

ARTIST AND CLIENT IN THE EARLY 19th CENTURY: THE WORK RELATIONSHIP BETWEEN JOHANN BLASCHKE AND FERENC KAZINCZY

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Abstract

The basic method of researching the work relationships between book illustrators, writers and publishers in the early 19th century is examining written sources related to them, i.e. correspondences and invoices about commissions, work processes and payments. An important source is the surviving correspondence between early 19th century writers and the organizers of the literary sphere of the era, who were taking an interest in or actively influenced the illustrations of the published books. The correspondence of Ferenc Kazinczy, one of the most important and influential organizers of the Hungarian literary and artistic sphere of the period, sheds light on the use of illustrations during the era and the relationships between authors, publishers and illustrators. From the thousands of letters that have survived, this article will examine those connected to Johann Blaschke (1770 – 1833), who was born in Bratislava and worked in Vienna for more than 40 years for publishers in Austria,

Germany and Hungary. Kazinczy commissioned Blaschke to make numerous illustrations for Kazinczy's own books and for the works of other writers, and Kazinczy followed the creation of the illustrations closely.

Keywords: Ferenc Kazinczy, Johann Blaschke, 19th century, book illustration, neoclassicism

Abstrakt

Základnou metódou skúmania pracovných vzťahov medzi knižnými ilustrátormi, spisovateľmi a vydavateľmi na začiatku 19. storočia je skúmanie písomných prameňov, ktoré sa ich týkajú, teda korešpondencie a faktúr týkajúcich sa objednávok, pracovných procesov a platieb. Dôležitým zdrojom je zachovaná korešpondencia medzi spisovateľmi raného 19. storočia a organizátormi literárneho života tej doby, ktorí sa zaujímali o ilustrácie vydávaných kníh alebo ich aktívne ovplyvňovali. Korešpondencia Ferenca Kazinczyho, jedného z najvýznamnejších a najvplyvnejších organizátorov uhorského literárneho

a umeleckého života tohto obdobia, objasňuje využitie ilustrácií v danej ére a vzťahy medzi autormi, vydavateľmi a ilustrátormi. Z tisícov zachovaných listov sa tento článok zameriava na tie, ktoré súvisia s Johannom Blaschkem (1770 – 1833), ktorý sa narodil v Bratislave a viac ako 40 rokov pôsobil vo Viedni pre vydavateľov v Rakúsku, Nemecku a Uhorsku. Kazinczy si u Blaschkeho objednal množstvo ilustrácií pre svoje vlastné knihy aj pre diela iných autorov a pozorne sledoval proces ich tvorby.

Kľúčové slová: Ferenc Kazinczy, Johann Blaschke, 19. storočie, knižná ilustrácia, klasicizmus

Introduction

The study of book illustrations in the 18th and 19th centuries has recently gained new impetus, there have been few attempts by researchers to map and explore the network of connections which existed between book illustrators and publishers. Scholars researching this topic have two basic methods which complement one another. One of them is the study of the written source material related to the working relationship between book publishers and illustrators, e.g. researching work processes, payments, invoices, and contracts. However, as Herbert Zeman pointed out in his study of 1979,¹ such research is hampered by the lack of documentary material, in other words by the fact that publishers' archives – some of which he mentions – are either few and far between or else incomplete.

When researching the work relationships between writers, publishers and book illustrators in the early 19th century, important sources are the surviving correspondences of writers and the organizers of the literary sphere who took an interest in or actively influenced the illustration of their published books.² The correspondence of Ferenc Kazinczy [Pict. 1], one of the most important and influential organizers of the Hungarian literary and artistic sphere of the period, sheds light on the use of illustrations during the era and the relationships between authors, publishers and illustrators. From the thousands of surviving letters,³ this article will examine those connected to the engraver Johann Blaschke. Blaschke was born in Bratislava and worked in Vienna for more than 40 years for publishers in Austria, Germany and Hungary.⁴ Ferenc Kazinczy commissioned Johann Blaschke to make engraving illustrations not only for Kazinczy's own works, but he occasionally also recommended the Viennese engraver to his friends and colleagues.⁵ Kazinczy followed the creation of almost every illustration very closely.

¹ ZEMAN, Herbert. Der Drucker-Verleger Joseph Ritter von Kurzböck und seine Bedeutung für die österreichische Literatur des 18. Jahrhunderts. In: *Die österreichische Literatur. Ihr Profil an der Wende vom 18. zum 19. Jahrhundert (1750 – 1830)*. Hrsg. v. Herbert Zeman. I-II. Graz: Adeva, 1979, pp. 144-145.

² See: RÓZSA, György. Czetter Sámuel. Egy magyar rézmetsző a 18 – 19. század fordulóján. In: *Magyar Művészettörténeti Munkaközösség Évkönyve*. 1952. Budapest: Művelt Nép Könyvkiadó, 1953, pp. 99-105; Kisfaludi KISFALUDY KÁROLY MINDEN MUNKÁI. HETEDIK BŐVÍTETT KIADÁS. Sajtó alá rendezte BÁNÓCZI, József. Hatodik kötet. Budapest: Franklin-Társulat kiadó, 1893, pp. 363-367.

³ *Kazinczy Ferenc levelezése*. Közzéteszi Dr. VÁCZY, János. Vol. I–XXI. Budapest: Magyar Tudományos Akadémia, 1890 – 1911. *Kazinczy Ferenc levelezése*. Közzéteszi HARSÁNYI István. Vol. XX. Budapest: Magyar Tudományos Akadémia, 1927. In: BERLÁSZ, Jenő, Margit BUSA, Klára Cs. GÁRDONYI and Géza FÜLÖP, EDS. *Kazinczy Ferenc levelezése*. Vol. XXIII. Budapest: Magyar Tudományos Akadémia, 1960. *Kazinczy Ferenc művei*. Levelezés. Vol. XXIV–XXV. Debrecen: debreceni egyetemi kiadó, 2013.

