

# **FORMING ART HISTORY DURING DRAWING LESSONS: THE DEVELOPMENT OF INTEREST IN ART HISTORY IN THE GERMAN PROVINCES BETWEEN 1815 AND 1918**

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<https://doi.org/10.17234/9789533792842.10>

## **ABSTRACT**

*The aim of the paper is to investigate the narration of visual arts history created during drawing lessons in the Grand Duchy of Poznań between 1815 and 1918. Archival sources from two schools, St. Mary Magdalene Grammar School and the Royal Gniezno Grammar School, are analysed. The body of sources comprises archival school documents (inventories, correspondence with the Ministry of Education) and annual reports (curricula, book collections). The examined archival documents provide information about the methods used and postulated for the transmission of knowledge about art history. They provide a rationale for determining the timeliness of the transmitted knowledge in relation to the achievements of the discipline. Art history education was realised, in a particular way, through the teaching of drawing (eye training). Gradually, the focus in the art-historical narrative shifted from ancient art to contemporary and local art.*

## **KEYWORDS:**

aesthetic education, drawing lessons, art history education, grammar school, Prussian partition, teaching materials

## **INTRODUCTION**

Most high school graduates enter university without any preparation in the field of art. And they leave the university with little improvement. For most of them, art will always remain a *terra incognita*. The consequence of this is great ignorance, which goes so far that, for example, a large number of younger philologists hardly know the names of Kugler, Schnaase, Winckelmann and Müller, let alone understand anything in

the field of art. (...) It is the same with medical students, who really need an eye trained in form for their studies – how can they grasp physiology, osteology and myology, if they partly lack an understanding of form? Knowledge of art is of great importance to the theologian – factual knowledge of the works of painting, sculpture and architecture is an indispensable requirement for the ornamentation and preservation of churches. But how difficult is it to acquire such knowledge later on without previous art education at school, which provides a basis for further more serious study?<sup>1</sup>

The way in which Marian Jaroczyński – a teacher at the Poznań (Posen in German) secondary school (*Realschule*) – justified the necessity of introducing compulsory drawing lessons into the curriculum of grammar schools and secondary schools indicates that the aim of drawing lessons was imparting of basic art-historical knowledge as much as the training of drawing proficiency. This knowledge was not only to broaden the intellectual horizon of the students, but, in the teacher's opinion, could also be used practically in their professional lives. How was art history conveyed to students? What image of art was constructed? The aim of this paper is to provide a narrative of the history of art created in two selected grammar schools of the Grand Duchy of Poznań during drawing lessons and through teaching materials available in the schools. The paper will focus on a period when art history was just being constituted as an

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1) *Der Zeichenunterricht auf höheren Realschulen und Gymnasien geschrieben in Folge der Aufforderung Eines Königlichen Hochlöblichen Provinzial-Schul-Collegiums zu Posen von 17. December 1859 von Marian von Jaroczyński Maler und Zeichenlehrer an der Ober-Realschule zu Posen* [The Teaching of Drawing at Higher Secondary Schools and Grammar Schools Written as a Result of the Request of a Royal Provincial Schule-Kollegium in Poznań of 17 December 1859 by Marian von Jaroczyński, a Drawing Teacher at the Ober-Realschule in Poznań], 1860, I. HA Rep. 76 Ve Sekt. 1 Abt. VIII Nr. 3 Bd. 3, Geheimes Staatsarchiv Preußischer Kulturbesitz [Prussian Secret State Archives], Berlin (hereafter cited as GStAPK). This document will be hereafter cited as *Der Zeichenunterricht*, 1860. All translations of the quotations are by the author.

independent university discipline in the German cultural area – in 1801 the famous dispute over Holbein (*Dresdner Holbeinstreit*) broke out and in 1873 the First Congress of Art History was held in Vienna.<sup>2</sup> Although issues related to the history of visual arts had been present to a certain extent in other school subjects many decades earlier, for example through ancient texts, it was only in the 19<sup>th</sup> century that the formula for teaching art history was significantly transformed.<sup>3</sup>

