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## **EDUCATIONAL AND TRANSLATORS ACTIVITIES OF WILHELM KIESEWETTER ON THE RESULTS OF THE EXPEDITION IN THE CRIMEA**

*Many European scientists and artists of the XVIII–XIX centuries travel to many distant countries. They dreamed of exploring the world, in order to subsequently transfer their knowledge and discoveries to society in the form of reports, paintings, texts, books and sculptures.*

*With the help of their paintings, they wanted to convey the experience of communication and communication with other distant peoples. This didactic aspect was generally characteristic of genre art, which in the XIX century, gained popularity from the European public. At the same time, subject paintings based on the personal experience of the traveler and the artist were considered. One of these artists was the Berlin artist-ethnographer Wilhelm Kieseletter. He made two different journeys and for fourteen years traveled in Scandinavia, the European part of Russia, the Crimea and the Caucasus. He traveled on foot, riding and riding in a carriage, traveling with the help of camels and ships. It was financed by making portraits that sold well in Sweden.*

*The work presents his paintings depicting the life and life of people living in the Crimea.*

*In his expeditions, Kieseletter drew different peoples”, in order to later lay the foundation of the museum of man. He really wanted and hoped that his travel results and the material brought in the form of public exhibitions would be of great public interest. Kieseletter noted: “what could be more interesting than observing the diversity of different peoples living in this world at the same time with us”.*

**Keywords:** *creativity, translator, artist, ethnographer, Wilhelm Kieseletter, travels in Crimea, communication, travel.*

Already during the Middle Ages, Europeans learned about alien worlds from the stories of various travelers. Based on these stories and drawings in the 16th century, artists illustrated this information not without their own imagination. These include the work of Theodore de Brie. The documentary value of his drawings is relatively low and his illustrations of stories did not pretend to scientific accuracy. Up until the nineteenth century, foreigners were portrayed as people resembling exotic Europeans. Only external signs such as clothing, jewelry and weapons characterized these people as natives. But later in the 19th century fine art other trends developed.

The principal new for them was the image of life and everyday situations, clothing and people who lived in the countryside.

In those days, Europeans learned about other worlds from the stories of individual travelers. And the artists illustrated all this with elements of their own imagination. And the documentary value of these drawings was low. External differences and omens, such as clothing, jewelry and weapons characterized these people. Later artists ceased to be guided by exotic ideas, and turn to the real life of people.

Finally, artists began to pay attention to the individuality of the person, many no longer follow the exotic ideas about the life depicted.

The famous representatives of the genre art belonged to the Frenchman Eugene Delacroix (1798–1863), who lived for some time in North Africa [1, 2]. In his paintings,

he not only recorded the life of the local population, but also – like Kizevetter – he worked as a cultural chronicler.

No less ambitious artist was German Johann Moritz Rugendas (1802–1858), who traveled as a scientific schedule for many years in Brazil as part of a scientific expedition [3-6]. During the expedition he sketched genre paintings and landscapes, and for the sake of publishing his works he returned to Europe. He met Alexander Humbolt, who supported the artist morally and financially. Alexander Humbolt admired the works of Johann Moritz Rugendas. Later, Rugenda traveled for sixteen years in Central and South America, where he had the opportunity to improve the abilities of the artist.

Similarly to Rugendas, the American artist and ethnographer George Kathlin (1796–1872) also behaved, who for seven years “traveled by the American West. All this time he has been recording and sketching the Indians and their ways of life” [7, 8]. He dreamed of creating a monument to the Indian people in such a way, since he understood that they would face extinction. For many years, Kathleen traveled to Europe with his paintings, reports and speeches to share his knowledge with Europeans. Like Kiesewetter, Ketlin tried to collect truthful information, so in the works of both there is no “sense of arrogance” about foreign cultures, which was felt in the paintings of other artists.

**Main part.** In his travels, Wilhelm Kiesewetter wanted to reveal himself not only as an artist, but also to learn about the life of other nations. He was particularly impressed by his stay in the Crimea in 1845–1847. He lived in Kerch, Simferopol, Bakhchisarai, Sudak, Gurzuf, Yalta, Alushta and Sevastopol [9].

Of course, Wilhelm Kiesewetter, to a certain extent, wanted to entertain the public with his art and his knowledge, but first of all he wanted to teach people, that is - quite in the spirit of enlightenment – he was eager to impart knowledge.

During his travels, Kiesewetter painted and painted portraits of many people of different backgrounds. In addition, he did many works on order and sold them, although he kept a significant amount of them. Large portraits depicting particularly illustrative features of faces and typical clothes (for example, hats), he painted in detail and realistic. Such a conclusion suggests itself when comparing the objects depicted by him with similar ethnographic exhibits of current ethnographic museums.