⁴ PAPP, Júlia. *Könyv és kép a 19. század elején. Blaschke János (1770 – 1833) illusztrációinak katalógusa*. Vol. I–II. Budapest: Argumentum Kiadó, 2012.

⁵ RÓZSA, György. KAZINCZY Ferenc a művészetben. In: *Művészettörténeti Értesítő*. (6) 1957/2-3, pp. 174-192; RÓZSA, György. Művészettörténeti jegyzetek a Kazinczy-levelezés 23. kötetéhez. In: *Művészettörténeti Értesítő*. (10) 1961/1. pp. 30-31; BASKAI, Ernőné. Gondolatok Kazinczy Ferenc művészettörténeti érdeklődéséről. In: *Az Egri Ho Si Minh Tanárképző Főiskola Füzetei*. [Acta Academiae Paedagogicae Agriensis: Nova series, Tom. 12, IV. MISCELLANEA] Eger, 1974, pp. 533-553; BÁN, Imre. Kazinczy klasszicizmusa. In: BÁN, Imre. *Eszmék és stílusok. Irodalmi tanulmányok*. Budapest: Akadémiai Kiadó, 1976, pp. 229-241; V. BUSA, Margit. *Kazinczy Ferenc bibliográfia*. Vol. I: Miskolc: Herman Ottó Múzeum, 1991, Vol. II: Sátoraljaújhely: Kazinczy Ferenc Társaság, 1994; *Kazinczy és a könyvművészet*. HAIMAN, György tanulmánya Kazinczynak Poétai berke szövegének, valamint

Johann Blaschke

Johann Blaschke was born in Bratislava in 1770 and moved to Vienna as a child with his court musician (Hofmusiker) father. He began his studies at the Viennese Academy of Fine Arts on the 1st of October 1787, and we run across his name in the matriculation register of the Academy as a student of copper engraving as late as 1794. Blaschke signed a marital contract on the 19th of December 1798 with Elisabeth Burger. Ludwig Maillard, an artist who made numerous book illustrations together with Blaschke, was one of his best men. Blaschke as a student at the Academy made eight engravings for Ovid's *Metamorphoses* (1791), which is one of the most important achievements of the Viennese classicist art of copper engraving. He was also popular with the publishers of calendars, almanacs and Romantic novels. The *Wiener Damenkalender* between 1796 and 1800 were illustrated by Blaschke, who based his works on Ludwig Maillard's drawings. From 1797 Franz Anton Schräml began to publish volumes of Wieland's works – reprints of the magnificent representative Leipzig publication of 1794. The more than 20 volumes that appeared between 1800 and 1803 almost all the engravings were cut by Blaschke.

From 1805 Anton Doll began to publish a series entitled *Taschenbuch für Freunde schöner vaterländischer Gegenden*. It contained various descriptions of Austrian regions, was illustrated by Blaschke's copper engravings. In 1807 Blaschke launched a major new project: he made 76 portraits for the 20-volume series *Oesterreichischer Plutarch* by Joseph Hormayr Freiherr zu Hortenburg, a historian in Tyrol and representative of the Austrian "imperial patriotism"; the publication contained biographies of famous personalities of the whole empire and was published by Anton Doll between 1807 and 1814. In 1810 and 1811 all the illustrations for Anton Doll's collected works of Schiller published in 26 volumes were engraved by Blaschke; also, at this time Doll and Blaschke started the biggest project of their cooperation, the publication of a reprint of the edition of Wieland's works in 63 volumes. Between 1820 and 1826 Blaschke regularly worked for Hungarian publications. He made several engravings depicting historical scenes, portraits of historic personalities, and artwork reproductions, for Hungarian almanacs such as Sámuel Igaz's *Zsebkönyv* [Almanac] and Hebe, and Károly Kisfaludy's *Auróra*. The illustrations of Blaschke were published by about 40 different Viennese and foreign publishers. He supposedly found his place in the new type of book publishing trade, a trade which was becoming independent of the feudal

Kazinczy kezdeményezésére készült rézmetszetek hasonmásaival. Budapest: Zrínyi Nyomda, 1981; ORLOVSZKY, Géza. *Kazinczy és Zrínyi. Kortárs*. (25) 1981/9. pp. 1467-1468; RÓZSA, György. *Kazinczy a műbíráló. Ars Hungarica*. (9) 1981/2, pp. 203-209; CSATKAI, Endre. *Kazinczy és a képzőművészetek*. (1925). G. GALAVICS, ed. Budapest: Magyar Tudományos Akadémia Művészettörténeti Kutató Csoport, 1983; SINKÓ, Katalin. *Kazinczy Ferenc és a műgyűjtés*. In: *Ars Hungarica*. (11) 1983/2, pp. 269-276; SZABÓ, Péter. *Kazinczy portréesztétikája*. In: *Ars Hungarica*. (11) 1983/2, pp. 277-285; FRIED, István. *Kazinczy és a képzőművészetek*. In: *Ars Hungarica*. (14) 1986/2, pp. 165-176; FRIED, István. *Képzőművészeti látás és kultúra Magyarországon a 19. század elején*. In: *Ars Hungarica*. (17) 1989/2, pp. 147-156; FRIED, István. *Az érzékeny neoklasszicista. Vizsgálódások Kazinczy Ferenc körül*. Sátoraljaújhely – Szeged: Kazinczy Ferenc Társaság, 1996; PORKOLÁB, Tibor. *Panteonizáció és vizuális reprezentáció*. In: *Regio*. (15) 2004/3, pp. 82-100; CSANÁDI-BOGNÁR, Szilvia. *Kazinczy Ferenc és a magyar művészettörténeti nyelv*. In: *Ars Hungarica*. (36) 2008/1-2. [Recte 2010], pp. 93-178.

patronage and aiming at satisfying the needs of the upcoming, more wealthy bourgeois at the beginning of the 19th century.

