

Orientalising the Orient – Transforming Water-colours to a Lithographed Travel Album

Pictures by Count Iván Forray and Joseph Heicke

Ágnes Mészáros

Bewitched by a magic “oriental fever”, a large number of European artists and travellers paid visit to the exotic Near-East in the first half of the 19th century.¹ At that time, Egypt was still under Turkish occupation and formed part of the Ottoman Empire until 1914. However, the French invasion, hence an increasing French, as well as later British military and diplomatic presence provided a sort of security for travellers. Going on a journey to the Middle East or to the further Orient was not as common in Hungary² in the 19th century as it was in France or in Britain. “Oriental fever” existed,³ but did not penetrate Central Europe so deeply as the colonising nations. Only a very little number of Hungarians were able to afford such an expensive journey, and there were even less to leave a written report – often in the form of hasty, unedited travel notes – or pictures to the posterity.⁴

In the middle of January 1842, a small group of travellers set out from Vienna on about a half year long oriental journey to Egypt. The travelling company included count Iván Forray, a 25-year-old Hungarian nobleman, his friends – the likewise young count Artúr Batthyány⁵ and count Edmund Zichy⁶ –, a servant for each of them, and finally Joseph Heicke,⁷ a Viennese landscape painter.

Iván Forray (1817–1852) belonged to a rich noble family, so he was provided with the required financial support for such a special enterprise. He was born in Soborsin (today Săvârșin, Arad County, Romania) as a second child but only son to count András Forray and countess Júlia Brunszvik. He was given private education, studied humanities and law, and took final exams of both at the university in Pest. At the age of twenty-one, he automatically became member of the Upper House, he was also the representative of Szerém county, where a major part of his family’s landed property was located. Already before his oriental journey, in 1840, he went on a longer study tour to visit several Western European countries. Again, when coming back to Italy from Egypt, he (and one of his travel companions) did not return immediately to his home country, but travelled a bit about Switzerland, Germany (Rhine region) and in France.⁸ Forray brought back to Hungary a rich collection of marvellous oriental artworks, paintings, a monkey, a chamois and a 12-13 years old Arabic boy, Mabruh, whom he bought at a slave market to set him free, but the boy wanted to stay with him.⁹ After Iván’s death, it was her mother, countess Júlia Brunszvik who looked after the collection and put

it on display to guests and visitors at the family residence in Pest. When Iván arrived back home, he took over the management of the family estates. He applied most of the developments seen on his previous journeys in Europe. In 1851 he travelled to London to visit the Great Exhibition. He planned another oriental journey to Eastern India, but on his way back to Hungary in 1852, where he wanted to do the necessary preparations for his travel, he fell ill, and therefore had to stop in Vienna, where he died unexpectedly in a few days. He could not realise his dreams.¹⁰

As it has been already mentioned, the noble company hired a professional painter to record in pictures all memorable details of their journey: townscapes, local people dressed in folk costumes, special customs, remarkable sights and monuments, and so on. During their travel to and around Egypt, count Iván Forray himself also made numerous water-colours and pencil drawings on the spot, wrote a personal travel journal as well as letters to his family members in Hungary. He was “only” a naturally talented amateur painter, without professional artistic education; he did not attend the Art Academy in Vienna or in Munich. However, his pictorial records are worthwhile to be counted as high-quality artworks.

When the company returned home, Heicke began to paint oil canvases based on his sketches and drawings made on the spot. He had been participating regularly in the annual shows of both the Akademie der Bildenden Künste in Vienna, and the Pesti Műegylet (Art Association in Pest) since the mid-1830's; now, for about three years, he exhibited mainly oriental paintings.¹¹ Forray's drawings and water-colour paintings were only published 17 years later¹² by his mother, countess Júlia Brunszvik, seven years after Iván's premature death. It was Joseph Heicke whom the countess commissioned to draw lithographs after the original water-colours. Besides, she entrusted a Hungarian writer, Ferenc Császár with the editorial work. His task included preparing the twenty-two letters written by Iván to his mother and to his sister from different stages of their journey into a form appropriate for publishing; also writing Iván Forray's biography as well as one page long explanatory comments to every single picture. The editor's primary sources of information were Iván's letters and fragmentary travel journal,¹³ and also some travel books.¹⁴ The impressive, sizeable volume (page size: 690×510 mm) contains 40 coloured lithograph picture tables, two black and white lithograph portraits (of Iván Forray and his nephew, count Tamás Nádasdy, who also died very young), and black-and-white initials¹⁵ decorating the text. Woodcuts were made at Huszka&Winter's in Pest; the album was printed in Vienna at Reiffenstein&Rösch.¹⁶

The three noble men's itinerary can be reconstructed from the letters¹⁷ and the pictures. The group started from Vienna, travelled through Italy¹⁸ spending a couple of days in every important city (Venice, Bologna, Florence, Rome, Naples), then sailed on a steamer from Naples to Malta where they had to stop and wait for another steamship coming from France. Finally, they arrived to Alexandria in four days. From here, on the board of a sailing ship, the company sailed along the Nile to make a trip to Cairo and the surroundings. Soliman bey, magistrate and military leader in Cairo organised a Turkish feast and reception for the Hungarian noblemen;¹⁹ he later also granted them the opportunity to enter into the divan (a sort of parlour) of his own harem and Iván got permission to paint a portrait of Soliman bey's two daughters.²⁰ When visiting Saqqara, they had brunch with champagne in a niche on the stony slope of the Cheops

pyramid. Finally, the group made a detour to the desert and bid farewell to each other. Count Zichy continued his journey further to Syria according to their original travel plan. Iván and Artúr decided to skip Syria, and returned in eight days, through Alexandria and Syra²¹ to Malta, where they were retained in the quarantine for 18 days. When “freed”, the two young men continued their journey in Europe through Italy, Switzerland, France and Germany.²²