Kiesewetter describes the learning process in the Tatar school so “At the beginning of a lesson, children receive assignments from the teacher that they must complete during the day. Then the children are divided into separate groups. Near the older child there are always a few new children. He should help them complete the tasks.

They are engaged mostly in memorizing the sayings from the law of God. They repeat their lessons, jumping and jumping, playing and joking. Whether they are sitting, lying or running, jumping and at the same time they study diligently. All the time they repeat the lessons assigned to them. In this you can see elements of the classics of children’s pedagogy by Friedrich Frobel, Rudolf Steiner, Ms. Montessori [10].



*Tartar village school in the Crimea*

In his portraits, Kiesewetter attached importance to anthropological characteristics and cultural differences in dress; and in the genre scenes he portrayed the same people regardless of the ethnic group.

Kiesewetter was not engaged in landscape painting in its pure form; he painted landscapes as scenes for actors, or for houses.

Realistic images of the mountain landscape in Southern Crimea, which serves as the background for a Tatar wedding.

Many paintings, supplemented with models, give an idea of cities and villages, churches, monasteries, palaces and their interiors.

Moving from one place to another, he stayed in Tatar families, got acquainted with life, life. He described this in his notes and travel diaries.

He published his diary entries in 1854 in Berlin. Kiesewetter described his impressions in this way: "How pleasant the nights are in the little village near the seashore! Each hut here radiates peace and joy among the aromas of cool gardens with flower beds. How sweet is the peace of the carefree followers of Mohammed among the thick foliage in the harem, where a deep mystery of love is hidden under the quiet murmur of the stream and the singing of the nightingale.

By spreading his knowledge through paintings, mockups and stories, Kiesewetter viewed his activities as an ethnographer. He hoped that his works and the collection would acquaint the nations with each other and find their mutual understanding for further understanding of the world.

After traveling in 1849, he systematically changed his didactic goal of research. Arriving in his native city of Berlin, he became more closely acquainted with the Berlin Scientific and Art Society, which planned to celebrate the anniversary of its foundation

along with the birthday of King Frederick William IV. Kiesewetter arranged an exhibition of paintings and models in the premises of this Berlin Scientific and Art Society. In the press, the reaction of the guests and those responsible for the celebration of the anniversary was very positive.

Later, the newspapers wrote that if Mr. Kiesewetter organized a public exhibition of his works and collections of the collection again, the general public would be very grateful to him.

After his second trip to Scandinavia, Kiesewetter organized another exhibition (1850) and printed a catalog with comments in Swedish for his paintings and mock-ups.

In September 1851, Kiesewetter crossed the border with Norway to open an exhibition in Trondheim, Oslo and other cities of Norway with good advertising. Now she had the name "Ethnographic travel pictures". At the end of the exhibition went back to Sweden and moved to many cities, among which was Lund.

The explanation that Kiesewetter showed his works, first in Sweden, can serve emotional reasons. In this country, he spent his happiest years. There he was surprised by the courtesy and hospitality of her masters.

And in 1853, he finally returned to Germany and organized an exhibition in Hamburg, Altona and Hannover with the new name "Kiesewetter's Ethnographic Travel Sketches". At home, the exhibition had a positive response. In February 1854 he went with his paintings to Leipzig, and in March presented them in Dresden. In both cities he gave reports to a small number of the public. Kiesewetter's didactic goal was commended by Christian Vogel, director of the city's general school in Leipzig. On behalf of the teachers and students, thanked Kiesewetter for the interesting and informative lecture.

Christian Vogel said that he without any doubt recommends a modest artist, first of all, to all teachers and friends of the science of the universe and draws attention to the fact that through such pictures, the study of geography will acquire a real life. Similar recommendations were made in Dresden, where Kiesewetter showed his paintings in the Pedagogical Union. His personal experience and works everywhere made a great impression, and the oral explanations of his ethnographic travel pictures were very good for memory, because they are based on what he saw and experienced in that environment.

In May 1854, Kiesewetter was again in Berlin.

He decided to act even more professionally and made public all parts of the history of his travel diary, which describes the additions to his paintings. The sixteen completed stories actually reflected his personal position, his attitude to the owners and the circumstances in which he painted his paintings. As a true artist, he describes in detail the landscapes, ceremonies, the forms of houses and towns, the interiors of housing. A common thread is the description of all his stories, and this is his personal experience while interacting with strangers. Composing these stories, he pursued quite a clear didactic goal.

He believed that the entire collection of ethnographic travel paintings was painted in oils and arranged in such a way that it was more convenient to show them to the general public in public places and schools. The activities of Kiesewetter testifies to his educational intentions. He believed that already at a young age a person should get acquainted with other cultures in order to comprehend his own life.

