

A Week of Events in Research and Scholarship

DISCOVERING

DALMATIA X

Including an International Research Workshop
From Constantinople to the Adriatic, and Back

and an International Academic Conference

Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)

Guide to the
Week of Events
in Research
and Scholarship

DISCOVERING DALMATIA X

Book of Abstracts

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International Academic Conference
Journal Promotion
Public Presentation

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The Institute of Art History – Cvito Fisković Centre, Split

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Split City Museum – Old City Hall
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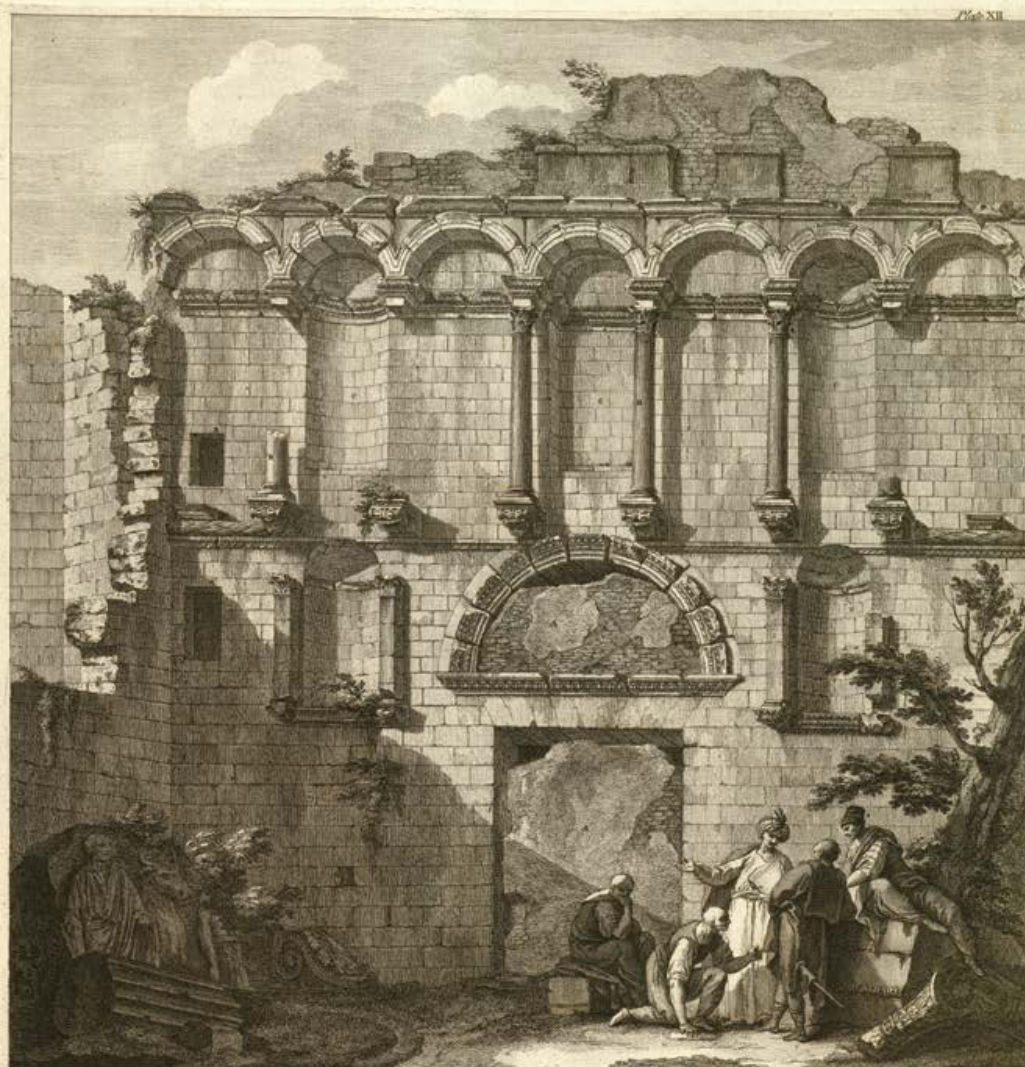


Travelogues
Dalmatia



SGV





View of the Porta Aurea

Research Workshop From Constantinople to the Adriatic, and Back

Academic DISCOVERING DALMATIA X

Conference *Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)*

Journal *Život umjetnosti (Life of Art)*

Promotion Vol. 113, No. 2, 2023

Public “Where East Meets West”: Travel Narratives and the Fashioning
Presentation of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)
(TraveloguesDalmatia)

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The tenth annual Week of Events in Research and Scholarship, entitled *Discovering Dalmatia*, this year features two scholarly events dedicated to two projects launched in late 2023 at the Institute of Art History in Zagreb and Split. As part of the project “Art and Architecture of Urban Settings in Croatia” (UrbArh), led by Dr. Matko Matija Marušić, a three-day workshop entitled “From Constantinople to the Adriatic, and Back” will be held from December 9 to 11 at the Institute of Art History – Cvito Fisković Centre. This workshop will explore the influences of Ottoman architecture and culture on Dalmatia, and vice versa, through several interconnected thematic strands.

These themes include the communication networks along the early modern caravan route between Dubrovnik and Istanbul, known as the Ragusa Road, examined by Jesse Howell, who focuses on Herzegovina as a culturally absorptive territory. Mirko Sardelić will investigate maritime links between Istanbul and Venice via Dalmatia in the 16th century. Zeynep Oğuz Kursar discusses the relevance of Dalmatia to the discussion of the Westernising elements of the peculiar fourteenth-century Kaplica Zaviye in the early Ottoman capital Bursa. Joško Belamarić investigates the role of Klis Fortress on the limes of Europe, on the outermost borderline of two Dalmatias – the Venetian and the Ottoman. Ana Šverko, meanwhile, undertakes a parallel examination of architecture approaches by Mimar Sinan and Michele Sanmicheli. Ivan Alduk researches the earliest visual representations of *stećak* tombstones, the presence of Christian and Islamic elements on these monuments, and their territorial distribution. The workshop will include study visits to Drniš, Klis Fortress, and the library of the Franciscan Monastery in Poljud in Split.