Samples of Forray’s *Travel album* are available in several public collections and libraries in Hungary.²³ Fortunately, the Department of Prints and Drawings of the Hungarian National Gallery also holds in its collection 37 artworks (on loose leaves) of diverse techniques by Iván Forray.²⁴ According to their signature and dating or their subject, fifteen of these artworks – one pencil drawing and fourteen water-colours – were actually made in the course of the exotic journey. Five of the fourteen water-colours are identical with five of the lithographed illustrations in the *Travel album*. Another five of count Forray’s autograph graphics depict figures, scenes that served as a base or starting point for five more lithographs, but only appear as a well-integrated detail on the final picture. None of the remaining five water-colours figure in the album, neither wholly nor partly, though one of them is a detailed, elaborate picture showing the fellow-travellers in a room-interior, gathered around a table to discuss the travel plan. Here follows an overview of the lithographs and the water-colours:

Inventory number of of water-colours	Water-colour data ²⁵	Title of lithograph	Picture comment sequence number in text ²⁶
1940–3539	paper; water-colour, pencil; 299×452 mm signed: lower left, in pencil: <i>Forray Iván</i> dated: down in the middle, in ink: 1842	A Terracinába vivő úton / <i>On the way to Terracina</i> page size: 680×525 mm picture size: 440×306 mm	X.
1954–5038	cardboard; water-colour, pencil; 238×330 mm signed: lower left, in pencil: <i>Forray Ivan</i> dated: lower right, in ink: <i>Malta 8 März 1842</i>	Malta erődítményei / <i>Fortresses on Malta</i>	XV.
1954–5039	paper; water-colour, pencil; 277×430 mm dated: lower right, in ink: <i>Neapel 4 März 1842</i>	„Nápoly”-fogadó / <i>The „Naples” Inn</i>	XVI.
1940–3542	paper; water-colour, pencil; 320×447 mm dated: lower right, in ink: <i>Malta 1842</i>	Bérmocsi-tér Mal- taban / <i>Cab-stand on Malta</i>	XVII.

Inventory number of water-colours	Water-colour data ²⁵	Title of lithograph	Picture comment sequence number in text ²⁶
1940–3541	cardboard; water-colour, pencil; 237×331 mm signed and dated: lower left, in ink: <i>Ivan Forray Malta 1842. en (?) Carentain</i>	A máltai veszteglő-intézet / <i>Quarantine house, Malta</i>	XIX.
1954–5041	“The figure of the Indian prince” cardboard; water-colour 319×230 mm No signature or dating.	Indiai fejedelem / <i>Indian prince</i>	XX.
1954–5043	“Water-selling Arab” cardboard; water-colour 277×181 mm signed: lower right, in pencil: <i>Cairo 842</i>	Kávéház Alexandriában / <i>Café in Alexandria</i>	XXII.
1954–5044	<i>Kairoi (?) nő</i> (“Woman of Cairo”) cardboard; water-colour 276×183 mm title and date: lower right, in brown ink: <i>Kairoi nő Egyiptom 1842</i>	Abissziniai nő / <i>Abyssinian woman</i>	XXXVI.
1954–5040	“Mule” ²⁷ cardboard; water-colour, pencil; 231×325 mm Not signed. Dated: lower right, in pencil: <i>Bologna 26 J 1842</i>	Malaborgai posta-állomás / <i>Post station in Malaborga</i>	III.
1954–5042	“Fishermen in work on a sailing boat” cardboard; pencil; 226×316 mm Not signed. Dated: lower left, in pencil: <i>Neapel 18. Febr. 1842</i>	Nápolyi tenger-öböl / <i>The gulf at Naples</i>	XII.
1954–5044	“Italian woman” ²⁸ paper; water-colour, pencil; 136×181 mm No signature or dating.	—	
1954–5047	“Monk” cardboard; water-colour, whitewash, pencil; 134×105 mm Dated: lower right, in brown ink: <i>Ferrara 28 Jan 1842</i>	—	
1940–3540	“Planning the journey” cardboard; water-colour; 210×313 mm Signed: down in the middle in ink: <i>Forray Iván</i> Dated: lower right in ink: <i>Venezia 1842</i>	—	

Inventory number of of water-colours	Water-colour data ²⁵	Title of lithograph	Picture comment sequence number in text ²⁶
1954–5030	“Horse head study” cardboard; water-colour, pencil, white-wash; 147×120 mm Signed and dated on the neck of the horse in ink: <i>Ivan 31 Janu 1842 Bologna</i>	–	
1954–5037	<i>Pascarelli</i> paper; water-colour; 319×237 mm Signed: lower right, in pencil: <i>Ivan Forray</i> Dated and titled: lower left, in brown ink: <i>Pascarelli. Neapel im 26 feb. 842.</i>	–	

The editor writes in the preface that Iván’s drawings were made during the journey from life and a major part of them are reproduced in the *Travel album*. This sentence includes additional information: the album contains only a “choice” selection of the original drawings. Certain data in the acquisition documentation²⁹ also confirms that more autographical graphics have survived by Forray than these 37 kept at the Hungarian National Gallery, but their present location is unknown.