The beginnings of the relationship between Johann Blaschke and Ferenc Kazinczy

Blaschke's name was already mentioned in Kazinczy's note written around 1802 – 1803, which contained the addresses of Viennese artists.⁶ However, Kazinczy didn't seem to have known this information from personal experience, but copied it from somewhere. This is indicated by the fact that, for example, the address first written down after Blaschke's name, then crossed out, is the address of the artist Caspar Weinrauch, who is under Blaschke on the list. Kazinczy presumably made a mistake when copying the line, then corrected the error and wrote down Blaschke's real address. Kazinczy also collected the signatures of artists, and in 1808, in the "Autographa" chapter of the book list he made, among the names of Friedrich Oeser, Daniel Chodowiecki, Vinzenz Georg Kininger, Friedrich John, Clemens Kohl, Samuel Czetter, Jakob Stunder we can also find Joannes Blaschke ("No 87. *Joannes Blaschke – et No 88. Joann Neild, Sculptores Viennens.*").⁷

Although the first surviving letters describing the work relationship between Ferenc Kazinczy and Johann Blaschke are from 1807, their acquaintance began earlier. In 1805, Blaschke made an engraving of the poet's uncle, András Kazinczy [Pict. 2], which decorated the publication titled 'Magyar régiségek és ritkaságok' (Hungarian Antiquities and Rarities), published in 1808.⁸ The engraving was likely based on a painting made by a painter called Pongrácz.⁹ This painter may have been Ferenc Pongrácz, whose later painting titled 'Három cigány' (Three Gypsies) [Pict. 3] was an illustration of a well-known poem by the Austrian poet Nicolaus Lenau.

Around 1805, Kazinczy asked the Transylvanian printer, Antal Haykul, who lived in Vienna, to publish his collected writings, more precisely his series of translations, planned to be published in five volumes, which included the translation of the works of the French historian and writer, Jean-François Marmontel.¹⁰ Kazinczy had already commissioned Blaschke in 1804 to create the planned illustrations for the volume.¹¹ It seems that at that time Blaschke had only sent drawings made by his friend, Ludwig Maillard to Kazinczy, obviously to get his approval, because the illustrations made for the translation of Marmontel's works were not given to the writer until 1806.¹² The first part of the series, titled 'Marmontel Szívkepző regéi' (Marmontel's Heart-Teaching

⁶ Dunamelléki Református Egyházkerület Ráday Levéltára, Szemere Tár (B 14), Vol. I, XXXI.

⁷ Francisci Kazinczii Bibliotheca Antiquaria. Széphalmi, 1808. OSzK Kézirattár: Oct. Lat. 2. 70v.

⁸ *Magyar Régiségek és Ritkaságok*. Kiadta KAZINCZY Ferencz. Pesten, Mossóczy Institoris Károly' számára, Trattner Mátyás műhelyében. Vol. I. 1808. See: Francisci Kazinczii Bibliotheca Antiquaria. Széphalmi, 1808. Manuscript. Országos Széchényi Könyvtár, Kézirattár, Oct. Lat. 2. „1211. Andreas Kazinczy.” 83r.

⁹ *Kazinczy Ferenc levelezése*, ref. 2. III. 1892. Nr. 810, 421. See: *Művészet* (3) 1904/3. 204.

¹⁰ *Kazinczy Ferenc levelezése*, ref. 2. III. 1892. Nr. 741, 304.

¹¹ KAZINCZY, Ferenc. *Pályám emlékezete*. Sajtó alá rendezte ORBÁN, László. Debrecen: Debreceni Egyetemi Kiadó, 2009, p. 197, 211.

¹² KAZINCZY, Ferenc. *Pályám emlékezete*, ref. 10. 215.

Tales), published in 1808¹³ in two volumes bound together with the numbering of the pages continuing from the first to the second volume, has one illustration of an ancient scene taking place in a building with a colonnade [Pict. 4], and another depicting two women talking in front of a gothic church [Pict. 5]. Blaschke made copper engravings of these illustrations based on the drawings made by Ludwig Maillard, in accordance with the contents of the letter he had previously sent to Kazinczy. Kazinczy included in the book an unmarked portrait of Baron Miklós Wesselényi the Elder from Hadad [Pict. 6] known as a generous patron of the theatre and literature of the era, whose portrait was put into the book because he contributed 500 forints to its publication.¹⁴

In a German letter to Kazinczy, written in Vienna in 1807,¹⁵ Blaschke wrote about which of the commissioned works he had completed, which ones he was still working on, and their prices.¹⁶ In some places between the lines, Kazinczy wrote in Hungarian which commission Blaschke is referring to, and these later added remarks appear in brackets in the text published in the collection of Kazinczy's correspondence. A closer look at the original letter, however, reveals that the editors of the 1893 volume of correspondence most probably misinterpreted some of Kazinczy's comments written between the lines of the letter. [Pict. 7] In the beginning of the letter, Blaschke mentions two completed seal stamps (Petschaft Stöckel), followed by some illustrations he was still working on. I believe that the quarto sized plate (Quart Platte), which cost 50 forints, was the portrait and title page for a planned volume of Gábor Dayka, a poet friend of Kazinczy's who died young. At that time, as the edges of the copper plates pressed onto the pages of publications show, it was common practice to engrave the image and text of the frontispiece and title page facing each other on a quarto sized copper plate for octavo sized books.