Following the workshop, from December 12 to 14, an academic conference entitled “Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)” (2023-27) will be held. This event will be open to the public and is part of a project under the same title, which is being run by the Institute of Art History and funded by the Croatian Science Foundation. This project is a continuation of the Institute of Art History’s earlier initiative, “Dalmatia – a Destination of the European Grand Tour in the 18th and 19th Century” (2014-2017), also funded by the Croatian Science Foundation. It was within the framework of this earlier project that the annual Discovering Dalmatia programmes were first launched. These programmes have continued beyond the official conclusion of the project, evolving and thriving over the years. Members of the research team, who initially came together at these annual gatherings, will also hold an internal research workshop

DISCOVERING DALMATIA X

followed by a public presentation of their project during this week. This workshop and presentation will mark the conclusion of the first year of the new project.

A call for papers has been extended to historians and theorists of art, architecture, urbanism, literature, anthropology, ethnology, and other experts engaged in travel narratives. The aim is to foster an understanding of travel as an autonomous multidisciplinary and multimedia practice, as well as to investigate how perceptions of Dalmatia in the European imagination have been shaped through various travel narratives. These narratives span diverse genres, recording media, authorial backgrounds, and travel motivations.

This year, the conference has been co-organised with the Museum of the City of Split and will take place in the Old City Hall on Narodni Trg, coinciding with the exhibition *Koraci (Steps)*. The exhibition features works from the first half of the twentieth century, drawn from the collection of the National Museum of Modern Art in Zagreb, which is currently undergoing renovation. Additionally, this year’s programme will feature a presentation of a special issue of the journal *Život umjetnosti (Life of Art)* Vol. 113, No. 2, 2023, which includes a section entitled “Contributions to the History of Art Institutions in Dalmatia”. This section is based on selected papers from the 2022 conference “History of Art Institutions in Dalmatia”, held as part of *Discovering Dalmatia VIII*. As in previous years, participants will visit Diocletian’s Palace, the Museum of Fine Arts, the Ethnographic Museum, and the Meštrović Gallery.

This week-long series of academic and professional events marking the tenth anniversary of Discovering Dalmatia would not have been possible and complete without the generous support of the Croatian Science Foundation, the City of Split, the Split-Dalmatia County Tourist Board, and the directors and staff of Split’s museums, as well as the intendant of the Croatian National Theatre in Split. Their efforts have ensured that Dalmatia continues to be “discovered” year after year. The enthusiastic participation of scholars and audiences alike motivates us to sustain and expand these intellectual gatherings in the future.

PROGRAMME



PROGRAMME		
	Monday, December 9 - Wednesday, December 11 Institute of Art History Cvito Fisković Centre, Split Research Workshop From Constantinople to the Adriatic, and Back	Ulrike Tischler-Hofer <i>“Dalmatia Is His Majesty’s Passive Province... and Will Remain So for at Least Another 20 Years [...]” (1803): Mutual Perception and Rejection in Times of Transition, 1797-1815</i> 10:50 – 11:10 Mateo Bratanić <i>Early 20th Century British Travel Writers in Dalmatia: The Change of Perspective</i>
	Thursday, December 12 Academic Conference Split City Museum - Old City Hall DISCOVERING DALMATIA X Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)	11:10 – 11:30 Discussion 11:30 – 12:00 Coffee Break
	09:30 – 10:30 Introduction Welcome Speeches Vesna Bulić Baketić (Split City Museum) Ivana Vladović (Tourist Board of Split-Dalmatia County) Ana Šverko (Institute of Art History - Cvito Fisković Centre Split) Conference Opening Renata Schellenberg <i>Living the Journey Twice: Travel Writing as Genre</i>	SESSION 2 <i>The Evolution of Travelogues in the 18th and 19th Centuries – Part 1</i> Moderators: Irena Kraševac and Ana Šverko
	SESSION 1 <i>The Changes in Perceptions of Dalmatia in Travel Narratives from the 17th to the 20th Century</i> Moderators: Joško Belamarić and Sanja Žaja Vrbica	12:00 – 12:20 John Pinto <i>Advent’rous in the Sacred Search of Ancient Arts</i> 12:20 – 12:40 Frances Sands <i>Travels of the Mind: Travel Literature at Sir John Soane’s Museum</i> 12:40 – 13:00 Nataša Urošević <i>Dalmatian Journeys – Discovering Dalmatia on the Route of the Lloyd’s Steamers</i> 13:00 – 13:30 Discussion
	10:30 – 10:50 Jesse Howell <i>Disorientation, Friction, and Anxiety in Dalmatian Travel Narratives</i>	13:30 – 15:30 Lunch Break 17:30 – 18:30 <i>Presentation of the Travelogues Dalmatia Project</i>