Presumably, all lithographs were made after original water-colours and/or drawings, and Joseph Heicke might have had all of them at his disposal. However, regarding the scarce number of originals that are at present available for study purposes, it is impossible to tell how many of the lithographs are almost unchanged adoptions, and which of them tell more about Heicke’s talent and invention than about Forray’s.

Nonetheless, these fifteen authentic graphics provide an exceptional opportunity for a thorough comparative study of the lithographs and their originals. Even a superficial look reveals: lesser or greater changes were carried out by Heicke on the original compositions; none of the lithographs remained untouched from Heicke’s creativity and artistic impulse. I will examine the relation between the lithographs and the original water-colours along the following questions: What are the differences precisely? What kind of changes were implemented by Heicke? Which pictorial elements or details were involved? What could have been his reason not to be accurately faithful to the original? Most of the water-colours show scenes, landscapes, figures related to the first half, the “pre-Egyptian” phase of the journey. I will only focus on four of the pictures that depict oriental themes. Only two of the water-colours were in fact painted in Egypt: the *Woman of Cairo* and the *Water-selling Arab*. Another, showing the Indian prince was drawn on shipboard while crossing the sea from Naples to Malta.³⁰ I also include the one painted on Malta, in Fort Emmanuel, when being stuck in the quarantine, for numerous oriental objects, textiles are put on display in various parts of the room. Stylistic questions will not be dealt with this time, but colours and certain characteristic picture details will in the first place form subject of this analysis.



Fig. 1. Iván Forray: Woman of Cairo; card-board, water-colour. 276x183 mm. Title and date: lower right, in brown ink: Kairoi nő Egyiptom 1842. Hungarian National Gallery, Prints and Drawings Department, Inv. Nr. 1954-5044

Surprisingly, Forray's water-colours – except the *Quarantine house on Malta* – show the figures exclusively. On the water-colour version of the lithograph titled *Abyssinian woman*³¹ (Fig. 1) Forray depicted only a girl with a single cushion,

whereas the lithograph (Fig. 2) shows a young woman in a picturesque oriental interior. Several well-suited props are gathered together to create an exotic milieu: bulky cushions, an oriental carpet, a narghile and a decorative oriental censer (*mikharah*) in the foreground; a fan made of ostrich feather in the girl's left hand; a horseshoe arched window-opening on the right through which a garden is visible; colourful stylized ornamental pattern decorate the wall, and heavy mauve curtains occupy a considerable part of the background.

As for the *Indian prince*, (Fig. 3-4) as well as the figure of the water-selling Arab (Fig. 5-6) similar divergences can be observed between the water-colour and the lithograph. On the lithograph the noble figure of the Indian prince dressed in exotic costumes stands in front of a scenic landscape background featuring a river – supposedly the Nile – and an ancient Egyptian building. However, the male figure holding a leather bottle earlier a central character, features only as a picture detail on the *Café in Alexandria* lithograph.

The same question arises in connection with each lithograph: from where did Joseph Heicke borrow all the other picture elements? Without having seen either all of Forray's works related to the Egyptian journey, or Heicke's drawings, water-colours and later oil paintings, we can only raise various credible presumptions. It could be possible that Heicke did not have anything else at his disposal than the single figures,³² so, when transferring them into lithograph he needed to complete them at once with a



Fig. 2. Abyssinian woman – XXXVI; colour lithograph. Lithographed by Joseph Heicke after Iván Forray. page size: 680x525 mm; picture size: 440x306 mm



Fig. 3. Iván Forray: The figure of the Indian prince; card-board; water-colour. 319x230 mm. No signature or dating. Hungarian National Gallery, Prints and Drawings Department, Inv. Nr. 1954-5041



Fig. 4. Indian prince – XX; colour lithograph. Lithographed by Joseph Heicke after Forray, Iván. page size: 680x525 mm; picture size: 440x306 mm

spectacular and atmospheric oriental setting. This raises another question: Was it Heicke's own decision to develop the note-like water-colours to complete pictures, or did he follow countess Brunszvik's instructions? It is also possible that for the completion of Forray's water-colours Heicke could rely on plenty of sketches, drawings or maybe even complete sketchbooks³³ by Iván Forray as a referential source, as well as on his own drawings, notes and visual memory.³⁴

There must be a large number of works with identical subjects, depicted on the journey both by count Forray and by Heicke. However, up to the present, I have only found two examples. A water-colour by Heicke kept at the Hungarian Historical Gallery of the Hungarian National Museum³⁵ (Fig. 7) shows the planning of the journey in Venice almost precisely the same way as a water-colour by count Forray, kept at the Hungarian National Gallery.³⁶ (Fig. 8) The only difference is that in Heicke's picture not only the three noblemen are present but so is the painter. An art collection in the USA preserves a painting³⁷ by Joseph Heicke (Fig. 9) showing the same scene as lithograph Nr. XXVIII titled *Café Schubra in Cairo* in Forray's travel album (Fig. 10).