Portrait of Gábor Dayka

In 1803, Kazinczy asked the Viennese engraver, Vinzenz Georg Kininger to make a portrait of Gábor Dayka for the planned volume, based on Kazinczy's memory of Dayka.¹⁷ Kininger, however, did not accept the commission, as he wasn't given an image to base his work on, only a description.¹⁸ A few years later, Kazinczy commissioned a portrait and a vignette for the title page for the Dayka volume he intended to publish from Blaschke, because in 1807 the engraver mentions that the portrait and title page commissioned for the Dayka volume is already in progress. I have no information about whether Blaschke eventually finished the illustrations commissioned for the Dayka book or not. A few years later, Kazinczy was still looking for someone to make Dayka's portrait, which suggests either that the portrait was not completed around 1807 or that its quality did not meet Kazinczy's expectations. In any case, it is certain that the por-

¹³ *Kazinczynak fordított egyveleg írásai*. Első kötet. Marmontelnek szívképző regéji. Két könyvben. Széphalom, Abaújban, 1808.

¹⁴ *Kazinczy Ferenc levelezése*, ref. 2. V. 1894. Nr. 1176, pp. 182-183.

¹⁵ *Kazinczy Ferenc levelezése*, ref. 2. IV. 1893. Nr. 1088, pp. 526-527.

¹⁶ See V. BUSA, Margit. Kazinczy Ferenc kézirat-gyűjteménye Münchenben. In: *Irodalomtörténeti Közlemények* (LXXXV). 1981/4, pp. 442-458.

¹⁷ *Kazinczy Ferenc levelezése*, ref. 2. III. 1892. Nr. 572, 24. See: Fried, ref. 4. 156.

¹⁸ V. BUSA, ref. 15. 445.

trait of Dayka [Pict. 8] in the volume published in 1813 was not engraved by Blaschke, but by Joseph Gerstner.¹⁹ However, if we compare the hairstyle of the completed portrait of Dayka with Blaschke's engraving of the head of Apollo Belvedere in profile²⁰ [Pict. 9], we cannot rule out the possibility that the portrait of the poet was based on this engraving, which Kazinczy was also familiar with. The idea of an all'antica type portrait had not yet crystallized in Kazinczy's mind in 1803, when he asked Vinzenz Kininger to depict Dayka in a traditional Hungarian outfit.

Illustrations for literary translations

The other engraving mentioned in Blaschke's letter written in 1807, which was still in progress, was, according to Kazinczy's comment added to the letter, an octavo sized illustration for the *Ossian*, which cost 35 forints. Kazinczy ordered this picture from the engraver around 1804, and received it later. Kazinczy most probably wanted to decorate with the image of Darthula (the title of a poem by Ossian) a translation of the works of the fictional Celtic bard created by the Scottish poet James Macpherson. Blaschke's *Ossian* engraving, however, was eventually added by the publisher Joseph Geisinger to Kazinczy's volume of the translations of the works of the 17th century French writer and moralist, François de La Rochefoucauld, published in 1810 [Pict. 10].²¹ Although the author of a short review of the Rochefoucauld book, published in the spring of 1810 in the journal titled 'Hazai és Külföldi Tudósítások' (Hungarian and International Tidings) – presumably the editor István Kultsár – mentions that the publication is adorned with an excellent engraving,²² Kazinczy maliciously mentions in a letter that the publisher had decorated the book with an illustration created for another book.²³ This is an illustrative example of how, even in the first decades of the 19th century, illustrations were not always closely connected to the content of the publication. There are many examples of this practice in the 16th and 17th centuries: publishers often used pieces from their existing collection of illustrations to decorate several publications, often written about different subjects. In earlier times, there was sometimes no connection at all between the engraving and the subject of the book, but more sophisticated publishers usually did want to have some kind of a connection between the content of the text and the illustrations used as a secondary part of the book.

Blaschke seems to have included in his 1807 letter a stipple engraving, which cost 60 forints in octavo format, with Kazinczy adding the Hamilton note next to it. We

¹⁹ Újhelyi Dayka Gábor' Versei. Öszveszedte 's kiadta barátja KAZINCZY, Ferencz. Pesten, Trattner Mátyásnál, 1813. – *Kazinczynak Poetai Berke*. Pesten, Trattner Mátyásnál, 1813.

²⁰ *Handbuch der deutschen Dicht- und Redekunst, aus Beispielen entwickelt* von K. L. SCHALLER. Erster Theil. Wien: Anton Doll, 1806; *Gedichte*. Von Anton Ferdinand DREXLER. Wien: Anton Doll. Gedruckt bey Anton Strauß. 1816. See: *Musen-Almanach für das Jahr 1796*. Herausgegeben von Schiller. Neustrelitz, bei dem Hofbuchhändler Michaelis (engraved by Franz Bolt); *Für Aeltere Litteratur und Neuere Lectüre*. Quartal-Schrift. Erstes Stück. Leipzig: Johann Gottlob Immanuel Breitkopf, 1783. (Seydelmann del. E. G. Krüger sc. Dresdae); Kupferstichkabinett der Akademie der bildenden Künste Wien, inv. nr.: 12251 (Hubert Mauer).

²¹ *Herczeg Rochefoucauldnak maximái és morális reflexiói*, három nyelven, Némètre fordította SCHULTZ, Magyarra KAZINCZY Ferentz. Bétsben és Triestben, Geisztinger Könyvárosnál. 1810.

²² *Hazai és Külföldi Tudósítások*, 1810. I. félév. 13. szám. 104.

²³ *Kazinczy Ferenc levelezése*, ref. 2. VIII. 1898. Nr. 1848, 120.

don't know what this artwork illustrated, but it is likely it was an engraving reproduction of a motif taken from one of the albums presenting the antiquities of the renowned 18th century English art collector, Lord William Hamilton (*Antiquités étrusques, grecques, et romaines tirées du cabinet de M. Hamilton ... Naples, 1766; Collection of engravings from ancient vases mostly of pure Greek workmanship discovered in sepulchres in the kingdom of the Two Sicilies ... now in the possession of Sir Wm. Hamilton ... Naples, 1791*).