<p>18:30 – 19:30 <i>Journal promotion</i> <i>Život umjetnosti</i> (Life of Art), <i>Vol. 113, No. 2, 2023</i></p>	<p>SESSION 4 <i>Travel Drawings – Shaping the Genre's Definition – Part 1</i> Moderators: Frances Sands and Marko Špikić</p>		<p>15:00 – 15:30 Discussion</p> <p>15:30 – 16:30 Lunch Break</p> <p>16:30 – 18:30 Visit to the Gallery of Fine Arts</p>	<p>SESSION 7 <i>Discovering Dalmatia</i> <i>A Quest for Identity Through the Travel Narrative Lens – Part 2</i> Moderators: Marko Špikić and Ana Šverko</p>
<p>Friday, December 13 Academic Conference Split City Museum - Old City Hall DISCOVERING DALMATIA X</p>	<p>12:40 – 13:00 Ana Šverko <i>Before Spalatro - Clérisseau and Adam's 1757 Journey from Rome to Split</i></p>		<p>Saturday, December 14 Academic Conference Split City Museum - Old City Hall DISCOVERING DALMATIA X</p>	
<p>09:00 – 10:45 Walking Tour: Diocletian's Palace</p> <p>10:45 – 11:00 Introduction</p>	<p>13:00 – 13:20 Svein Mønnesland <i>European Landscape Painters Discover a "Norwegian Fjord," the Gulf of Kotor, 1810–1875</i></p> <p>13:20 – 13:40 Joško Belamarić <i>Sir John Gardner Wilkinson's Gaze on Diocletian's Palace</i></p> <p>13:40 – 14:00 Coffee Break</p>		<p>09:45 – 10:00 Introduction</p>	<p>11:20 – 11:40 Franciska Ćurković-Major and Boris Dundović <i>Professional Trip of the Society of Hungarian Engineers and Architects to Dalmatia in 1895: A Travel Account by Gyula Sándy</i></p> <p>11:40 – 12:00 Brigitta Mader <i>Through the Eyes of a Prehistorian - Josef Szombathy's Photo Journeys Through Dalmatia (1898–1912)</i></p>
<p>SESSION 3 <i>The Evolution of Travelogues in the 18th and 19th Centuries – Part 2</i> Moderators: Mateo Bratanić and Mirko Sardelić</p>			<p>SESSION 6 <i>Discovering Dalmatia</i> <i>A Quest for Identity Through the Travel Narrative Lens – Part 1</i> Moderators: Mateo Bratanić and Elke Katharina Wittich</p>	<p>12:00 – 12:20 Mirko Sardelić <i>Alice Lee Moqué's Delightful Dalmatia</i></p>
<p>11:00 – 11:20 Renata Schellenberg <i>Travel Reading and Travel Writing</i> <i>Johann Georg Kohl's Journey Through Dalmatia (1851)</i></p> <p>11:20 – 11:40 Irena Kraševac <i>Arthur Rössler and Bruno Reiffenstein Discover Dalmatia on Their 1905 Journey</i></p> <p>11:40 – 12:00 Maciej Czerwiński <i>Competing Travel Narratives on Dalmatia: Giuseppe Modrich and Izidor Kršnjavi</i></p> <p>12:00 – 12:20 Discussion</p> <p>12:20 – 12:40 Coffee Break</p>	<p>SESSION 5 <i>Travel Drawings – Shaping the Genre's Definition – Part 2</i> Moderators: Joško Belamarić and Ana Šverko</p> <p>14:00 – 14:20 Sanja Žaja Vrbica <i>Viennese Women Painters in the South of the Monarchy</i></p> <p>14:20 – 14:40 Elke Katharina Wittich <i>"Blue Sea and Black Mountains": Visual Topoi in Travelogues and Guidebooks from the Mid-19th Century to the End of the First World War</i></p> <p>14:40 – 15:00 Nataša Ivanović <i>Genius Loci of Dalmatia in Zoran Mušič's Oeuvre</i></p>		<p>10:00 – 10:20 Marko Špikić <i>Jacob Spon's Language of Discovery of the Eastern Adriatic's Cultural Heritage</i></p> <p>10:20 – 10:40 Frane Prpa <i>Maximilian de Traux and His Description of the Interior Regions of Dalmatia</i></p> <p>10:40 – 11:00 Antonia Tomić <i>Drniš – The Meeting Place of East and West</i></p> <p>11:00 – 11:20 Coffee Break</p>	<p>12:20 – 13:00 Discussion and Closing Remarks</p> <p>13:00 – 14:30 Closing Reception</p> <p>15:00 – 17:00 Visit to the Meštrović Gallery</p>

RESEARCH WORKSHOP

From Constantinople to the Adriatic, and Back

developed by Joško Belamarić and Ana Šverko



Sponsored by Sultan Murad I (r. 1362–1389), the fourteenth-century Kaplica Zaviye in the early Ottoman capital Bursa is the first of several zaviyes (zāviye, Arabic zāwiya, meaning dervish lodge or convent) that were accompanied by Ottoman sultans’ tombs and hosted charitable services dedicated to the sultans’ memories in that city. The Kaplica Zaviye has an unusual monumentality, a unique two-story arrangement, and a distinctively eclectic façade. In this paper, I expand on the two-fold relevance of Dalmatia to the discussion of the Westernising elements of the zaviye’s façade.

First, contrary to what has often been claimed, Kaplica Zaviye’s continuous miniature blind arcade skirting its roof, more popularly known as the Lombard band, was not unique in the Ottoman context. Thanks to an eighteenth-century panoramic drawing of Bursa, which provides the most detailed exterior view of the Byzantine monastery that was turned into a dynastic shrine by Sultan Orhan (r. 1323–1362), Murad’s father and the conqueror of Bursa, we know that this now-lost monastery-cum-shrine also had a Byzantine rendition of the Lombard band. The French architect and artist Louis François Cassas, who produced the panorama, was, I argue, particularly well-placed to observe the multilayered Ottoman historical landscape during his travels in the region between 1783–1787, precisely because he arrived there having first travelled through and documented cities across the Mediterranean, including those in Dalmatia. Second, although the motif had already been taken up in the Byzantine period, the Ottoman version of the Lombard band at the Kaplica Zaviye, along with other Italianate elements on the building’s façade, may well be indebted to Dalmatia as a mediator. As I have discussed elsewhere, these elements reveal the stylistic impact of the contemporaneous northern and central Italian cultural spheres on fourteenth-century Anatolia. This paper discusses the potential routes of cultural transfer between Italy and Bursa and expands on the possible role of Dalmatia as the missing link in that process.

Zeynep Oğuz Kursar is a scholar of late medieval and early modern Islamic art and architecture. Having obtained a BA in Architecture and an MA in History of Architecture from the Middle East Technical University in Ankara, Turkey, she received her PhD in History of Art and Architecture at Harvard University. She has worked on projects for researching and documenting Greek, Armenian, Syriac, and Jewish cultural heritage sites, and at international archaeological expeditions in Turkey. Her PhD dissertation, *the Kaplica Zaviye and the Emergence of Sultanic Funerary Complexes in Ottoman Architecture in the Fourteenth Century*, expands on how the early Ottoman multi-functional complexes were

Dalmatia as
Mediator between
Fourteenth-Century
Architectural
Production in
Western Anatolia
and Italy?