In accordance with the scientific requirements, Kiesewetter, as a member of the Berlin Geographical Society, made public reports. At the thematic meetings, members of the society talked about their travels in foreign countries, telling about the results of geographical research and ethnographic observations.

At that time, ethnography, as a science, was not yet established, and the Berlin Association of Anthropology, Ethnography and History was founded only in 1869. Thus, the geographical partnership was exactly the organization where it was possible to talk about their research. On June 3, 1854, Karl Ritter was elected chairman at the meeting of the partnership. In a small article in the *Spreenershe Zeitung* newspaper, he pointed out Kiesewetter's very significant treasure. It is a collection of high-quality and rare images of countries, peoples and people. For each country, the acquaintance of the younger generation in schools with the customs and way of life of peoples from the artist's personal experience enlivens geographic horizons.

The Kiesewetter report to the Geographical Society in Vienna was noted positively. The minutes of the meeting stated that the paintings are of great importance, and the reality depicted in them is not idealized and the scientific value of the collection is very high.

**Conclusion.** In the XIX century, geography, and then ethnography, were based on the reports of travelers – scientists and artists. They first-hand collected information about foreign countries, and in addition brought real material with them. Therefore, Alexander von Humbolt was also interested in the activities of Kiesewetter. The ethnographic collection called von Humbolt works by Kiesewetter and this use of art has a noble purpose aimed at enlightenment.

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**ПАНОВ С. Ф. Освітня і перекладацька діяльність wilhelm kiesewetter за результатами експедиції в Криму.**

*Багато європейських вчених та художників XVIII–XIX століть подорожували у далекі країни. Вони мріяли досліджувати світ, щоб згодом передати свої знання та відкриття суспільству у формі доповідей, картин, текстів, книг та скульптур. За допомогою своїх картин вони хотіли передати досвід спілкування з іншими народами. Цей дидактичний аспект*

був загалом характерний для жанрового мистецтва, яке в XIX столітті здобуло популярність у європейської громадськості. Одночасно були розглянуті предметні картини, засновані на особистому досвіді мандрівника, перекладача та художника. Одним із таких художників був берлінський художник-етнограф Вільгельм Кізеветтер. Він здійснив дві різні мандрівки і протягом чотирнадцяти років мандрував Скандинавією, європейською частиною Росії, Кримом та Кавказом. Він подорожував пішки, їхав у вагоні, подорожував за допомогою верблюрів і кораблів. Мандрування він фінансував роблячи портрети, які добре продавались у Швеції. У роботі представлені його картини із зображенням життя та побуту людей, що живуть у Криму. У своїх експедиціях Кізеветтер малював різних народів, щоб згодом закласти фундамент музею людини. Він дуже хотів і сподівався, що його результати подорожей та матеріал у формі публічних вистав, становлять великий суспільну зацікавленість". Кізеветтер зазначав: "що може бути цікавішим, ніж спостерігати за різноманітністю різних народів, що живуть у цьому світі одночасно з нами".

**Ключові слова:** творчість, перекладач, художник, етнограф, Вільгельм Кізеветтер, подорожі по Криму, спілкування, подорожі.

### **ПАНОВ С. Ф. Образовательная и переводческая деятельность wilhelm kieseletter по результатам экспедиции в Крыму.**

Многие европейские ученые и художники XVIII–XIX веков путешествовали во многие далекие страны. Они мечтали исследовать мир, чтобы впоследствии передать свои знания и открытия обществу в форме отчетов, картин, текстов, книг и скульптур. С помощью своих картин они хотели передать опыт общения с другими далекими народами. Этот дидактический аспект был в целом характерен для жанрового искусства, которое в XIX веке завоевало популярность у европейской публики. В то же время рассматривались тематические картины, основанные на личном опыте путешественника, переводчика и художника. Одним из таких художников был берлинский художник-этнограф Вильгельм Кізеветтер. Он совершил два разных путешествия и в течение четырнадцати лет путешествовал по Скандинавии, европейской части России, Крыму и Кавказу. Он путешествовал пешком, катался верхом и катался на карете, путешествовал с помощью верблюдов и кораблей. Путешествия он финансировал за счет создания портретов, которые хорошо продавались в Швеции. В работе представлены его картины, изображающие жизнь и быт людей, проживающих в Крыму. В своих экспедициях Кізеветтер рисовал разные народы, чтобы впоследствии заложить фундамент музея человека. Он действительно хотел и надеялся, что его результаты путешествий и материалы, представленные в форме публичных выставок, будут представлять большой общественный интерес. Кізеветтер отметил: "Что может быть интереснее, чем наблюдать за разнообразием разных народов, живущих в этом мире одновременно с нами".

**Ключевые слова:** творчество, переводчик, художник, этнограф, Вильгельм Кізеветтер, путешествия по Крыму, общение, путешествия.