Problematic assignments

The work relationship between Kazinczy and Blaschke was not without hiccups, as the poet asked several of his friends and acquaintances to convince Blaschke to finally finish and send to Kazinczy the promised engravings during their stay in Vienna. According to a letter written in 1807 by János Tőkés, a Transylvanian count and the tutor of Miklós Wesselényi the Younger, who later played an important role in the political life of the Hungarian Reform Era, he could not find the engraver in his home, but could only meet him in the Academy of Fine Arts, and therefore he was unable to take a look at the finished engravings.²⁴ Kazinczy also asked Pál Ocsóvszky,²⁵ the former tutor of Ferenc Teleki, the younger son of the Transylvanian chancellor Sámuel Teleki, and later the curator of the chancellor's library in Vienna, who lived in Vienna, to contact Blaschke.

In Kazinczy's letters we can also find examples of writers having a say in who will illustrate their works, and the authors would occasionally recommend their favorite illustrator to each other, sometimes based on the type of illustration they wanted to include in their book. For the first volume of a planned book of poems written by Kazinczy's friend, János Kis, Kazinczy wanted in 1812 the author's copper engraving portrait to be created by Johann Josef Neidl based on a drawing of Vinzenz Georg Kininger, while Blaschke would be asked to make a historical picture for the second volume, based on Kininger's drawing.²⁶ Kazinczy also occasionally gives reasons for not recommending a particular engraver because of their technical handicaps, while he suggests others because they have certain skills. Although Kazinczy is satisfied with some of Blaschke's portraits, he believes that Blaschke is better at engraving historical scenes than portraits.

Portrait of Dániel Berzsenyi

Kazinczy also gave advice to his poet friend, Dániel Berzsenyi, suggesting that he should request from Blaschke an engraving of a drawing of Venus, Amor and Psyche to illustrate his book.²⁷ Kazinczy's efforts to illustrate his own works and those of his friends with motifs taken from catalogues of engravings depicting classical artworks indicate the growing popularity of classicist taste. According to him, this is the best option even if the pictures have nothing to do with the content of the books, because it

²⁴ *Kazinczy Ferenc levelezése*, ref. 2. V. 1894. Nr. 1107, p. 1.

²⁵ *Kazinczy Ferenc levelezése*, ref. 2. V. 1894. Nr. 1150, p. 110.

²⁶ *Kazinczy Ferenc levelezése*, ref. 2. IX. Nr. 2118, p. 204; *Kazinczy Ferenc levelezése*, ref. 2. XI. Nr. 2616, p. 269.

²⁷ *Kazinczy Ferenc levelezése*, ref. 2. IX. Nr. 2161, p. 308. See: Újhelyi DAYKA Gábor' Versei, ref. 18. (J. Gerstner sc.) See: V. BUSA, Margit. *Kazinczy Ferenc kézirat-gyűjteménye*, ref. 15, pp. 445-447.

would help readers become accustomed to the beauty of classical art. Kazinczy himself collected classical motifs that could be used to illustrate books. In 1792, he made 15 folio drawings in the library of the University of Pest, from the illustrated volumes of 'L'antiquité expliquée et représentée en figure' written by the French Benedictine monk and scholar, Bernard de Montfaucon, as well as from the series of illustrations of Herculanean relics titled 'Le Antichità di Ercolano Esposte', the first part of which was published in 1757. In 1812, Kazinczy asked his friend Mihály Helmecczy, who was living in Pest, to specify the details of the source of the drawings he had made two decades ago, which indicates that Kazinczy planned to use the motifs he had once copied.²⁸ Kazinczy also followed the process of the creation of Dániel Berzsenyi's portrait for the volume. In order to learn more, Kazinczy asked Berzsenyi about the honorarium paid to the painter and the engraver, and also about who recommended the artists to him.²⁹ Berzsenyi's letter reveals that he had requested the creation of miniature portraits from two Viennese painters, Jacob Schorn and Mazzador, and that he wanted the engraving to be based on the portrait he liked more. Schorn was recommended to him by Blaschke, and he paid 30 and 25 forints for the miniature portraits, while the engraving cost 100 forints.³⁰ Kazinczy, after receiving the portrait engraving, thought that although both the painter's and the engraver's work was good, Blaschke could have done a better job for so much money.³¹

Facing the title page of the first edition published in 1813 is a portrait of the poet engraved by Blaschke [Pict. 11], and on the title page, as suggested by Kazinczy, is the classicist vignette of Venus, Cupid and Psyche, engraved by Johann Neidl.³² [Pict. 12] It is noteworthy that the portrait of Berzsenyi, who was an evangelical, was partially financed by the catholic ordinands in Pest, who also financially supported the publication of the poetry book. Schorn's miniature of Berzsenyi, painted on paper in 1812, is kept in the Art Collection of the Hungarian Academy of Sciences (inventory number 55) [Pict. 13]. The same two illustrations decorated the second, extended edition of Dániel Berzsenyi's poems, published in 1816.³³ [Pict. 14]

The influence of antique memorabilia on book illustrations

There are also examples in the era when, despite requesting commissions specifically for it, a publication was not decorated with illustrations made by the originally commissioned engraver. It seems that Kazinczy asked Blaschke for an illustration for the planned Lessing volume in 1806, as according to his diary the Viennese engraver sent him not only a portrait of András Kazinczy, but also an engraving related to Emilia Galotti. Although Kazinczy had already worked on the translation of Lessing's work during his imprisonment in Mukachevo in 1800 – 1801, and commissioned the illus-

²⁸ *Kazinczy Ferenc levelezése*, ref. 2. X. Nr. 2276, pp. 28-29.

²⁹ *Kazinczy Ferenc levelezése*, ref. 2. X. Nr. 2274, p. 21.

³⁰ *Kazinczy Ferenc levelezése*, ref. 2. X. Nr. 2296, pp. 72-73.

³¹ *Kazinczy Ferenc levelezése*, ref. 2. X. 1900. Nr. 2379, p. 238.