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Ottoman
Monuments in
Herzegovina:
Memory,
Reconstruction,
and Renewal

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instrumental in shaping allegiances amid contested loyalties on local and regional levels. Her work at large has focused on the relationship of the Ottoman material culture to the indigenous cultural heritage and to the globalised networks of the post-Crusader Mediterranean and post-Mongol Eurasia. Based in Zagreb since 2016, she teaches art and architecture of the three Islamic Empires at the University of Zagreb’s Department of Hungarology, Turkology, and Judaic Studies.

Machiel Kiel’s 2010 essay on what he termed “campanile-minarets” serves as the starting point of this examination of Ottoman architectural practices in Herzegovina. Following a visit to the region in 2022, I will share notes on a range of extant Ottoman monuments, including a pair of mosques listed in Kiel’s study, as well as several lesser-known Ottoman works in stone located across Herzegovina. As many of these are reconstructions (some following periods of conflict, others relocated and rebuilt due to state-sponsored infrastructure projects in the socialist era), these traces of the Ottoman past raise significant questions about memory, preservation, and renewal in a hinterland region that remains the site of unresolved political claims.

Jesse Howell is the Associate Director for Research Initiatives at the Center for Middle Eastern Studies at Harvard University. He holds a degree in Theater Arts from the University of California, Santa Cruz and a PhD in Middle Eastern Studies and History from Harvard University. His dissertation, “The Ragusa Road: Mobility and Encounter in the Ottoman Balkans (1430–1700),” used Ottoman, Florentine, Venetian, and Dubrovnik Republic sources to construct a cultural history of overland travel in the western Balkans.

Maritime Mapping:
The Adriatic
Border Zone in the
16th Century

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I will examine the dynamic coastal border zone between the Venetian maritime empire and the Ottoman continental empire through three aspects. First, I will analyse portolans and maps of the Adriatic, paying particular attention to Piri Reis’ (c. 1470–1553) detailed maps of the eastern coast. Second, I will investigate trade routes and activities connecting Venice and Istanbul, focusing on cargo types and the role of port cities. Lastly, I will address maritime warfare, with a special focus on corsair activities and the capture of coastal populations.

Dr Mirko Sardelić is a historian of late medieval and early modern cross-cultural exchange, especially between the Mediterranean world and Eurasian steppe. He is a Senior Research Associate at the Department of Historical Research of the Croatian Academy of Sciences and Arts and an Honorary Research Fellow at the University of Western Australia (2018-2027). He is also an Associate of the CMRS Center for Early Global Studies at UCLA and the Connecting Art Histories Fellow of the Getty Research Institute in Los Angeles (2022/23). He was a Fulbright Visiting Fellow at Columbia University in New York and a visiting scholar at Cambridge, Paris-Sorbonne, and the Austrian Academy of Sciences in Vienna. In recent years, he has primarily focused on translating medieval travelogues, and studying vocabularies of emotions, both from linguistic and sociological perspectives.

His bibliography can be found at:
<https://hazu.academia.edu/MirkoSardelic>

Since the fall of Klis into Ottoman hands on March 12, 1537, the border at the Klis Pass ceased to be merely a boundary between two medieval towns or states. It became a symbolic frontier between two worlds—East and West. From the walls of Split, the cry of the muezzin invoking Allah could be heard. By a bloody irony of history, the victor, Husrev Bey, announcing the victory to the sultan, suggested that a city be built on the ruins of Salona and that this space of the martyrs of Christianity be colonised with the “heroes of Islam”. The Venetian general in Dalmatia, Camillo Ursini, suggested to his government that Split and the central Dalmatian coast be ceded to the Turks. Nonetheless, the boundary between Split’s territory and Turkish lands was ultimately fixed along the Solin River (Rica). But at the same time, on both sides, caravan and ordinary marketplace trade went on, cultural influences were swapped. Thus, this essay will analyse several historical episodes from the period leading up to the reconquest of Klis in 1648, through the perspectives of both sides.

Josip (Joško) Belamarić is a Scientist Emeritus at the Institute of Art History in Split and a Professor at the Department of Art History of the Faculty of Humanities and Social Sciences at the University of Split. Between 1991 and 2009 he served as the director of the Regional Conservation Institute of Dalmatia. He received his MA and PhD degrees from the University of Zagreb. He has published a number of books, studies and articles on the urban history of the art, architecture, and urbanism of early modern Dalmatia. He has directed conservation works in Dalmatia

Klis at the
Crossroads of
Two Worlds

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and also worked on the creation of a number of exhibitions. His recent publications include the following books (in English): *Stone of the Eastern Adriatic*, Split 2017; *Sphinx on the Peristyle of Diocletian’s Palace*, Zagreb 2017; *Split and Diocletian’s Palace by the Danish Painters Johan Peter Kornbeck and Christian Frederik Emil Eckardt*, Split 2020; *The Doors of Andrija Bučina in Split Cathedral: 1214-2014*, (eds. J. Belamarić & G. Tigler), Split – Zagreb 2020; *Studies in Medieval and Renaissance Art History in the Adriatic*, vol III, Split 2020; *St Jerome on Marjan. Culture of the Renaissance in Dalmatia in the Sign of St Jerome*, Split – Zagreb 2024.

Bibliography link:
<https://www.ipu.hr/article/hr/9/dr-sc-josip-belamaric>

During the reign of Suleiman the Magnificent, the most prominent figure in Ottoman architecture was Mimar Sinan (1489–1588), who began his career as a military engineer, later applying the technical expertise he acquired in the army to the design of religious buildings and civic structures of various kinds. Conversely, Michele Sanmicheli (1484–1559) became the chief military engineer of the Venetian Republic only after years of working on religious buildings and palaces, channelling that experience into the field of defensive architecture.