## THE HISTORICAL CONTEXT OF TEACHING

The chronological span covered by this research is wide. It covers the period from 1815, when the region of the Grand Duchy of Poznań was created by the Congress of Vienna, to the outbreak of the Greater Poland Uprising (*powstanie wielkopolskie*) in 1918. During this period the region was part of the Prussian state and, from 1871, of the German Empire.<sup>4</sup> The Grand Duchy of Poznań initially enjoyed a relatively high degree of autonomy, which was gradually reduced. Symptomatic of this is the change of the region's name in 1848 (after the politically unstable period of the National Spring) to Poznań Province. The dependence on Prussia had two consequences important for the shape of visual arts education in the region. Firstly, researchers point to the decentralisation of the artistic community characteristic of the area.<sup>5</sup> It resulted from the Prussian state's maintenance of

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2) Adam Labuda, *Wprowadzenie, czyli kilka myśli o uprawianiu historii sztuki oraz kształtowaniu się uniwersyteckiej historii sztuki* [Introduction, or Some Thoughts on the Practice of Art History and the Formation of University Art History], in *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku*, ed. Adam Labuda (Poznań: Wydawnictwo PTPN, 1996), 17.

3) Art history is understood as a set of aesthetic rules in force today and in previous centuries, a canon of works of art judged positively against these rules, and a set of stories concerning artists and artistic objects.

4) For the sake of simplicity, the term "Prussian state" is used in this paper.

5) Witold Molik, *Inteligencja polska w Poznańskim w XIX w i początkach XX w.* [Polish Intelligentsia in Poznań in the 19<sup>th</sup> Century and Early 20<sup>th</sup> Century]

the province's peripheral status,<sup>6</sup> its separation from the pre-partition cultural and scientific centre – Warsaw with its royal court – and the desire of Prussian authorities to limit the role of the nobility and the clergy, which disrupted the previous system of patronage. Over the course of the century, no strong artistic<sup>7</sup> or scientific centre<sup>8</sup> was established in the province which could create an alternative view of art history to the model taught at school. In urban centres, the role of creating and transmitting the visual arts narrative was fulfilled by grammar schools or secondary schools.<sup>9</sup> Not only did those schools employ members of the intelligentsia, sometimes highly educated scholars who combined teaching with their own research, but the schools were also an important link for subsequent generations of the intelligentsia. The completion of the appropriate level of the grammar school course, up to the passing of the final examination, the *baccalauréat*, made it possible to choose a specific career path: military, clerical, teaching, or university studies. The knowledge acquired at

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(Poznań: Wydawnictwo Poznańskie, 2009), 101–102; Magdalena Warkoczewska, *Malarstwo i grafika epoki romantyzmu w Wielkopolsce. Dzieje i funkcje* [Painting and Printmaking of the Romantic Era in Greater Poland. History and Functions] (Warszawa–Poznań: Państwowe Wydawnictwo Naukowe, 1984), 62–63.

6) Scientific and cultural initiatives were blocked: the establishment of a university and the activities of Polish scientific societies were restricted, censorship was in force.

7) For political and economic reasons, projects to establish a drawing college in the 1820s (I. HA Rep. 76, Ve Sekt. 7 Abt. XVa Nr 6, GStAPK, Berlin) and a school for painters, sculptors, engravers and architects in the 1830s were not realised (I. HA Rep. 76, Ve Sekt. 7 Abt. XVa Nr 7, GStAPK, Berlin).

8) In the Grand Duchy of Poznań there was no institution teaching art history. It was only at the beginning of the 20<sup>th</sup> century that a university without the right to promote and award degrees was established – the Königlische Akademie [Royal Academy] (1903) and a Museum – the Kaiser-Friedrich-Museum [Kaiser Friedrich Museum] (1904). For more on this topic, see– Tadeusz J. Żuchowski, *Kaiser-Friedrich Museum a formowanie się historii sztuki w Poznaniu u progu powołania Uniwersytetu* [The Kaiser-Friedrich Museum and the Formation of Art History in Poznań on the Threshold of the University's Founding], in *Dzieje historii sztuki w Polsce*, 145–155.

