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Мистецтво на службі благодійності. Поява нових соціальних практик (на матеріалах художньої виставки 1847 р. на користь бідних)

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Art at the Service of Charity. Appearance of a new Social Practices. (Art Exhibition of the 1847th in Lviv to Benefit the Poor)

The awareness of keen social responsibility for the fate of the poor, the orphans and the handicapped became an important achievement of the Enlightenment.¹ The authority of the church in the matters of charity remained strong enough during the 19th century. At the same time there appeared new secularized charity practices. Spreading of charitable activities in the 19th century took place mainly in the cities. The goal of Charity societies was the liquidation or limitation of the most awful examples of misery and the begging practices. Great European cities in the 19th century had different institutions for the blind, the deaf and the dumb, boarding schools for the orphans, schools for poor children. Part of the funds for these needs was given from the city budget, part of these funds was raised by private foundations. For example, the 19th century Krakow was the city in the Central Europe that had a lot of charity foundations. On the whole, this "Fashion for charity" was wide spread in the middle of the 19th century. It was the responsibility of women from rich aristocratic or burgher families. They organized different gala balls, celebrations and lotteries which were meant for the needy.

Participation in the beneficial foundations was the prestigious way of society distinction. The opportunities of art market were used as realization of the new charity projects. The artist's authority was as important as the pecuniary equivalent of the works of art. The organization of various art exhibitions, auctions and lotteries allowed to raise funds to help the needy. Similar charity practices were sufficiently developed in the 19th century Western Europe.

¹ - Шоню Пьер, Цивилизация Просвещения /Пер. с фр. И.Иткина, М.Гистер (изд. Les Editions Arthaud, 1971). – Екатеринбург:У-Фактория, М.:АСТ Москва, 2008.- С.112-113.

In 1772 Lviv periodicals informed of the beneficial art exhibition.² After incorporating Galicia/Halychyna into the Austrian monarchy in 1772 and forming «Königreich Galizien und Lodomerien», L'viv became the capital of the new province. Large social and cultural transformations occurred in the city during the first half of the 19th century. Everything had changed, namely: governing, national and social structure, architecture arrangement. New administration evolved the evident progressive reforms like introducing a network of educational and health care institutions.³ It was engaged in the improvement of social welfare the conditions of the poor, the handicapped and the orphans etc. The importance of private charity initiatives had also grown.

Charity practices had existed in L'viv for a long time. We should mention Lviv (St. Lazar, St.Spirit, St.Stanislaw hospitals), which were united in 1787 into one medical network. While the city Church Brotherhoods took care of the poor children and orphans education. The Austrian authority tried to solve the problem of begging in Lviv (the acts of 1786, 1814, 1816). The special committee for the liquidation of begging was established in 1811. Local poor beggars were directed to special charity asylum, while strangers-beggars were deported beyond the city walls.

Along with implementing administration reforms the role of private charity initiatives began to grow. The creation of a certain nursery for little children by countess S.Ozharowska in 1840 in the village of Soroky near L'viv is worth mentioning. One more example is princess Y.Sapiga's initiative to open in Lviv one of the first in Central and Eastern Europe St.Sophia children's hospital in 1845. In this respect Lviv did not concede to that time Warsaw or Krakow .

The initiative of founding a charity institution in Lviv had been cultivated since the second part of the 18th century. Characteristically, the first organizers of charity foundation in Lviv were mostly the Armenians.⁴ The Armenians in the 18th century had 4 church Brotherhoods, which were actively engaged in the financial transactions and

² - Кравич Д. Перші художні виставки у Львові //Жовтень. – 1983.- №4. -С.100-104;Левицька М. До художнього життя Львова у пер. пол. XIX ст. // Мистецтвознавство'02. – Львів, 2003. – С. 129-139.

³ - Róskau-Rydel I. Kultur an der Peripherie des Habsburgs Reiches. Die Geschichte des Bildungswesens un der kulturellen Einrichtung im Lemberg von 1772 bis 1848. – Wiesbaden, Harassowitz, 1993.