How did these two illustrious architects—one from the East, the other from the West, both connected through their work to the eastern Adriatic—mirror each other’s trajectories? One transitioned from military architecture to religious and civic structures, while the other followed the reverse path. Additionally, how did their exposure to diverse architectural styles during their careers and military-related travels shape their approaches to design?

This study primarily relies on the works of Deborah Howard, Gülrü Necipoğlu, and Alina Payne.

Ana Šverko is an architect and historian of architecture, currently serving as a Senior Research Associate at the Institute of Art History – Cvito Fisković Center in Split, and an Associate Professor at the University of Split. Her research focuses on the representation of place in travel writing and across various media, as well as on the architectural history of the Eastern Adriatic in a cross-cultural context. She has participated in several research projects, including Harvard University’s “From Riverbed to Seashore” (2014–15), conceived and led by Prof. Alina Payne. She

was awarded the Paul Mellon Centre Yale University Fellowship for her research into British architectural history in 2020. She also conducted research at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, in 2022. She participated in study programs run by the Attingham Trust in 2006, 2009, 2014, and 2023. She is currently leading the HRZZ project “‘Where East Meets West’: Travel Narratives and the Fashioning of Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)”, (2023-2027). Her academic interests are focused on exploring how travel, memory, art, and architecture intertwine, particularly in the context of Dalmatia’s unique position as a crossroads of cultures. Her publications contribute to the fields of architectural history, cultural heritage, and visual culture, with a specific focus on the Mediterranean region.

Within European art history, *stećci* (sing., *stećak* – medieval tombstone) are truly one of its most original and certainly important parts. We find them in the area that spans from the western parts of Serbia and Montenegro through a large part of Bosnia and Herzegovina to the southern parts of Croatia – and nowhere else outside that area. And there are almost 100,000 of them preserved there. We can explore these monuments from various aspects – from their topography, through the numerous forms in which they appear and the fascinating reliefs, to their inscriptions and the rich intangible heritage that is associated with them. The beginning of their production during the 12th and 13th centuries is still quite unclear. But it is clear to us that the end of it is closely related to the establishment of Ottoman rule in these areas. How did it happen and in what way are these processes related to their earliest descriptions and representations – we will try to explain in this presentation.

Ivan Alduk was born in 1976 in Split. He graduated in 2002 from the Department of Archaeology of the Faculty of Humanities and Social Sciences in Zagreb. He started working for the Conservation Department in Split in 2002. He conducted archaeological research and conservation in Solin, Klis, Hvar and the interior of Dalmatia (Sinj, Vrlika, Zadarje, Poljica, Imotski, Vrgorac). In 2022, he received his Phd from the University of Zadar with a thesis on medieval fortifications in the interior of Dalmatia. During 2023, he was the head of the Conservation Department in Dubrovnik and is currently employed at the Conservation Department in Imotski. He deals with topics concerning medieval and early modern archaeology and history.

Tracing the History
of *Stećci*: Form,
Reliefs, and
the Impact of
Ottoman Rule

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INTERNATIONAL CONFERENCE
DISCOVERING DALMATIA X
Travel Narratives and the Fashioning
of a Dalmatian Artistic Heritage
in Modern Europe (c. 1675 – c. 1941)



Disorientation, Friction, and Anxiety in Dalmatian Travel Narratives

Jesse Howell

Dalmatia, like the coastal zones of the greater Mediterranean, has been conceptualised as a place of continuous movement and exchange. “Cabotage,” to Braudel, and “connectivity,” to Horden and Purcell, are essential analytical terms that illuminate longstanding processes of movement across spaces that later became delineated by harder borders. Many travel narratives confirm this reading of early modern Dalmatia as a fluid and dynamic space. A close reading of certain texts, however, reveals a contrasting picture. This paper will examine a trio of travel narratives: one Ragusan, one Venetian, and one Ottoman. The first two will focus on the contingent, sometimes haphazard process of route making. The challenge of gathering reliable information and tracking down key officials (who were themselves mobile and difficult to locate) meant that frustration and uncertainty were key experiences of travel in the region. In the third section, I will look at a brief but revealing episode from the *Seyahâtname* of Ottoman traveller Evliya Çelebi. One night during Evliya’s visit to Dubrovnik in 1663, the Ottoman gentleman was awakened by a terrifying tumult. The noisy and threatening mob he imagined turned out to be a lively nocturnal religious procession. The immediate reaction of fear that Evliya describes is illuminating. That even a widely travelled sophisticate felt such vulnerability and anxiety while residing in the “Lands of the Franks” suggests a state of dislocation and deep unease that many Muslim travellers must have felt in Dalmatia and other Christian lands.

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“Dalmatia Is His Majesty’s Passive Province... and Will Remain So for at Least Another 20 Years [...]” (1803): Mutual Perception and Rejection in Times of Transition, 1797-1815

Ulrike Tischler-Hofer

Based on various documents (e.g., Landesbeschreibungen...) from Viennese archives and printed editions (e.g., Fortis; Tullio Erber...) this paper focuses on the period from 1797 to 1815, when within just a few years rule in Dalmatia changed from Venetian, to Habsburg, to French-Napoleonic, and again for another 100 years to Habsburg. It questions the widely held image of the apparent unanimity of Habsburg ruling circles for stagnation policy towards the neoaquisticum Dalmatia and advises the adoption of a more differentiated view on the period under consideration. By undertaking a brief analysis of the Venetian legacy it’s easy to recognise the chance and challenge it offered to the Habsburg successor: Chance, for the Viennese Court – owing to Venetian scholarly circles, who in the late 18th century travelled to Dalmatia and wrote down meticulously their observations (e.g., Abbate Fortis, *Viaggio in Dalmatia*, 1774; German translation in 1776) – had a head start in terms of knowledge of the region. Chance, because certain local (urban) elites in particular at the very beginning of Austrian rule placed hopes, desiderata, petitions, expressions of will and creative drive to the new Dominante, the Viennese Court. Challenge, for Dalmatia – due to the centuries-long Venetian colonial power – had been run down, masses of rural people were used to passivity (Provinzialität) and difficult to tear out of lethargy. Beyond that the region suffers from a geographically peripheric location: it was cut off from its hinterland, a fact that favoured provincialisation and made communication and (cultural) transfer the more challenging for both sides. Challenge, too, because the era of transition was that of Napoleon and Dalmatia was not only on his but also on Russia’s radar. Against this background one wonders what the motives of the Viennese Court may have been for its passive attitude towards this neoaquisticum and its elites ready to cooperate. Was the calculation driven solely by selfish military-strategic and health policy considerations, obsessed with usurping, imitating and copying the imperialist “spirit of San Marco” in order to finally establish the Habsburgs as a maritime power in the Adriatic? And how far did Viennese Realpolitik in the said era foster Orientalisms towards Dalmatia?