Nevertheless, Heicke did not take Forray's pictures "at face value". Apart from transforming them to a spectacular oriental scene, Heicke also executed several small scale changes – involving textile patterns, colour shades, and even basic colouring – in spite of the fact that every tiny detail is rather elaborate in Forray's water-colours.



Fig. 5. Forray Iván: Water-selling Arab; card-board; water-colour. 277×181 mm. Signed: lower right, in pencil: Cairo 842. Hungarian National Gallery, Prints and Drawings Department, Inv. Nr. 1954–5043

On the lithographed version of the *Abysinian woman*, the red ribbon, running through the girl's forehead, is replaced by a chain of metal coins. Regarding colours and decorative textile patterns, small changes are applied on the head-scarf as well as on the shawl around the girl's waist. Colours are given more vivid timbres. Heicke introduced two new colours – vivid light green and ochre – that do not appear in the water-colour. The female figure on the lithograph gives the impression of a mature young woman



Fig. 6. Café in Alexandria – XXII; colour lithograph. Lithographed by Joseph Heicke after Iván Forray, page size: 680×525 mm; picture size: 306×440 mm



Fig. 7. Joseph Heicke: Planning the journey in Venice; water-colour. 214×309 mm. Signed and dated lower left: Heicke 845. Hungarian National Museum, Hungarian Historical Gallery, Inv. Nr. 69.93



Fig. 8. Iván Forray: Planning the journey; card-board; water-colour. 210×313 mm. Signed: down in the middle in ink: Forray Iván. Dated: lower right in ink: Venezia 1842. Hungarian National Gallery, Prints and Drawings Department, Inv. Nr. 1940–3540



Fig. 9. Joseph Heicke: Arabs drinking coffee in front of a tent. oil on panel. 22x27¼ inch. Signed lower right: JHeicke 1842. Inscribed on a label on reverse: caffee schubra in Cairo in egibten von Joseph Heicke; Greenwich (Connecticut, USA), Dahesh Museum of Art, Accession Number: 1995.19

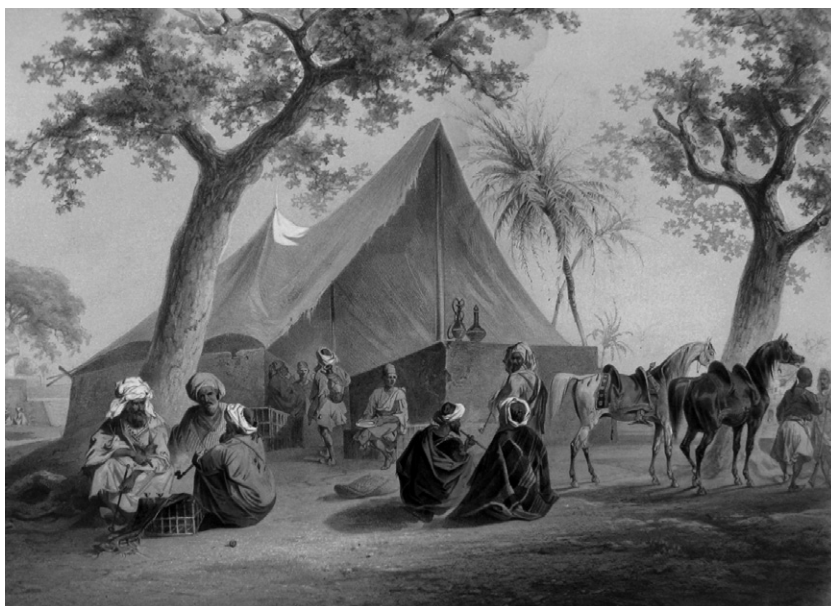


Fig. 10. Café Schubra in Cairo – XXVIII; colour lithograph. Lithographed by Joseph Heicke after Iván Forray. page size: 680x525 mm; picture size: 306x440 mm



Fig. 11. Iván Forray: Iván Forray and Artúr Batthyány in the quarantine house on Malta; card-board, water-colour, pencil. 237×331 mm. Signed and dated: lower left, in ink: Ivan Forray Malta 1842. en (?) Carentain. Hungarian National Gallery, Prints and Drawings Department, Inv. Nr. 1940–3541



Fig. 12. Quarantine house, Malta – XIX; colour lithograph.
Lithographed by Joseph Heicke after Iván Forray. page size: 680×525 mm;
picture size: 306×440mm

with enigmatic deep-brown eyes; the girl in the water-colour looks much younger, and the shape of her face is more elongated. There is considerable difference in the colour of the skin. The skin of the woman on the lithograph is dark-brown, rich in dark tones, while the girl's skin in the water-colour has rather reddish brown colour. However, this change of colour-shade can be accounted for the technique of lithography.³⁸

Likewise, Heicke executed some smaller, unnecessary changes on the Indian prince's outfit: modified the colour pattern of his belt, and changed the colour of the shoes from dark-brown to crimson. However, the figure of the water-selling Arab is integrated without alteration into the *Café in Alexandria* scene.

It is not accidental that most of the above listed details – as well as the nargileh pipe, the trim of the girl's dress, patterns on her headscarf and on her belt (especially details coloured vivid blue or vivid red) – are coloured subsequently by hand. Apparently, small-scale modifications affecting minute details are the result of later colouring, perhaps because vivid colour tones were not producible by the technique of lithography. Heicke used water-colour paint for colouring.