9) The grammar schools had a philological programme, based on the study of ancient languages. Secondary schools had a polytechnic programme, incorporating the study of modern languages and science.

school shaped the perception of art and history for future political, cultural, and scientific leaders.

A second consequence of the region's subordination to the Prussian state was the introduction of a universal education system with a specific, time-varying curriculum set by the central education authority, the Ministry of Spiritual, Educational and Medical Affairs (*Ministerium der geistlichen, Unterrichts- und Medizinalangelegenheiten*), known as *Kultursministerium* (the Ministry of Culture). The curriculum included compulsory drawing lessons, as well as facultative drawing lessons at certain levels of education. The educational system that was introduced also unified various types of schools in terms of structure, appropriate teacher training, the set of teaching materials and methods used. Although there were differences due to the internal policies of schools, the location and subsequent reputation of the institution, gifts from individual donors enriching library collections and collections of teaching materials, or teachers' skills and background, the Prussian education system overall provided a consistent narrative.

## **SOURCES FOR THE RESEARCH**

The source for this research is the documentation of two classical grammar schools: Marien-Gymnasium (St. Mary Magdalene Grammar School) in the regional capital of Poznań and Königlichem Gymnasiums zu Gnesen (the Royal Gniezno Grammar School) in a smaller town. The former has a long tradition, dating back to a Jesuit school which, after the dissolution of the order, was reformed according to the guidelines of the Polish Central Education Authorities and transformed into a classical grammar school of the Prussian type as early as 1815. The Gniezno Grammar School, on the other hand, was

founded as a modern school only in 1863. The selection of these two schools for this research was primarily dictated by the wide range of sources on the subject. The corpus of sources, different for both schools, includes archival school documents, especially inventories and correspondence between the schools and the educational authorities, as well as annual reports. The sources mentioned provide information on the collection of teaching materials used in drawing classes, but also on other subjects, such as ancient languages, and some teaching methods. It should be emphasised that there were differences between the institutions due to the internal policies of the schools, the location and subsequent reputation of the institutions, and gifts from individual donors that enriched their library collections. A report drawn up by the Posener Schule-Kollegium (regional education supervisory authorities) and Marian Jaroczyński in 1860 for the Ministry of Culture is also an important and unique archival source, indicating a change of vector in the narrative of art history. The expert report on the formula for teaching drawing in grammar and secondary schools provides insight into the detailed methods and aims of education.<sup>10</sup>

## **ART STORY VS. EYE EDUCATION**

A fundamental change that took place with the introduction of drawing into the school curriculum was the move away from a verbal model of conveying knowledge about visual arts to visual contact with works of art. This was also linked to the creation of a new type of teaching material.

An image of art history education before the Prussian period can be found in the description of the subject History of Arts and

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<sup>10</sup>) See note 1.

Crafts from 1782. A physics teacher was responsible for teaching this subject. The pupils of the highest class (sexta) were, among other things, asked the questions related to the nature of art and the development of the fine arts:

4. What division do scholars make between sciences, arts, and crafts?, 5. Which are the most special arts and crafts? Why do they form a great part of human skills?, 6. What is the opinion of great politicians about arts and crafts?, 7. What is the art of painting? 8. Who was the first to create the human figure? Who was the first to paint the folds, veins, and muscles? Who was the first to paint the mouth? 9. Who was the first to introduce proportions? And especially the most graceful mouth, face and hair?, (...) 11. Which painter was famous for his works that seduced the unintelligent birds?, 12. Who were the most famous painters? And how did the Romans take a liking to this art?, 13. What was the method of painting used by the ancients? Did anyone develop the art of painting with wax?, 14. What is woodcarving? How did the first craftsmen deal with it?, 15. Who do we owe the beginning [of sculpting]? To whom the refinement? Who were the most famous sculptors? When did the Romans develop a taste for it?<sup>11</sup>

The pupils, as the description indicated, could find the answers to these questions in texts translated from Latin by Pliny. The extent of knowledge at that time could only be derived from ancient texts and was primarily concerned with theoretical knowledge of artistic techniques and literary stories about the history of art.