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Early 20th Century British Travel Writers in Dalmatia: The Change of Perspective

Mateo Bratanić



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By the end of the 19th century the number of texts dealing with Dalmatia in Britain reached an apex sufficient to offer comprehension of the region to all interested in studying its art and history. Moreover, the published travel material was not limited to narrative but also offered illustration and photography, thus spreading to multimedia practice. Most of the authors were well-established professionals whose exploration of Dalmatia was a part of the in-depth research particular to their profession. The travelogues they produced communicate with each other, in that the travellers had read the works of their predecessors, including them in their research and narrative, thus establishing interconnected perspectives on Dalmatia. The highpoint of the 19th century travelogue was the three-volume study of T. G. Jackson, *Dalmatia, the Quarnero and Istria*, published in Oxford in 1887.

At the beginning of the 20th century the concept of the Grand Tour was relinquishing its practice to a more informal way of travelling, which subverted well-trodden patterns established in the previous two centuries. Due to the modernisation of travel and faster movement the number of travellers in Dalmatia significantly increased. By then, the development of tourism and established tourist destinations had been redefining the traditional perspective on Dalmatian heritage. Travel was no longer restrained by the lack of options and poor connections, but was also relatively safe when compared to the pre-World War I period. The early decades of the 20th century saw an increase in British travellers who also left travelogues of their ruminations on Dalmatia, often accompanied by drawings and photography. These travellers, which, at this point, include an almost equal number of proficient female authors, were not professionals and scientists like those of the previous centuries but more pragmatic and leisurely travellers who were discovering Dalmatia with a new perspective in mind. While retaining some of the previous British fascinations, they observed a new Dalmatia that was less unexplored and more relaxing. The mindset towards artistic heritage was not of discovery, but more of study and delight, adding to their texts and illustrations a creativity in analysis and interpretation.

This paper will present the travelogues of two British visitors to Dalmatia: William Royle's *Dalmatia Illustrata*, and Oona H. Ball's *Dalmatia*, arguing for the change of perspective that happened in the early 20th century and trying to ascertain the new features in travelogue narratives exhibited in their texts and illustrations.

Mateo Bratanić is an associate professor of maritime history and modern history at the University of Zadar. His research interests mostly lie in the transition from the sailing ship to steamship era and the modernity of the second half of the 19th and early 20th century, and how it influenced eastern Adriatic societies. He is also interested in the British perspective on Dalmatia during the long 19th century and early 20th century. He wrote several articles and a book about the maritime transition of the island of Hvar in the 19th century. Currently he is PI of the project “East Adriatic Sailing Ships Trade in the 19th Century – Peak and Decline” and a team member on the project “Where East Meets West: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)”.

This study has been supported in part by the Croatian Science Foundation under the project IP-2022-10-8676.

“Advent’rous in the Sacred Search of Ancient Arts”

John A. Pinto



In 1740, a Welsh poet referred to those “advent’rous in the sacred search of ancient arts.” Adventurous indeed were architects like Robert Wood, James Stuart, and Robert Adam, whose publications combined extensive and often colourful travel narratives with lavish illustrations. They provided not only sound facts about the sites they visited, but fascinating ancillary information on local topography and botany, modern inhabitants, and traditional folkways. Wood and Dawkins’ publications recounting their travels in the Near East, on Palmyra (1753) and Balbec (1757), were followed by Stuart and Revett’s first volume of the *Antiquities of Athens* in 1762 and Adam’s folio on the Palace of Diocletian at Split in 1764. Each book carefully illustrates the existing condition of the ancient architecture, with an accompanying commentary that expands the context of the sites with remarks on contemporary residents and local customs. Not solely antiquarian or architectural treatises, these books provide a window onto the world in which the ruins were situated. All three groups were organized along lines parallel to contemporary scientific expeditions, such as those of Bougainville and James Cook in the Pacific. Both naturalists and antiquarians required the service of draughtsmen capable of recording the botanical and architectural specimens encountered in the course of travel. Especially noteworthy in this regard are Giovanni Battista Borra, employed by Wood and Dawkins, and Adam’s principal draughtsman, Charles-Louis Clérissieu. The combination of their illustrations with the authors’ commentary effectively contextualised the past in time and space, providing readers with an experience of virtual travel.

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John A. Pinto is an architectural historian, a Professor Emeritus and the Howard Crosby Butler Memorial Professor of the History of Architecture at Princeton University’s Department of Art and Archaeology. He received his BA and PhD degrees from at Harvard University. He received numerous Fellowships and Grants, which include the Rome Prize Fellowship in the History of Art at The American Academy in Rome (1973-1975), the Rudolf Wittkower-Stipendium at the Biblioteca Hertziana (Max Planck Institut, 2001), the John Simon Guggenheim Memorial Fellowship (2005-2006), and many others. Among some of his most recent publications are *City of the Soul: Rome and the Romantics*, New England-Hanover-London 2016; *Speaking Ruins: Piranesi, Architects, and Antiquity in Eighteenth-Century Rome*, Ann Arbor 2012; *Steps off the Beaten Path. Nineteenth-Century Photographs of Rome and its Environs*, Lundberg-Charta-Milan 2007.

Travels of the Mind:
Travel Literature
at Sir John Soane's Museum

Frances Sands



AUSTRIA - PLATE 30.