⁴ - Barącz S. Rys dziejow ormianskich. –Tarnopol, 1869. -S.251.

gave loans. Those four Armenian banks were joined in the united bank "Mons Pius" in 1788.

The judge of the Armenian city court a rich landowner Jan Nikorovych was one of the first promoters of the Charity foundation "Institution for the Poor". He also established the Veteran foundation in 1811. J. Nikorovych was awarded for his charity activities by St. Leopold order and the insignia of the Jerusalem Cross.⁵ Later Lviv Armenian archbishop Jan Jakub Shymonowich awarded the charity activities. He had been the Head of the "Institution for the Poor" since 1787.⁶ In 1811 he was also in charge of the special committee for the liquidation of begging. At the beginning of the 19th century the principal of the "Institution for the Poor" was a priest of the Armenian church reverend Romashkan. Certain financial reports of the Institution, for example, the one of December 1813 had been found: "There were 7 575 z.l.r. in cash from the previous months. To these the donations collected in cathedrals, hotels and polish theatres were added. Money were spent on different needs: help for families, which remained without fathers, for funerals of the poor, help to the poor who were ashamed to beg. Part of the money was allocated for the purchasing of the government bonds. Another part of money was used for the monthly assistance to the poor. 95 people got 392 z.l.r., 145 people got 299 z.l.r., 55 peoples got 59 z.l. R. generally).⁷ This financial report was made by the accountant Institution Karol Wilhelm Medinger.

The new project of the Institution's statute was published in "Gazeta Lwowska" on the 23rd of June 1838. The Institution Board consisted of the City Council representatives and rich Lviv citizens. Earl S.Skarbek provided funds for the construction of the building in the Franciscan square (now Korolenko Str.), which could house 1000 poor people.

All those burghers interested in charity were united in the "Friends of Humanism" association, which collected donations. The organization of the art exhibitions and auctions was one of the ways of collecting money for the needs of the poor.

⁵ - Barącz S. *Zywoty sławnych ormian w Polsce*. – Lwow, 1856. – S.294.

⁶ - Barącz S. *Zywoty sławnych ormian w Polsce*. – Lwow, 1856. – S.183.

⁷ - Wypis dochodu I wydatków "Instytutu ubogich" za grudzien 1813 //Gazeta Lwowska . – N217. - S.152.

Art exhibitions in Lviv and charity initiatives

Art exhibitions in Lviv (as in most Central European cities) began in 1820. At first this exhibiting activity in Lviv was of advertising and promoting kind and the artists themselves organized it. It was known from publications that artists displayed their canvases in bookstore windows or in the City Hall. First true art exhibition was opened in Lviv City Hall in 1837. More than 600 items were exhibited then. The Initiator of the exhibition was city officer and amateur artist Wilhelm Schulz. The exhibition also was of beneficial character. The profits from picture sales were meant for the young talented painters' scholarships.

The next Lviv art exhibition in 1847 for the "Institution of the poor" benefit became a new example of the society and artist cooperation. Moreover, that exhibition aimed to represent local artists, sell their works and collect money for the poor. The exhibition organization committee was represented by the "Friends of Humanism" society. It should be noted that most of the committee members were women from aristocratic and rich bourgeois circles. Women participation in social charitable practices opened up for them the possibilities to pass from the private sector to the public one.⁸

The Catalogue of the exhibition is the main documental source.⁹ When studying the Catalogue, at first sight, it seems that it contains little information. It is a table of four columns (canvas number, author, title of a canvas, the owner of the canvas and price information). In general the Catalogue includes 757 items. All in all 17 local painters took part in the exhibition. It was the evidence of interest in art in the 19th century L'viv and the confirmation of the new approach to charity. The catalogue gives a certain idea of the L'viv collectors social character. In general, 65 surnames of the owners of canvases were indicated in the Catalogue. The large part of the pictures belonged to their authors (professional artists and amateurs). Another part of pictures belonged to the Ossolineum collection.