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<sup>11</sup>) *Popis roczny Szkół Wydziałowych Poznańskich z nauk, które w czterech wyższych klasach (...) dawał M. Nepomucen Tylkowski fizyki nauczyciel* [Annual Report of the Poznań Department Schools on the Sciences, Which in the Four Upper Grades (...) was given by M. Nepomucen Tylkowski, a Physics Teacher], 1782, 7–8. PAN Biblioteka Kórnicka [Polish Academy of Sciences Kórnik Library], Kórnik (hereafter cited as BK).

Under Prussian rule, the History of Arts and Crafts was removed from the school curriculum. Instead, drawing lessons were introduced and they were compulsory for some or all classes, depending on the period. From then on, students learned about the history of art not only from ancient texts but in their drawing lessons as well. Ancient text, however, still occupied an important place in the classical high school curriculum, but they were discussed in ancient language classes. Lessons in drawing enabled pupils to become familiar with the visual representation of works of art in the form of prints, casts and, towards the end of the 19<sup>th</sup> century, photographs. Through a new type of teaching material, not only was theoretical knowledge imparted, but the “eye” was also trained.<sup>12</sup>

The introduction of new courses into the corpus of basic subjects was the result of three factors, in turn, in the fields of pedagogy, philosophy, and social change. Firstly, from the time of Johann Heinrich Pestalozzi (1746–1827) and Johann Friedrich Herbart (1776–1841), the study of drawing was recognised as an essential part of the training of the hand (hand motility) and the eye (ability to evaluate measurements and proportions correctly). Secondly, in line with the idea of aesthetic education developed during the Weimar period, i.e., the conviction that it was necessary to sensitise broad sections of society to beauty and the well-being associated with it, drawing was seen as one of the basic tools of design. Learning to draw by imitating

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12) The ability to look at works of art analytically and to recognise objective beauty in them was cultivated. Joseph Imorde, *Sehen lernen. Kunstgeschichte in der Schule. Lehrmedien der Kunstgeschichte* [Learning to See. Art History in School, Teaching Media of Art History], in *Geschichte und Perspektiven kunsthistorischer Medienpraxis*, eds. Hubert Locher and Maria Maennig (Berlin: Deucher Kunstverlag, 2022), 238–247. Jaorczynski wrote directly about educating students' eye and sensitising them to beauty: “It seeks to free his artistic individuality, to practise and train the eye with which he sees beauty, the nature of his artistic feeling, and to develop him into a spirit which grasps vividly, feels and recognises the beauty in the works of nature and art independently.” *Der Zeichenunterricht*, 1860.

beautiful forms and constantly improving one's skills reflected the idea of self-formation – *Bildung* in German – which was the basis of aesthetic education. Thirdly, the study of drawing, especially line and design drawing, was an essential element in an increasingly industrialised society.<sup>13</sup>

## TEACHING MATERIALS – SHIFTING EMPHASIS

In both the Poznań and the Gniezno grammar school, the teaching of drawing followed a model that was slightly modified in the 19<sup>th</sup> century. The first element of training was the introduction of the “grammar of drawing”, i.e., geometric drawing, which involved redrawing straight lines, arcs, and basic geometric figures from the teacher's drawings or patterns. Gradually, *chiaroscuro* and perspective were introduced. The method of drawing from models then included more complex figures and compositions: arabesques and ornaments, parts of the human body, animals or plants, and, for the most advanced students, elaborate compositions and – at the other extreme – a planimetric drawing. In Jaroczyński's detailed description of the training method, an important remark is made in the context of the topic under consideration: by giving pupils appropriate drawing samples “the teacher should also draw the student's attention to the peculiarities of the conditions of ancient form, and introduce the student to the field of art by discussing previous works of classical sculpture.”<sup>14</sup> Elsewhere, Jaroczyński

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13) See Albert Hamann, *Reformpädagogik und Kunsterziehung ästhetische Bildung zwischen Romantik, Reaktion und Moderne* [Reform Pedagogy and Art Education between Romanticism, Reaction and Modernity] (Innsbruck-Wien: Studien-Verl., 1997) or Helene Skladny, *Ästhetische Bildung und Erziehung in der Schule. Eine ideengeschichtliche Untersuchung von Pestalozzi bis zur Kunsterziehungsbewegung*. [Aesthetic Education and Education in Schools. A Study in the History of Ideas from Pestalozzi to the Art Education Movement] (München: Kopaed, 2012).