London Pub. & Sold 1833 by J. Murray, 11, Strand, Street

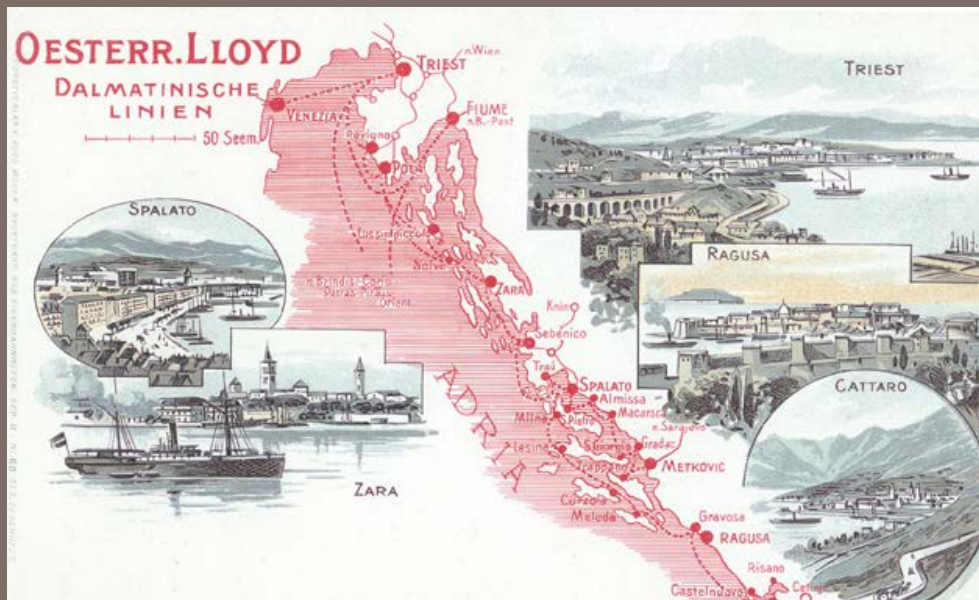
In preparation for an exhibition, Fran has been considering the large collection of sixteenth- to nineteenth-century travel literature within the collection at Sir John Soane's Museum. Among the 7,000 books collected by Soane, almost 1,000 of these offer travelogues, treatises, guides, histories, tours, descriptions and observations on foreign countries and cultures, as well as collected letters from abroad, poems and fiction detailing foreign countries, and books offering instruction in foreign languages. Many of these pertain to countries and cultures which Soane would never experience. Given that Soane's collecting was motivated by his role as an architectural educator, and his Museum was formed to create his "academy of architecture", why did he collect so many books dealing with foreign places which did not obviously serve his architectural purposes? A number of these publications pertain to Dalmatia specifically, or include Dalmatia within a wider discussion. This paper will focus principally on why Soane collected this genre of publication; it will consider what this sub-category of Soane's collection encompasses; and offer some highlights from among these items including those pertaining to Dalmatia. What was Soane's interest in Dalmatia, and what spurred him to collect works on this and other parts of the wider world?

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Dr Frances Sands is the Curator of Drawings and Books at Sir John Soane's Museum, London, where she has worked since 2010. In this role she holds responsibility for the Soane Museum's collection of 30,000 drawings and 7,000 books, she manages the Museum's research library, cataloguing projects and adult teaching sessions. Fran's research interests lie in seveneenth- to nineteenth-century British architectural drawings. She has written various exhibitions and publishes and lectures widely. She has also served as a trustee or in an advisory capacity for various organisations including the SAHGB, Mausolea and Monuments Trust, Grinling Gibbons Society, ADAM Architecture, and the National Trust's specialist advice network.

Dalmatian Journeys – Discovering Dalmatia on the Route of the Lloyd's Steamers

Nataša Urošević



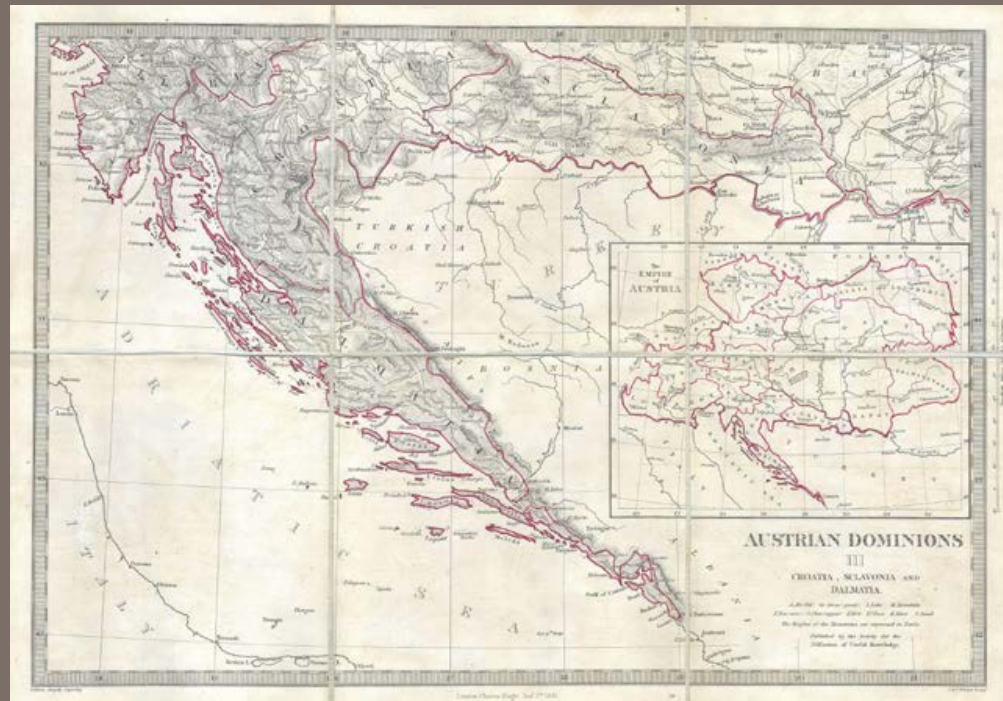
This paper discusses the routes and ways of travelling along the Adriatic coast and its main ports represented in European travel writing, with an emphasis on the period of industrialisation and democratisation of travel in the long nineteenth century (1789-1914). Although the Adriatic and its hinterland have been a frequent travel route since ancient times, the cultural and tourist mapping of the Adriatic coastal region intensified during the Enlightenment and Romanticism, following the imperialistic ambitions of European competing powers, and in the period of intensive modernisation and industrialisation of the main ports (Rijeka, Trieste, Pula) in the 19th century, when the infrastructure for the development of modern tourism was created. In the context of scientific research or the Grand Tour, until the first decades of the twentieth century, Europeans travelled to the Adriatic in search of art and culture. The new culture and fashion of cruising along the Adriatic coast on Lloyd's steamers in the middle of the 19th century was followed by specialised travel publications, the first guidebooks and travel magazines. The author will present special collections of the first guidebooks, travelogues, and travel magazines kept in Adriatic libraries, issued by Austrian Lloyd and related to the development of modern tourism and travel routes in the Adriatic.