The picture titled *Quarantine House on Malta* (Fig. 11) shows count Iván Forray and count Artúr Batthyány in a room interior. Forray painted this water-colour in Fort Emmanuel, on Malta where the fellows had to stay for more than two weeks in quarantine on their way back to Europe. Souvenirs from their journey – handcrafted objects, knives, colourful oriental textiles – are spread about the room. Both men seem to be absorbed in reading. On the lithograph (Fig. 12), compared with its original in water-colour, several compositional changes are applied all around the picture stage. Heicke modified the viewpoint, and turned the whole composition a bit more “en face” to the viewer. On the left side, the chair is pulled back from the writing desk, a black suit with a red tie is put on it. Heicke gave different colours to most of the small objects displayed on the top of the writing desk and the small table in the very background. On the right side, the mirror is moved a bit higher, so that Forray's head shall not cover any part of it. Generally, the small objects – vases, textiles, veils, etc. – are unrefined and sketchy in the water-colour but elaborated on the lithograph. Instead of the yellow veil, a black coat appears in the background right in front of the curtained corner of the room. The tablecloth is in fact an oriental carpet on the lithograph. Heicke replaced the red carnation and rose-like flowers on the mantelpiece with green plants. Forray's dressing-gown is originally greyish, but on Heicke's lithograph it is given a brilliant blue colour, richly decorated with sumptuous orientalising pattern. Heicke changed Forray's crimson slippers to white ones. On the water-colour the coat hanger in the right lower corner is entirely sketchy, only pencil lines mark its place. Again, the most spectacular colours are results of subsequent colouring: the red gown on the hanger in the right lower corner, and the delicate patterns on the oriental textiles.

In all four cases Heicke not only completed the pictures with a suitable background or appropriate details, but also carried out smaller changes – on the dresses, textiles, accessories – that were not indispensable and which thus distorted the originality of the water-colours. These modifications affected foremost the colour tints. Heicke modified certain arbitrarily chosen details; often replaced the original colours by more intense and brighter ones. These vivid colours (yellow, red, blue, light-green) are always later additions, results of subsequent colouring on the lithograph. However,

there is already a difference between the real colours of nature and the colours of a water-colour: when completely dried, the latter becomes faded, loses its original liveliness. The technique of lithograph is accountable for the general darker tone of colours. Heicke also applied subsequent heightening to enhance darker parts of the picture.

Such an analysis of the small details lead us to a wider horizon of problems related to 19th century oriental and orientalisising painting. All modifications, “corrections” and completions show a tendency that Heicke intended to give a more „appropriate” oriental outlook to Forray’s water-colours by making them more picturesque, more colourful. “Orientalising” is a problematic notion related to the scientific discourse on 19th century oriental painting. Extensive bibliography discusses the phenomenon that often a tension exists between the reality artists faced during an oriental journey, and what their sumptuous and enchanting oil paintings represent.³⁹ A thorough examination of sketchbooks reveal the truth reliably, and they also tell a lot about later changes. Painters were not always truthful: they did not depict things, sights, events exactly the same way as they saw and encountered them in real life, but “amended”, completed, refined them in order to comply with the unsaid requirements of the public. Actually, artists often visualised the dreams and preconceptions of European people concerning the Eastern world. These colourful, vivid oil paintings also represent, in fact, the method of orientalisising the Orient, or making real experiences accessible as well as consumable for the public. Orientalism is an attitude shining through colours and shapes, also through words. It canonizes fancy ideas of European people as reference points concerning the Orient, as the author of the picture comment gives a good example in the following passage: „Again, we are in a harem, to where access is granted only exceptionally, especially for foreigners; in a harem, *where architectural structure, interior design and furniture entirely complies with the image we Europeans hold about it*:⁴⁰ the walls are decorated with richly coloured ornaments, the window opens on a garden full of fragrant, sweet-smelling flowers, rich vegetation, foliate trees; luxurious oriental textiles: curtains, carpets, sofa, all of these are here together, where the lady of the house... lives and spends her days free from care, and free from unattainable dreams or desires.”⁴¹ It is bizarre that the oriental atmosphere so much praised by the editor-commentator is not present on the original water-colour. Császár praises exactly those details on the lithograph that are added by Heicke. Though this passage is strongly influenced by stereotypes, it tells a great deal about 19th century orientalism.

By means of putting the water-colours and the lithographs side by side, my primary purpose was to draw attention to this tendency that was a widespread practice among 19th century artists. Heicke as a professional painter was not an exception either. On one hand, the task given to him was to illustrate an impressive, representative, artistic travel album, on the other hand, to transfer to lithographs already existing illustrations made by Iván Forray. Heicke did not behave as a humble copy-maker. Sometimes he did not execute any changes, sometimes he changed whatever he wished.

Contrary to Heicke, Iván was not a professional painter. Numerous facts support the presumption that Forray’s water-colours and drawings are, indeed, reliable and realistic depictions, and lack this artistic inclination for orientalisising. Contrary to Heicke, he had never wanted to publish a travel album;⁴² if he had ever had such an intention, he would have had done so already, in a short time after his return. His drawings

and water-colours, however artistic and high-quality works they might be, only served him as personal souvenirs to help him keep fresh the memory of this exceptional adventure. Besides, it is a peculiarity of water-colour technique that later correction or rework is very complicated and difficult. Apparently the count seized every spare moment for drawing and making sketches: when there were some blockage on the road,⁴³ when waiting for the departure, or spending many days in the quarantine.