14) *Der Zeichenunterricht*, 1860.

outlines an even broader educational plan that also includes contemporary art and goes beyond learning from teaching materials: "Having reached this highest level, the teacher will not fail to provide the pupils with intellectual material on art and works of art by discussing works of art from the ancient and modern ages. For this purpose, the teacher and students will, wherever possible, visit antiquities and painting collections as well as exhibitions of modern masters."<sup>15</sup> The model for drawing lessons described by Jaroczyński, although based on the teacher's actual practice, was also idealistic and somewhat wishful, since, for example, visiting exhibitions in smaller urban centres was rather impossible.<sup>16</sup> The document, however, points to two important modifications in the teaching of art history, which are also confirmed in other sources. Firstly, the focus shifted from ancient texts to works of art, which pupils could familiarise themselves with through reproductions of various types (prints and spatial copies). Secondly, art from later periods, as well as contemporary art, was included in the scope of education.

The inventory of St. Mary Magdalene Grammar School, compiled in 1846 and completed in 1881, provides an insight into the stock of pictorial material.<sup>17</sup> The school had small drawings of heads and figures (more than 302 in total), ornaments and arabesques (more than 707), drawings of animals (148), landscapes (more than 277), drawings of flowers and fruit (more than 123), and

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<sup>15</sup> Ibid.

<sup>16</sup> The purpose of Jaroczyński's report was, on the one hand, to present how drawing lessons were conducted in relation to the current teaching regulations (of the year), and on the other hand to identify areas that needed reform. The Ministry of Culture commissioned the reports from the School Colleges of the individual provinces as a basis for the elaboration of the educational reform (announced in the year).

<sup>17</sup> *Inventarium der bei dem Königlichen Marien-Gymnasium vorhandenen Vorlege-Zeichnungen* [Inventory of the Preparatory Drawings Available at the Royal Marien-Gymnasium], 1846, 53/808/0/113, Archiwum Państwowe w Poznaniu [State Archives in Poznań], Poznań.

more than 1,000 contour drawings of subjects not specified in the inventory. In addition to the drawn or printed works, which make up the vast majority of the collection, there are also 18 plaster pieces and 70 wooden objects. In addition to the general categories (in which geometric motifs prevail), some of the inventory items relate to specific objects: copies of Raphael's painting *La Madonna Colonna* (ca. 1508), the engraving *The Destruction of Jerusalem by Titus* (1846) by Wilhelm von Kaulbach (1805–1874), and copies of landscapes by the Swiss painter and printmaker Alexander Calamé (1810–1864), 23 in all. The plaster casts and contour drawings in the inventory were probably developed from works of art, particularly from antiquity. Similar visual materials were commonly used in art academies during the early stages of study and were widely used in the trade. The copies of artworks are in turn a response to the interests of the time: it is worth recalling the particular cult of Raphael's genius in the 19<sup>th</sup> century. Reproductions of the aforementioned paintings by Kaulbach and Calamé in the school's collection are examples of copies of contemporary works from recent decades.

A separate category of materials through which pupils could extend their knowledge of visual arts, and more specifically of art history, were the books in the school library and the charts with engravings or photographs of monuments. Both groups were related to the didactics of drawing lessons, and they could serve as a bridge to connect the content of other subjects, such as ancient languages or history, with the images (forms) known from drawing lessons.