³² *Berzsenyi Dániel' Versei*. Kiadá HELMECZY Mihály. Pest: Trattner, 1813.

³³ *Berzsenyi Dániel' Versei*. Kiadta egy kalauz Értekezéssel megtoldva barátja HELMECZI Mihály. Második megbővített kiadás. Pest: Trattner János Tamás, 1816.

tration for it as described above, in the end the volume was not published until 1830, by József Bajza.

In a message Kazinczy sent to Blaschke in 1813 via a friend, he not only gives detailed instructions on the motifs of the illustrations for Sándor Báróczy's poetry book, but also asks the engraver to follow his advice even if he finds differences in the drawing made by Kininger the engraving is based on. In the end, however, the classicist illustrations decorating the Báróczy volumes³⁴ were not made by Blaschke. Mátyás Trattner, who lived in Pest, asked for a portrait of Báróczy as a young man for Báróczy's poetry book from Kazinczy, following the poet's advice, commissioned Kininger to draw it as a bust, and decorated the title pages of the volumes with motifs taken from the cameos of the Florentine museum.³⁵ In some copies (National Széchényi Library, Library of the Hungarian Academy of Sciences) the engravings are unmarked – Kazinczy must have received one of these series, because in one of his letters he only assumes that Blaschke was the creator of the images, while in other copies, in some of the volumes (1, 2, 4), 'J. G. Mansfeld sc.' is written onto the bottom of the page (Ráday Library). The classicist portrait of Sándor Báróczy [Pict. 15] in the first volume of the series is marked in all copies: the portrait was engraved by David Weiss. We don't know whether all eight engravings were made by Mansfeld, but it is certain that the background of the engravings in the first four volumes is homogeneous [Pict. 16] while in the last four it is lined, so it is also possible that more than one engraver worked on the illustrations [Pict. 17].

The engravings depicting the treasures of the Florentine museum were first published by the renowned antiquarian, Antonio Francesco Gori in his series titled 'Museum Florentinum exhibens insigniora vetustatis monumenta, quae Florentiae sunt...', published in Florence in 12 folio volumes between 1731 and 1766 [Pict. 18]. The first volume, which had two parts, presented on 200 sheets ancient cameos found in the museum's Medici collection and private collections in Florence. Scholars, based on Kazinczy's letters, refer to the Medici cameos as the models for the images that adorn the Báróczy volumes, but the vignettes were actually based on motifs from the ancient coins in the Florentine museum. The coins they were based on are found in a volume about ancient gold and silver coins titled 'Antiqua numismata aurea et argentea', published in 1740 as the third part of a series [Pict. 19].

However, as Kazinczy's writings reveal, the illustrations of the Báróczy volumes were not based on the engravings in Gori's series, but on the album of engravings of the French engraver, Francois-Anne David, published in eight volumes, which presents the treasures of the Florentine museum. In addition to the publications titled 'Antiquités d'Herculaneum' and 'Antiquités Étrusques, Grecques, et Romaines', published in Paris in the 1780s in 12 and 5 volumes, David also published a series about the antiquities of the Florentine museum between 1787 and 1803, based on Gori's work. The illustrations decorating the complete Báróczy edition are found in the fifth volume of the David series, published in 1787 with the title 'Medailles d'Or (Medailles antiques)' [Pict. 20]. A copy of this volume, which is rather incomplete, is kept in the University Library of Budapest. Kazinczy also intended to use engravings of notable classical

³⁴ *Báróczynak minden munkái*. Ujra kiadta KAZINCZY Ferencz. Vol.1-8. Pest: Trattner János Tamás, 1813 – 1814.

³⁵ *Kazinczy Ferenc levelezése*, ref. 2. XI. 1901. Nr. 2616, p. 269.

statues in the complete edition of his own works, the publishing of which began in 1814. The title pages of the series, which was eventually published in nine volumes, depict the Laocoon group [Pict. 21], a satyr family, Terpsichore etc. In addition to the classicist vignettes, Kazinczy also published a portrait in each of the nine volumes, continuing to build the virtual national pantheon he had begun creating around 1790 with commissioning portraits of famous Hungarian writers, poets and patrons, occasionally popularizing them as book illustrations.

Conclusion

Examining Blaschke's commissions at the turn of the 18th and 19th century we can trace the changes in views and choice of genre that took place in the Viennese book publishing trade. Books that popularized contemporary literature gradually came to the forefront alongside editions that presented antique literature, mythology, art, and history.

The information provided here would seem to suggest that book illustration at the turn of the 18th and 19th centuries and later during the first decade of the 19th century is not only relevant to art historians but also to scholars studying the book publishing trade of the period. Both book history and art history would greatly benefit from the study of the network of relations among publishers and illustrators. Ideally, a database containing the names of artists and the depicted topics would be a significant resource for scholars. In turn, these topics would represent an integral part of the newest topographic plans to shed light on the history of the book in the Habsburg Empire in the 18th and 19th centuries and make it truly interdisciplinary.