Forray might have been excited about travelling to the Orient, but his eyes were not clouded by the overwhelming enthusiasm of orientalist fever or by preconceptions taken from novels and travelogues that would have misrepresented reality. When taking his first steps on the land of Egypt, Forray was not impressed at all: „Narrow and dirty streets, houses built of mud and roofed with straw, miserable plebs, dogs without masters, camels burdened with leather bottles and their drivers were the first things catching one’s eye in this city founded by Alexander the Great a very long time ago.”⁴⁴ Sadly, only six of Iván’s published twenty-two letters deal with Egypt, two of these were written in the quarantine, on Malta,⁴⁵ but none of them abound in detailed descriptions and reports. However, it is not known whether these twenty-two letters provide only a selection of all letters written by Iván to his family, and if some of them were held back by the family.

The next stage of this research involves exploring Viennese public collections and art galleries in search of Heicke’s drawings, sketch-books and water-colours made on the journey, also his lithographed album. It is also indispensable to continue research in Hungarian public as well as private collections, and in archives in order to get a more complete view of the subject and also to enable a more comprehensive comparative study of the works by the two painters.

Notes

- 1 Isabelle Julia, “L’étourdissement des paysages,” in *Les années romantiques – La peinture française de 1815 à 1850*, ed. Isabelle Julia and Jean Lacambre (Paris: Édition de la Réunion des Musées Nationaux, 1995), 140–153; Roger Benjamin, “The Oriental Mirage,” in *Orientalism – Delacroix to Klee*, exh. cat., ed. Roger Benjamin et al. (New South Wales [Australia]: The Art Gallery of New South Wales, 1997), 7–10.
- 2 At that time part of the Habsburg Empire.
- 3 Orientalism (primarily present in painting and literature) arrived to Hungary from France, mediated by the Austrians. In painting, landscapes and genre scenes were the most favoured orientalist genres. Katalin Kissné Sinkó, “Orientalizáló életképek” (Orientalising genre pictures), in *Művészet Magyarországon 1830–1870, I–II. (Art in Hungary 1830–1870, I–II.)*, exh. cat., ed. Júlia Szabó and György Széphelyi F. (Budapest: Magyar Nemzeti Galéria, 1981), I, 98.
- 4 19th century Hungarian painters who did a tour in Egypt: Károly Lajos Libay (1855–56), who was hired by count Joseph Breuner from Vienna to accompany him on his journey; György Greguss (1881); Vince Melka (1890’s). See: *Painting Exhibition by Lajos Károly Libay (1814–1888) & Iván Forray (1817–1852)*, ed. György Sümegi and Éva Bajkay (Cairo: The Egyptian Centre for International Cultural Cooperation, 1996); Péter Sas, *Melka Vince* (Koložsvár [Cluj-Napoca]: Művelődés, 2009), 6.
- 5 First husband of countess Júlia Apraxin.

- 6 Edmund Zichy (1811–1866), youngest son to count Ferenc Zichy from his second marriage. Pursued a career in politics, but following the 1848/49 revolution he withdrew from public life, and committed himself entirely to patronising art, and promoting industrial developments. Founder of the Museum of Applied Arts in Vienna. Established an excellent oriental art collection, later to be inherited by his second son, Eugen, who left it to the Hungarian State in 1906.
- 7 Austrian painter and lithographer, specialised in animal and landscape painting. Born in 1811 in Vienna, studied at the Vienna Art Academy (Akademie der bildenden Künste). Most often referred as a follower of Friedrich Gauermann. He went on several artistic journeys to Italy, also to Hungary, where he painted horses, horse-herders, and the “Puszta”. After his oriental journey in Egypt, he continued painting oriental subjects, and appeared at the annual exhibitions of the Academy. Count Edmund Zichy commissioned several paintings by him as a memory of the journey in Egypt, e.g.: *Araber in einem Hinterhalte* (Arabs on the watch) and *Lager in der Wüste* (Camp in the desert), also *Egy este Damaszkuszban* Zichy Edével (An evening in Damascus with count Edmund Zichy), see: *Art in Hungary 1830–1870*, 1981, II, 345. Particularly important are Heicke’s pictures painted during the 1848–1849 Hungarian Revolution and War of Independence. He later depicted the life and events of various Viennese Sport Clubs. Died in 1861, in Vienna. See: Constantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich, enthaltend die Lebensskizzen der denkwürdigen Personen, welche seit 1750 in den österreichischen Kronenländern geboren oder darin gelebt und gewirkt haben* Vol. 8. (Vienna, 1862), 206–207; Heinrich Fuchs, *Die österreichischen Maler des 19. Jahrhunderts* Vol. 2. (Vienna, Dr. Heinrich Fuchs Selbstverlag), K49; *Kunst des 19. Jahrhunderts. Bestandskatalog der Österreichischen Galerie des 19. Jahrhunderts*, ed. Elisabeth Hülmbauer Vol. 2. (Vienna: Österreichische Galerie Belvedere Wien – Edition Christian Brandstätter, 1993), 141–142.
- 8 The very first number of the journal titled *Honderü* (1st year, 1st number, 7 January 1843) reports count Forray to arrive to Paris with a friend.
- 9 See letter Nr. XXI, 23 May, Malta, Fort Manuel, quarantine. Forray sent back Heicke to Hungary together with a monkey, a chamois and Mabruh.
- 10 Count Iván Forray’s most exhaustive biography is given in the travel album by the editor. See: *Életirati vázlat* (Biographical notes)
- 11 Gabriella Szvoboda Dománszky, *A Pesti Műegylet története. A képzőművészeti nyilvánosság kezdetei a XIX. században Pesten és Budán* (The History of the Pest Artistic Circle. The Beginnings of the Public Sphere in the 19th Century Pest and Buda), (Miskolc: Miskolci Egyetem, 2007), 104, 177. Heicke most likely never published a lithographed travel album of his own, though literature mentions a lithograph series titled *Reise in den Orient* (1842). See: *Österreichisches biographisches Lexikon 1815–1950*, ed. by the Österreichischen Akademie der Wissenschaften under the leadership of Leo Santifaller, and Eva Obermayer–Marnach Vol. 2. (Graz–Köln: Verlag Hermann Böhlaus Nachf., 1959), 240. Nevertheless, this is the only reference to the alleged series, it is not mentioned by any other author.
- 12 *Utazási album Soborsini Gróf Forray Iván eredeti rajzai és jegyzetei szerint. Olaszország – Malta – Egyiptom* (Travel album based upon Count Iván Forray’s original