Of the books acquired by the school in Poznań, a significant number were concerned with the history of ancient Greece and Rome. Although most were broadly concerned with ancient history, some publications were thematically focused on the

subject of art, presenting architectural details and monuments: the book *Die schönsten Ornamente von Pompeii* (The Most Beautiful Ornaments of Pompeii) by Wilhelm Zahn, acquired in the late 1850s,<sup>18</sup> *Die Künstler und Dichter des Alterthums* (The Artists and Poets of Antiquity) by Herman Göll, acquired in the mid-1870s,<sup>19</sup> *Einführung in die antike Kunst nebst Bilderatlas* (Introduction to Ancient Art with Picture Atlas) by Rudolf Menge, acquired for the school library a decade later,<sup>20</sup> or *Denkmäler des klassischen Altertums* (Monuments of Classical Antiquity) by August Baumeister.<sup>21</sup> The schools also had books on German art, including *Geschichte der modernen deutschen Kunst* (History of Modern German Art) by Athanasius Raczyński, and, from the 1880s,<sup>22</sup> books on art in Poznań: *Geschichte der Kunst im Gebiete der Provinz Posen* (History of Art in the Province of Poznań) by Hermann Ehrenberg,<sup>23</sup> and *Verzeichnis der Kunstdenkmäler der Provinz Posen* (List of Art Monuments of the Province of Poznań) by Julius Kohte.<sup>24</sup> Since the 1880s, synthetic studies of art history have also been acquired for the library collection: Carl Stark's *Handbuch der Archäologie der Kunst* (Handbook of the Archaeology of Art), Wilhelm Lübke's *Geschichte der Plastik* (History of Sculpture),<sup>25</sup> Paul Knötel's *Illustrierte allgemeine Kunstgeschichte im Umriss für Schule und Haus sowie zum Selbststudium* (Illustrated General Art History

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18) *Program Królewskiego Gimnazjum Ś. Maryi Magdal. w Poznaniu na rok szkolny 1859/60* [Programme of the Royal Gymnasium of St. Mary Magdal. in Poznań for the School Year 1859/60], 1860, 13, BK.

19) *Programm des Königlichen Marien-Gymnasiums 1875/76* [Programme of the Royal Marien-Gymnasium 1875/76], 1876, 16, Biblioteka Uniwersytecka w Poznaniu [Poznań University Library], Poznań (hereafter cited as BU).

20) *Programm des Königlichen Marien-Gymnasiums 1883/84*, 1884, 23, BU.

21) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99* [Annual Report of the Royal Grammar School in Poznań 1898/99], 1899, 26, BU.

22) *Programm des Königlichen Marien-Gymnasiums 1874/75*, 1875, 30, BK.

23) *Programm des Königlichen Marien-Gymnasiums 1883/84*, 1884, 22, BU.

24) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1897/98*, 1898, 25, BU.

25) Both books: *Programm des Königlichen Marien-Gymnasiums 1880/81*, 1881, 45, BU.

in Outline for School and Home as Well as for Self-Study),<sup>26</sup> A. Wolfgang Becker's *Charakterbilder der Kunstgeschichte* (Character Portraits of Art History) and a series by the Leipzig publishing house Seemann on the art of European cities: the *Berühmte Kunststätten* (Famous Art Sites; volumes 7 to 19).<sup>27</sup> In addition, the Poznań library contained items relating to the latest formula for teaching art history: Alfred Lichtwark's *Übungen in der Betrachtung von Kunstwerken* (Exercises in Viewing Works of Art),<sup>28</sup> compiled in the form of a teacher-student conversation about works of art, and a publication referred to as *Der Kunst in Dresden am 28, 29.09.1901*, published in Leipzig in 1902.<sup>29</sup> It is noteworthy that these books were purchased a few years, sometimes only a year, after their first editions, and thus reflect the current state of knowledge in the field of art history.

Similarly, the Gniezno secondary school, according to a library inventory drawn up in 1895,<sup>30</sup> was in possession of books presenting up-to-date knowledge of art history. Although this collection mainly included publications on ancient art, it consisted only of books published in the second half of the 19<sup>th</sup> century, such as Jacob Burckhardt's *Der Cicerone. Eine Anleitung zum Genuss der Kunstwerke Italiens* (The Cicerone: A Guide to Enjoying the Art of Italy), and books by the Wilhelm Lübke and August Baumeister.