We can indicate few social groups among the collectors, which agreed to show their collections:

⁸ - Abrams Lynn, Zrození moderní ženy: Evropa 1789-1918 /Lynn Abramsová; [z angl. oryg. přeložila Eva Lajkepowá]. -1.vyd.- Brno: CDK, 2005.

⁹ - Spis obrazów zebranych na wystawie publicznej przez Przyjaciół Ludzkości na korzyść Instytutu Ubogich. – Lwów, 1847.

- Halychyna/Galician gentry (Cetner, Borkowski, Batowski, Rajski, Tarnowski families);
- the representatives of the Austrian authority (baron von Krieg, City Major E.G. Ferstenberg, counselor\advisor Vittmann, accountant advisor Postler, manager Hensel);
- a few lawyers and court advisers (from the Noble and the City Court) and attorneys (ex.g. Dr Kolischer);
- even representatives of the military and police (captain Krisgaber, the police commissar Birkiewich);
- merchants and financiers (Ross, Milde, Hausner)
- representatives of liberal professions and the intellectuals (doctors, booksellers, teachers);
- and finally, the artists (Antoni Laub, Jan Mashkowski, Martyn Jablonski, Antoni Lange, Aloiz Reichan, Tomash Tyrowich, Ostap Bilawskiy, Korneli Shlegel (a lot of copies), Jan Tysiewich, Jan Luchynskiy, Vasyl Bereza, Florian Lunda, Jakub Procinskiy, Jan Morachynskiy, Alexander Rachynskiy, Konstanty Dzbanskiy, Stanislaw Bartus, Ferdynand Gogenauer, Felix Shchensny-Morawskiy, Jan Prochazka).

The group of amateur women-artists was also numerous. Some of them were the members of the “Friends of Humanism” association (as countess Konstancia Scheptycka, Julia Rajska, countess Cetner).

It should be noted, that art collecting along with charity initiatives became the cause of the burghers society circles. The influence of women of the charity initiatives of his kind also increased.

Pictures which were selected for the lottery

Of the whole exhibition 80 pictures (from 757 canvases) were selected for the lottery. Mostly they were the originals of the local painters works and the copies of the famous old European masters. Among Lviv artists it is worth remarking K.Schweikart, M.Yablonsky, A.Lange, J.Maszkowsky,I.Luchynskii. Their pictures were priced from 30 to 40 zl.r. More than 30 pictures from the family collection were provided by the wife of

Lviv painter A. Laub. Their prices varied from 100 to 450 z.l.r. A part from this, Lviv artists specially created the copies for the lottery. Among them the copies of Murillo, Rubens, Rafael, Gverchino, Watteau, Rembrandt, Teniers works.

The exhibition also presented a few original canvases of European painters – the pictures of Rubens, Tintoretto, Franceschini. Their prices varied from 100- to 450 z.l.r.). It is interesting to know that among the exhibited pictures there were canvases of Giovanni Casanova, brother of the legendary adventurer Giacomo Casanova, who visited Lviv at the end of 18th century.

The changes happened not only in the social groups of art connoisseurs but also in the hierarchy of genres and themes. Religious themes dominated in number, but the popularity of common theme genres and landscapes had greatly increased. Common motives, related to the routine, (such as “ A girl near the well” , "A greengrocer girl", "Children at breakfast", "The cattle in the pasture", "A village wedding", views of Lviv suburbs) were preferable to the buyers.

We can conclude that Lviv's 1847 exhibition was of great significance, both financial and artistic. All in all 80 pictures were sold. Their prices varied from 30 to 450 z.l.r. The exhibition collected above 3.660 z.l.r. It was an approximately large sum. Considering the fact that monthly payments to the poor amounted to 1000 z.l.r. So, the Lviv exhibition of 1847 was a successful art, financial and charity project. It showed new realization opportunities for charity projects, which included the whole city community.