drawings and notes. Italy – Malta – Egypt), published by Countess Brunswick Júlia of Soborsin, wife to Count Endre Forray, starcross lady of the court (Pest: Lauffer & Stolp, 1859, Referred as *Travel album* hereafter.) 41 written pages, 42 picture tables, 35 of which are hand-coloured lithographs. Without paginating. Published only in 100 copies.

- 13 See picture comment Nr. XXXVI, where the editor tells that he could not find any reference to this very picture neither in Forray's letter, nor in his fragmentary notes taken during the journey.
- 14 Császár refers to various travel books in his text, but names the authors only now and then. His sources were roman numbers indicate the sequence number of the picture commentary: Ampère – VII., Heinzelmann – IX., Lüdemann – XI., "a certain traveller" – XVI., XVII., "the author of the *Cartoons*" – XXXI., "as I read in certain travelogues" – XXI., "I read it somewhere" – XXIV., "as our dear Ivan's travel notes reveal" – XXXII.
- 15 Made by Alois Rohn lithographer after A. Winter's drawings.
- 16 Datas taken from the most detailed contemporary advertisement in *Divatcsarnok*, 4 January 1859, 21–22. (Ferenc Császár was the chief editor of this journal.)
- 17 The first letter is dated 19 January 1842, Trieste; the last 14 June 1842, Florence.
- 18 Trieste – Ferrara – Bologna – Florence – Arezzo – Perugia – Nepi – Velletri – Pontini swamps – Terracina – Gaeta – Capua – Aversa – Naples.
- 19 Edmund Zichy's portrait by József Borsos known under the title *Libanese emir*, painted in Vienna in 1843 (oil, canvas, 154×119 cm; private collection), shows the count wearing the very same dress he wore at the party given by Suleyman bey in Cairo. Katalin Kissné Sinkó, "Orientalizáló életképek" (Orientalising genre pictures), in *Művészet Magyarországon 1830–1870, I–II. (Art in Hungary, 1830–1870, I–II.)*, eds. Júlia Szabó and György Széphelyi F. exh. cat. (Budapest: Magyar Nemzeti Galéria, 1981), I. 102–103; II. 350. (Cat. Nr. 239.)
- 20 Picture table Nr. XXXII in the travel album.
- 21 Iván writes in his letter (Nr. 20, dated 15 May, Malta, quarantine) that they returned to Malta through Syra (or Syros, a small island of the Cyclades), but did not go to Syria. However, most biographical sources circulate a misunderstanding that Iván travelled around both in Egypt and Syria. Apparently his biographers read the geographical name only superficially. See: János Szendrei and Gyula Szentiványi, *Magyar képzőművészek lexikona. Magyar és magyarországi vonatkozású művészek életrajzai a XII. századtól napjainkig (Lexicon of Hungarian artists. Biographies of Hungarian and Hungary-related artists from the 12th century to present days) Vol. I. Abádi – Günther*, (Budapest, 1915), 523; *Das geistige Ungarn. Biographisches Lexikon*, eds. Oskar von Krücken and Imre Parlagi (Vienna – Leipzig: Wilhelm Braumüller, 1918), 346; *Pallas Lexikon*, VII, 390; József Szinnyei, *Magyar írók (Hungarian Writers)*, III, 652–653.
- 22 Letters Nr. XX. 15 May, Malta, quarantine and XXI., 7 June, Skamandre (name of the ship they took from Malta to Livorno).
- 23 Hungarian National Gallery, Museum of Fine Arts, Metropolitan Ervin Szabó Library, Somogyi Library (Szeged).