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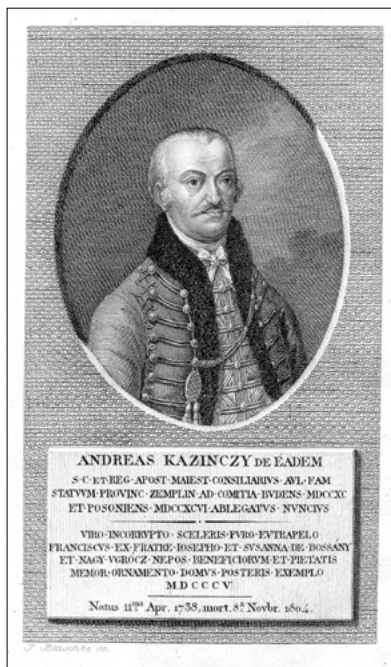
Resumé

A 19. század eleji könyvillusztrátorok, írók és kiadók közötti kapcsolatok kutatásának alapvető módszere a munkakapcsolatokra vonatkozó írott források, vagyis a megbízásokkal, a munkafolyamatokkal, a kifizetéssel kapcsolatos levelezések, számlák vizsgálata. Fontos forrást jelent a kiadandó könyveik illusztráltatását figyelemmel kísérő vagy aktívan befolyásoló 19. század eleji írók és irodalomszervezők fennmaradt levelezése. A korszak illusztráltatási szokásaira, a szerzők, a kiadók és az illusztrátorok kapcsolatrendszerére világít rá a korszak egyik legjelentősebb, leghatékonyabb magyar irodalom- és művészetszervezőjének, Kazinczy Ferencnek a levelezése. A több ezer fennmaradt levélből jelen előadásban azokat vizsgáljuk, amelyek a pozsonyi származású, több mint 40 éven keresztül Bécsben tevékenykedő, ausztriai, németországi és magyarországi kiadók számára egyaránt dolgozó Blaschke Jánoshoz (1770 – 1833) kapcsolódnak. Blaschke számos illusztrációt készített Kazinczy megrendelésére saját, illetve íróársai könyvei számára, amelyek elkészülését Kazinczy gondosan nyomon követte.

Illustrations



1. Vinzenz Georg Kininger –
Friedrich John:
Ferenc Kazinczy. Engraving.



ANDREAS KAZINCZY DE EADEM

S. C. ET REG. APOST. MAJEST. CONSILIARIUS. AVL. FAM.
STATIM. PROVINC. ZEMPLIN. AD. COMITIA. INGENS. MDCCCX.
ET POSONIENS. MDCCCXVI. ABLEGATUS. NVNCIUS.

VIRI. INCORRUPTO. SCILICET. PVRO. EXTRAPELO
FRANCISCVS. EX. FRATRE. IOSEPHO. ET. SVS. ANNA. DE. BOSSANY
ET. XAVI. VERO. Z. NEPOS. BENEFICIVM. ET. FIDELITATIS
MEMOR. ORNAMENTO. DOMVS. POSTERIS. EXEMPLVM.
MDCCCXV.

Natus. 11^{to}. Apr. 1758. mort. 8^{to}. Novbr. 1804.

J. Blaschke sculp.

2. Johann Blaschke:
András Kazinczy. 1805.
Engraving.



3. Ferenc Pongrácz: Three Gypsies. 1836.
Oil, canvas. Hungarian National Gallery



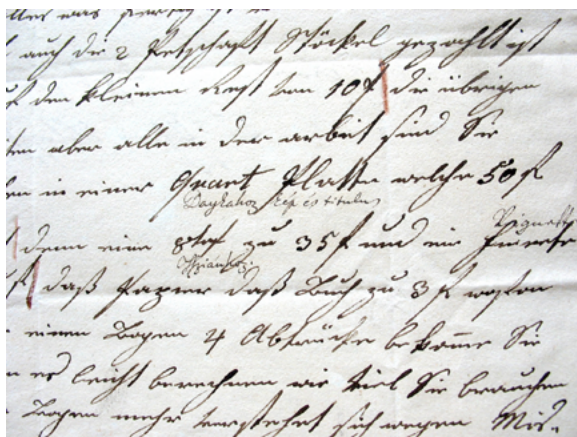
4. Johann Blaschke – Ludwig Maillard: Illustration. In: *Kazinczynak fordított egyveleg írásai*. Első kötet. Marmontelnek szívképző regéji. Két könyvben. Széphalom, Abaújban, 1808. Engraving.



5. Johann Blaschke – Ludwig Maillard: Illustration. In: *Kazinczynak fordított egyveleg írásai*. Első kötet. Marmontelnek szívképző regéji. Két könyvben. Széphalom, Abaújban, 1808. Engraving.



6. Miklós Wesselényi. 1808.
Engraving.



7. Johann Blaschke:
Letter to Ferenc Kazinczy. 1807.



8. Joseph Gerstner:
Gábor Dayka. 1813. Engraving.



9. Johann Blaschke: The head of Apollo
Belvedere. 1806. Engraving.

Hunc tantum populo monstrarunt fata.
Virg.



10. Johann Blaschke: Illustration.
In: *Herczeg Rochefoucauldnek maximái*
... Bécs, Triest, 1810. Engraving.



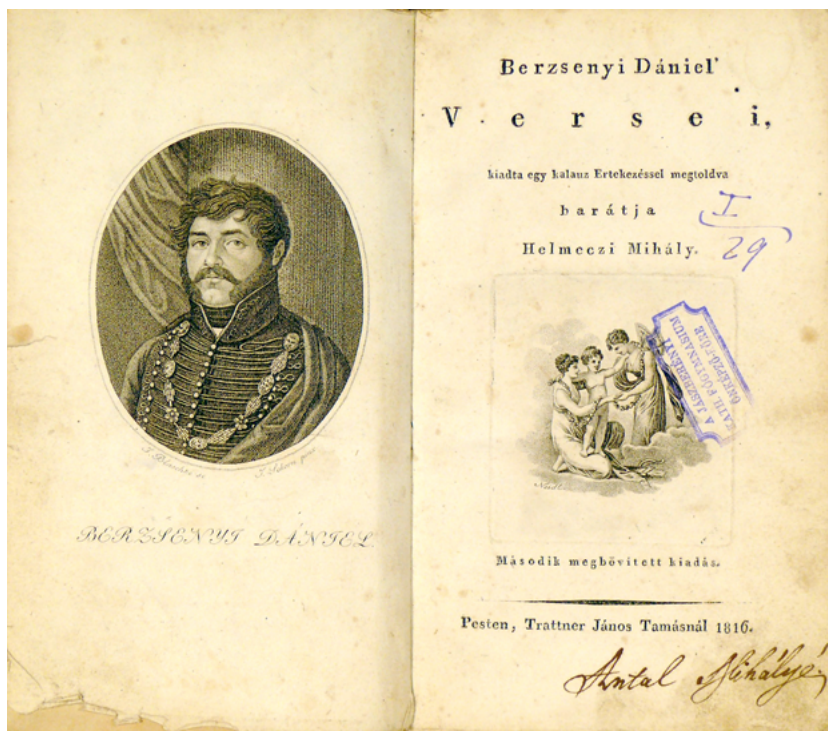
11. Johann Blaschke – Jacob Schorn:
Dániel Berzsenyi. 1813. Engraving.



