid Nieberle (*Institute for Diversity Studies, Technical University, Dortmund*)

In November 1857, 19-year-old violinist Gabriele Hoffmann von Wendheim and her traveling companion set off from Prague to go on a European concert tour. The journey ends after eight months in June 1858, once again in Prague. The author of the *Concert Travel Letters* notes that she has separated from her ward and is visiting old friends: she is staying at the house of Adolf Maria Pinkas and is also going "out" to visit František Palacký, both important players in the Czech national movement. The identity of this author of travel letters, who had remained anonymous for a long time, was recently clarified with the help of research into Pinkas' estate

in the Czech National Archives. Based on this knowledge, revealing perspectives have opened for examining the letters in terms of their music-historical data as well as socio-economic, media-historical and aesthetic aspects. The letters not only provide an insight into the music business of her time; they also provide valuable information about how the writer perceived her travel stops in Dresden, Berlin, Weimar, Cologne, Paris, and London and how she tried to portray them in her letters. After all, there are traces of the genuinely Czech as well as a hybrid national self-image, which suggests resistance, but also the growing self-confidence and artistic creativity of the two different women. Finally, I will also present the interesting history of the transmission of the *Concert travel letters*, which themselves made stops in Prague, Innsbruck, Vienna, Salzburg, and Munich.

Ľudovít Kubáni: Soul in Paris, Body in Malohont

Eva Palkovičová (*Institute of Slovak Literature, Slovak Academy of Sciences, Bratislava*)

In the second half of the 19th century, Slovak discussions about art were conducted mainly in the communities of village and small-town intellectuals, and in assessing works of art, their contribution to the building and defence of national culture was mostly valued more highly than their aesthetic value. Literature was understood by most writers as the inviolable Herderian “essence of the spirit of the nation”, or the Wordsworthian “spontaneous overflow of powerfull passion”, in the Slovak case especially passion for the nation. Ľudovít Kubáni (1830–1869), a clerk and writer from the Malohont region and an avid reader of Alexandre Dumas, Eugène Sue or Walter Scott, however, in his letters and prose also raised entirely new themes: the possibility of professionalising and commercialising writing, of establishing a more active dialogue with non-national literatures, of bringing to the reading public texts that were primarily entertaining and that challenged, rather than reinforced, national myths.

In this paper I will consider the situation in the Slovak countryside, or small town, where the local intelligentsia sought to stir up the cultural scene by organising events or festivals, but also indirectly through the medium of correspondence and the periodical press. The focus will be on the personality, activities and humorous works of Ľudovít Kubáni, which benefits from the ambivalent relationship between national engagement and reader appeal and ironically comments on the absence of “great” art, plots or emotions in a small town,

nation and culture. In doing so, I draw on suggestions from research on nationalism and national movements (Benedict Anderson, Miroslav Hroch, Tibor Pichler), but also on Pascale Casanova's reflections on the exchange between Western European literary models and peripheral, or Slovak, culture. My aim is to model the situation of an author who struggled to find a place between world and domestic art, autonomous and tendentious, Slovak and Hungarian, idealistic and subversive, Romantic and post-Romantic.

Who were the Prague Friends of Art? Members of the Fine Arts Association at the End of the 19th Century

Tomáš Sekyrka (*National Museum, Prague*)

The paper will focus on the changes in the membership of the Fine Arts Association (Kunstverein für Böhmen) between 1855 and 1894 on the basis of lists of its members. It will look at the socio-professional as well as national changes of the members, which in the second half of the 19th century organised the most important art exhibitions that could be seen in Prague and Bohemia. As the vast majority of the members of the Association were not professional artists but lay friends of art, the paper will provide an analysis of the wider background of the art market and art-loving public.

What is the Purpose of Collective Singing? Choral Societies and their Publics in Bohemian Lands

Karel Šima (*Faculty of Arts, Charles University, Prague*)

In his review of the 1864 convention of Czech choral societies in Prague under the leadership of the choir Hlahol, famous Czech journalist Jan Neruda complained that the opening concert should have been "more simply national" and that choral societies could have saved their display of "an artistic height" for other occasions. According to Neruda, public festive events like the convention should present music that "would speak to everyone" and be "more understandable to a large audience". The second concert was, according to Neruda, less

demanding artistically, so “the monumental singing had a great effect on the excitement of all minds”. The alleged high artistic demands of the first concert were likely tied to the participation of Hlahol’s then choirmaster Bedřich Smetana, whose ambitions did not exactly match the needs and interests of amateur singers. In this situation Neruda ingeniously expressed the key question of the dynamics of art as a means of shaping the modern society: Should be the art an authentic expression of genuine creativity of modern artists or rather an emotional mobilisation instrument of social change for broader social strata? Or both, but in separate spheres?