- 24 According to the acquisition documentation kept at the Archives of the Museum of Fine Arts (Inv. Nr. 863–03–228/1954 and Inv. Nr. 374–1940), the major part of Forray's authentic art-works were bought from a certain Mrs. Nádasdy in 1954. As Iván's sister, countess Júlia Forray married count Leopold Nádasdy, it is not impossible, that Mrs. Nádasdy's husband was a late descendant, so, he entered into the possession of these graphics by inheritance. Another five artworks were bought in 1940 from Vilmos Szilárd art dealer. A letter dated 28 June 1940 by Mr. Szilárd informs us that he offered 10 watercolours from a sketch book of 50 pages (he writes: „the original album”) containing drawings and watercolours by Iván Forray's hand. In the end only 5 watercolours were bought by the Graphic Department. (The Hungarian National Gallery came into being in 1957 by seceding Hungarian artworks from the collections of the Museum of Fine Arts. Therefore documentation related to acquisitions prior to 1957 is still kept at the Archives of the Museum of Fine Arts.)
- 25 Only two of the fifteen watercolours and drawings bear titles given by Forray: *Kairoi nő* and *Pascarelli*. I only gave titles to the watercolours when it is not fully identical with the lithograph but shows only a detail of it.
- 26 Picture tables in the album are not numbered, only the explanatory comments, however, both of them are given the same title.
- 27 The original signature written in pencil is erased with a rubber. At its present state, the sheet is only dated in pencil. I suspect, the previous owner, Mrs. Nádasdy has overwritten the original signature, as it showed another name: Heicke.
- 28 The absence of signature or dating makes also possible that Forray painted this water-colour on an earlier Italian journey.
- 29 See previous footnote.
- 30 Forray writes that they got to know the Indian prince in Rome, at a party given by Lützow, the Austrian consul. See letter Nr. XIII (6 March, on board the *Rhamses*), and XIV. (14 March, on board the *Oriental*).
- 31 In a Muslim society to allow a foreign male person to paint a portrait of a woman was not self-understanding at all. Forray does not tell where and how did he find an opportunity to paint the portrait of an Abyssinian woman. Supposedly, it was painted inside a harem. The album contains another lithograph (Nr. XXXII) that shows the two daughters of Soliman bey in the *divan* of a harem. In the picture comment, the editor refers to Iván's fragmentary travel notes where the young count reports that the company really wished to see a harem from inside, but this seemed impossible at first. However, later on, he could enter one in a tricky way. The three young men got closely acquainted with Soliman bey who was pleased to meet them, and highly appreciated the Hungarian noblemen. Ivan asked whether it would be possible to paint a portrait of his two daughters, whom he was so proud of. Soliman bey found him worthy of his confidence, and permitted him to enter into the divan of his own harem. If the water-colour version of the *Daughters of Soliman bey* did survive and were available, it would be useful and exciting to put side by side the two lithographs and the two water-colours and study the differences between them.
- 32 The fact that the background is not elaborated, may be accountable for the lack of time, or not being an interesting subject for Forray.

- 33 That may still exist, but no further information is available on their present location.
- 34 He was actually one of Iván's travel companions, and saw everything with his own eyes, moreover, painted or drew them in his sketchbook. That was the reason for him being employed, and that was his daily task.
- 35 Inv. Nr. 69.93, watercolour, 214×309 mm, signed and dated lower left: *Heicke 845*. According to the dating, it was painted later, not on the journey.
- 36 Inv. Nr. 1940–3540; watercolour; 210×313 mm, signed and dated: *Forray Ivan Venezia 1842*
- 37 Joseph Heicke: *Arabs drinking coffee in front of a tent*, 1842; oil on panel; 22×27¼ inch; Signed lower right: *JHeicke 1842*; Inscribed on a label on reverse: *caffee schubra in Cairo in egibten von Joseph Heicke*; Dahesh Museum of Art, accession number: 1995.19
- 38 When processing a lithograph, colours are applied and printed in separate layers, a new colour by each layer. In the end, the different colour-layers add up the desired colour-shades. However, the result may not precisely match the original colour-design.
- 39 *Orientalism – From Delacroix to Klee*, 1997; Gérard-Georges Lemaire, *The Orient in Western Art* (Köln: Könemann, 2001.) Originally in French: *L'univers des Orientalistes* (Paris: Édition Mengès, 2000).
- 40 Italics mine.
- 41 Comment on Nr. XXXVI colour table, titled *Abisszinai nő (Abyssinian woman)*
- 42 He writes in his letter to his sister, 21 February, Naples (Nr. X.): „...I am not really pleased to hear that you read out my letters for other people, because I did not mean them at all as travelogue, but only as private lines, reserved for you.”
- 43 In his letter 2 February, Bologna (Nr. IV.) Iván writes that a severe storm forced them to stay in Bologna already for four days, and he spends much of his time by drawing. In his following letter, 5 February, Osteria, he reports that in spite of the high risk, they decided to leave Bologna, but on the road leading to Florence, a coach turned upside down blocked traffic, and until rescue came, he used this time with Heicke to paint a landscape.
- 44 In his first letter from Egypt, dated 7 March, Alexandria (Nr. XVI). „Szűk és piszkos utcák, sárból épült, szalmával fedett házak, nyomorult csöcselék nép, gazdátlan ebek, a víztartókból megtöltött tömlőkkel megterhelt tevék és hajcsáraik voltak, mik első tekintetre a hajdan Nagy Sándor által alapított e városban szemünkbe tűntek.”
- 45 The last letter written from Egypt is dated: 22 March, while they were sailing on the Nile, then the earliest letter from Malta dates 15 May, so for about 1,5 month, he did not write any letters, and only the pictures report about the various stages of the journey.