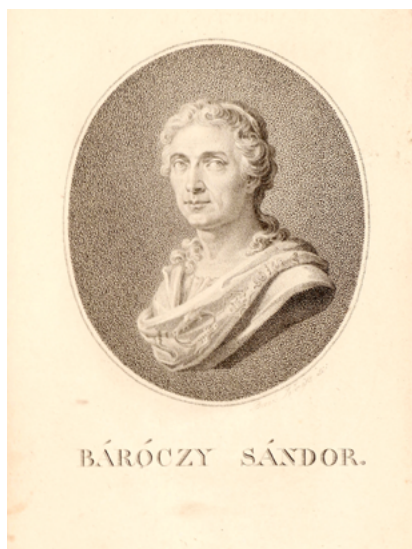
12. Johann Neidl: Venus, Cupid and Psyche. Title page. 1813. Engraving.



13. Jacob Schorn: Dániel Berzsenyi. 1813.
Miniature. Hungarian Academy
of Sciences



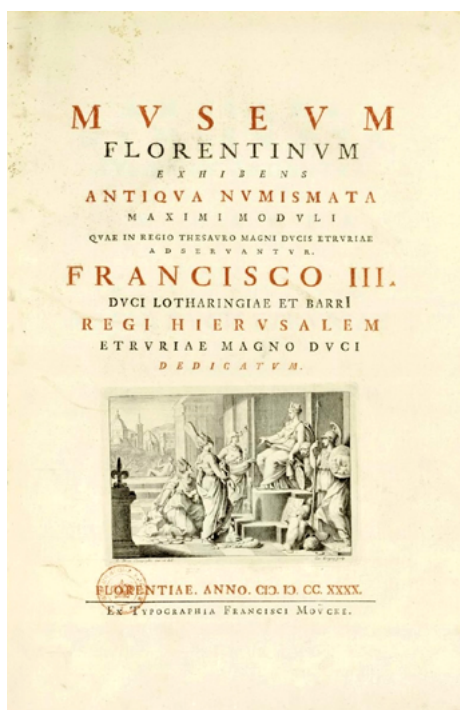
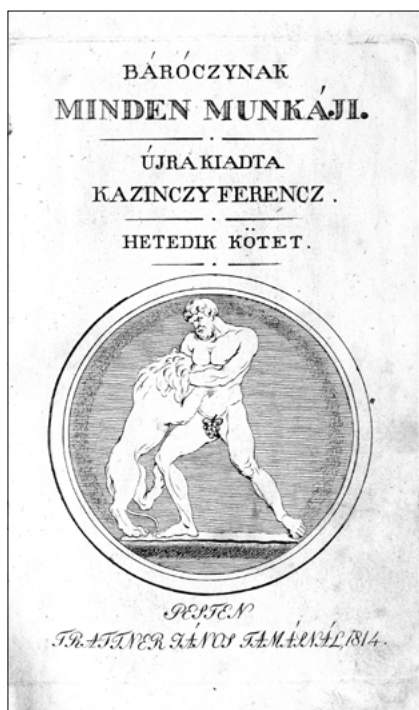
14. Illustrations. In: *Berzsenyi Dániel' Versei*. Pest, 1816. Engravings.



15. David Weiss: Sándor Báróczy. Engraving. 1813.



16. Title page. In: *Báróczynak minden munkái*. Vol. I. 1813. Engraving.



17. Title page. In: *Bárczsynak minden munkái*. Vol. VII. 1813. Engraving.
18. Title page. In: *Museum Florentinum exhibens ...* Firenze, 1740. Engraving.



19. Illustration. In: *Museum Florentinum exhibens ...* Firenze, 1740. Engraving.

XLIV.



I.

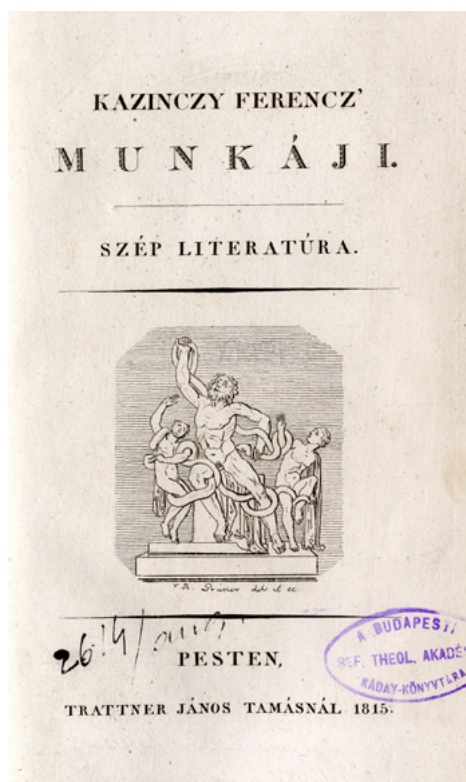


II.

Tom V.



20. Illustration. In: Francois-Anne David: *Medailles d'Or* (*Medailles antiques*). Paris, 1787. Engraving.



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21. Title page. In: *Kazinczy Ferenc munkái*.
Pest, 1815. Engraving.