Choral singing in the Bohemian lands played clearly a significant social role throughout the 19th century. Civic choral activities in Bohemia began taking shape in the 1840s, ultimately playing a central role in nationalization processes in 1860s. However, the mass nationalization tendencies faced setbacks in the 1870s due to economic problems and political crises, delaying the full reconfiguration of the Czech amateur choral movement on an ethnocentric principle until the late 1800s. The most of German-language choral societies maintained regional affiliations established in the 1860s and joined the choral movement in German-speaking lands later. Furthermore, choral activities were influenced by the emergence of the industrial working class at the end of the century. However, in this period, choral singing was already divided between amateur societies with local and leisurely performing activities and professional or semi-professional choirs with higher artistic ambitions on an international scale. In my paper, I will trace this dynamic of choral singing throughout the 19th century leading to the dichotomy of organized amateur movement on one side and demanding professional artistic endeavour that should be in line with contemporary international artistic standards on the other side. On this ground, I would like to challenge the classic thesis of 19th century being a period of “autonomy of art” paradigm (Peter Bürger) by showing that amateur art, especially in the collective performances of singing, posed an alternative concept of art in society. I argue that modern thinking about the relation between art and society was significantly shaped by the separation of spheres (in public discourse, organisation, content and form etc.) of authentic creativity of the artist in professional art and of a leisure activity with educational goals in amateur art.

Can Jews Perceive Beauty?

Jindřich Toman (*University of Michigan*)

In his essay *For the Fear of the Jews* (1869), Jan Neruda asked the question, “What can Reiner's paintings on the plasterwork of Prague churches be to a Bohemian Jew?” More than twenty years earlier, another Czech author, Karel Havlíček Borovský, had concluded that the Jewish poet Siegfried Kapper, writing in Czech, was only presenting a kind of insensitive poetry because he had mastered the Czech language as a dog learns to fetch, i.e. mechanically (Havlíček 1847). Both authors published their judgments on the Jews’ inability to perceive beauty in commonly available periodicals, and thus contributed to the public discussion on the criteria that should guide Czech art or literary criticism. But the inability of Jews to perceive beauty was mainly a tool of exclusion—the inability to perceive beauty was the inability to perceive “our beauty”. The need to construct a mechanical Jew thus contributed to the creation of a discourse whose function was to create a homogeneous national society. Exclusion reinforced the identity of those who excluded.

The Entertaining Reading Edition and Review *Denice* of Jakub Malý in the Light of Contemporary Critical Reflection Zuzana Urválková (*Faculty of Arts, Masaryk University, Brno*)

The Entertaining Reading Edition (*Bibliotéka zábavného čtení*, 1835–1847) was founded, like the literary review *Denice* (1840–1841), on the initiative of the translator, editor and literary critic Jakub Malý (1811–1885). Both Edition and *Denice* offered Czech readers translated and original literary production, yet *Denice* was only on the periodical market for a short time. Taking into account the contemporary literary critical reception of the Edition and *Denice*, I will focus in this paper on the following questions: what demands did contemporary literary criticism of the 1830s and 1840s place on translations from foreign literature, and what criteria did their editor Jakub Malý use to select translations for his Edition amusement reading and for the ambitious review *Denice*? What publishing strategies did he use to displace the “miserable translations of Klauren's stories and other German trash” while winning over their readers?

National or Regional Publics? The Museum Landscape in 19th-Century Hungary

Nóra Veszprémi (*University of Birmingham*)

Creating a national public for art was an important element of nation-building in 19th-century Hungary. The art collection of the Hungarian National Museum was expected to serve an important role in this process. After the 1867 Austro-Hungarian Compromise, Hungary gained considerable autonomy within the Habsburg Empire. The subsequent administrative reforms centralised the country's governance. In the field of culture and collecting, the museums of Budapest – first of all, the Hungarian National Museum – were to play a central role by educating their visitors, hence shaping the modern bourgeois public of the nation state. At the same time, however, regional museums were coming into being in smaller cities and towns, expressing local cultural agendas. How did their desired audiences differ from those of national institutions? How did local, regional and national interests shape the collecting and display of art? How did the centre aim to involve provincial museums in the nation-building project, and how did those running provincial museums define their own responsibilities? My paper will examine these questions by analysing some examples of the relationship between the national capital and regional centres. It will also explore how Hungarian museums envisioned their role within the broader European museum landscape.