The schools' documentation contains information about two types of wall charts – modern teaching materials promoted in the German educational press since the 1880s. The first set of charts,

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26) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1901/1902*, 1902, 22, BU.

27) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/03*, 1903, 19, BU.

28) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99*, 1899, 27, BU.

29) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/03*, 1903, 19, BU.

30) *Katalog der Lehrerbibliothek*, 92/186/0/11/403, Archiwum Państwowe w Poznaniu Oddział w Gnieźnie [State Archives in Poznań Branch in Gniezno], Gniezno (hereafter cited as APPG).

the same in both Poznań and Gniezno, presents a traditional set of images depicting life in antiquity.<sup>31</sup> The second set, from the school in Poznań, is an interesting example of the visual canon in the field of architecture, i.e., a collection of images presenting the history of art through works from different periods and examples of different styles.<sup>32</sup> The following monuments were featured: the Cathedral of San Vitale in Ravenna, St Paul's Basilica in Rome, the Mosque of Córdoba, the Cathedral of Pisa, the Cloisters of Monreale, the Cathedrals of Bamberg, Orvieto, Burgos, and Strasbourg, the Piazza della Signoria in Florence, York Cathedral, the Brussels City Hall, the Certosa of Pavia, the Zwinger in Dresden, the Wartburg, and the Walhalla in Donaustauf. The selection presented European architecture from the Middle Ages (6<sup>th</sup> century) to the 1840s, when the late Classicist Walhalla was completed. At the beginning of the 20<sup>th</sup> century, a panel depicting the Roman Forum was added to the collection, extending the scope to include a monument from antiquity.<sup>33</sup>

Finally, the recommendations from the beginning of the 20<sup>th</sup> century addressed to schools by the central education authorities should be mentioned. The author of a letter from 1910<sup>34</sup> suggested that instead of drawing still lifes and animals, pupils should draw local architecture and monuments, especially small architectural and sculptural forms such as cemetery portals and tombstones, small chapels, and furniture. They should pay particular attention to objects in danger of destruction. Ultimately, the drawings should form a local archive documenting local architecture. Selected drawings would also be included in a travelling exhibition to be shown

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31) *Katalog der Lehrerbibliothek*, 92/186/0/11/403, APPG.

32) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99*, 1899, 28, BU.

33) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/1903*, 1903, 21, BU.

34) A letter dated February 7, 1910, 92/186/0/6/368, APPG.

in several provinces of the Monarchy. The plan to organise a travelling exhibition within the Prussian state indicates that the creation of these drawings was not only intended to enrich drawing lessons with plein-air exercises or to arouse interest in local monuments. Above all, these activities were intended to build identity and support the state's centralising policy.

## **CONCLUSIONS**

The knowledge of art history in the drawing lessons was conveyed primarily through visual material (graphic and spatial teaching materials), which could be accompanied by a story or commentary from the teacher. The drawing patterns with which the pupils worked served not only to develop manual dexterity, but to fulfil more general educational purposes as well, in line with the idea of aesthetic education, especially sensitivity to objective beauty. To sum up, the way art history was presented in schools evolved alongside the development of art history as a discipline. This is evidenced by the systematic supplementation of library collections with new studies. In accordance with the main educational axis of the classical grammar school and the perception of antiquity as a model of artistic excellence, the greatest attention was paid to ancient art. As early as the 1840s, however, the Poznań school's collection of teaching materials was enriched with the works of contemporary artists: the history painter Kaulbach and the landscape painter Calamé. A copy of a painting by Raphael, whose work was considered at the time to be a display of supreme genius, was also purchased. This indicates an appreciation of contemporary art. Towards the end of the century, there was a shift in interest towards local, indigenous art. This second shift in attention was related to the centralising policy of the Prussian state (the nationalisation line).