The Emergence of Bourgeois German Theatre between Private and Public Spheres

Meike Wagner (*Ludwig Maximilian University of Munich*)

In 19th-century Germany theatre was very much in the centre of cultural and social practices of the emerging bourgeois society (“Bürgerkultur”, Kaschuba). In my lecture I'd like to propose a re-reading of the history of bourgeois theatre in Germany by taking into account productive interplays between public and private theatrical practices. In times of societal shifts and political contestations, amateur theatre practices became widely popularized among the middle classes in Germany and other European countries in early 19th century. These amateur theatricals greatly contributed to both, the shaping of a citizen identity and the profiling and mainstreaming of bourgeois theatre. Basing their activities on the principles of education (“Bildung”) and sociability (“Geselligkeit”), they developed influential models of the ‘citizen

actor' and the 'actor citizen' that hitherto became important references for successful careers in society *and* in the theatre. Through the constant interaction between private and public theatricals (exchange of props, costumes, manuscripts and people) and a continuous flow of young actors into professional theatre institutions that had started their careers in the frame of theatre societies and clubs, the educative and citizenship principles of these private theatricals were publicly and widely mainstreamed.

I will ground my argument in case studies of Berlin based theatre practice around 1800 – private and public.

Betty Paoli, Dichterin, beschreibt die Kunstsammlung des Fürsten Kolowrat-Liebsteinsky

Karin S. Wozonig (*University of Vienna*)

Betty Paoli (1814–1894), die berühmteste und wichtigste österreichische Lyrikerin ihrer Zeit, befreundet mit den böhmischen Autoren Moritz Hartmann und Alfred Meißner und mit Adalbert Stifter, arbeitete in den Jahren 1843 bis 1848 als Gesellschafterin der Fürstin Maria Anna Schwarzenberg, der Witwe des Siegers der Völkerschlacht bei Leipzig. Im Jahr 1848 begann Paolis Karriere als erste Berufsjournalistin Österreichs, zu deren Ressort unter anderem die Ausstellungskritik gehörte.

Im Jahr 1844 besuchte Paoli die Wiener Kunstsammlung des Fürsten Kolowrat-Liebsteinsky, Oberstburggraf von Böhmen, Förderer des Nationalmuseums in Prag, Mitglied der Staatskonferenz. Kolowrat war einerseits adeliger Mäzen und andererseits politischer Vertreter der habsburgischen Hegemonie und der Integrität des Kaiserreichs. Kunst und Kultur gehörten zu den wichtigsten Elementen der legitimistischen Repräsentation und waren zugleich identitätsstiftend in den protonationalistischen Bewegungen. Paoli veröffentlichte einen Aufsatz über ihren Galerienbesuch in den Grenzboten des Pragers Ignaz Kuranda, dem „Evangelium“ (Hieronymus Lorm) der kritischen Opposition. Dieser Text steht am Anfang von Paolis professioneller Beschäftigung mit Kunst, die für sie immer auch eine politische Funktion erfüllt und soll zum Ausgangspunkt genommen werden, um Paolis Position in der österreichischen Kulturpublizistik zu bestimmen.

Master Hus and Herzegovinian Girls in Warsaw. Reception of Czech Painting in Polish Illustrated Press from 1861–1914: a Reconnaissance

Jakub Zarzycki (*Institute of Art History, University of Wrocław*)

The paper will present the preliminary research results devoted to the reception of Czech painting in the Polish illustrated press from 1861-1914. The presentation will include a preliminary systematization of these materials, the most interesting examples and features of the reception of Czech painting, and the discourse on Czech art in the Polish press in the period 1861-1914.

Research carried out using the digital tools of the Polish National Library shows that Czech painters repeatedly appeared in press materials during this period. They were, for example, Václav Brožík (at least 60 times), Jaroslav Čermák (42), Vojtěch Hynais (31), František Ženíšek (21). Of particular interest is the illustrated press, which published reproductions (with descriptions) of these artists' works, reviews (including from world exhibitions), but also obituaries after the deaths of these painters.

Especially two topics will be discussed particularly: criteria and strategies behind the choice of reproductions and similarities/differences between the reception of Czech and other nations' art in Polish illustrated press.

This research is the beginning of a broader project devoted to the reception of Czech painting in the Polish lands at that time.

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