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Nataša Urošević is Associate Professor at the Juraj Dobrila University of Pula, Interdisciplinary Study Programme of Culture and Tourism, where she teaches courses on Croatian and European cultural history, identity, and heritage as well as travel writing and cultural routes. She participated in several EU projects, (co)organised several conferences (including the 2018 Borders&Crossings Travel Writing conference in Pula and Brijuni) and edited post-conference publications. She received the Richard Plaschka Fellowship from the Austrian Ministry of Science and Research as well as the Thesaurus Poloniae Fellowship from the Polish Ministry of Culture for her research projects.

Travel Reading and Travel Writing: Johann Georg Kohl's Journey Through Dalmatia (1851)

Renata Schellenberg



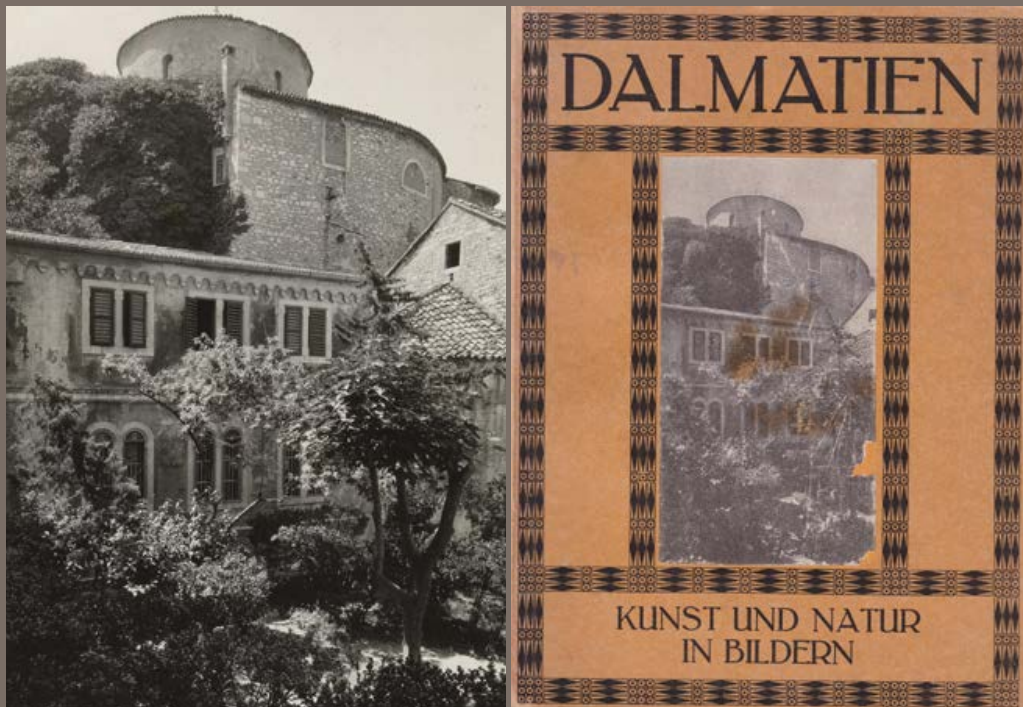
This paper investigates Johann Georg Kohl's travelogue *Reise nach Istrien, Dalmatien und Montenegro* (1851), by positing it is an ambitious academic text and by examining the contribution it made to general travel writing of the region. Written largely in the *ars apodematica* tradition, the text is intended to educate and instruct travellers in the region and is compiled primarily as a pedagogical tool, rather than as an impressionistic personalised account of travel. Kohl was a professional travel writer and an early expert in theoretical geography and wrote his travelogue in a decidedly scientific manner, rendering a systematic and seemingly detached description of his coastal journey and filling the narrative with facts and research discoveries that were meant to enrich the physical journey itself. He draws on his considerable knowledge of world geography to shape his opinions – at one point even contrasting Dalmatia with Florida – asserting thus a methodology of observation that is rooted in a global comparative understanding of travel, and not in personal experience alone. To substantiate the scientific and educational basis of the work, Kohl offers a summative overview of existing travel literature on the region, providing an impressive multilingual bibliography in lieu of a formal preface in the work. This bibliography attests to a history of multifarious approaches in viewing, experiencing and – rather importantly – reading the region, while affirming the epistemological value of the area to scholars. It positions this repository of textual knowledge as an important prerequisite to comprehending the region and as a helpful, if not necessary, component of the readers' future travel.

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Renata Schellenberg is Professor of German at Mount Allison University, Canada. An eighteenth-century German scholar by training, she has written extensively on print and material cultures in eighteenth-century Germany, and published on key authors such as Goethe, Herder, and Alexander von Humboldt. She maintains a strong interest in Croatian literature and culture and has written a monograph on the country's Homeland War. More recently, she has worked in memory studies and cultures of remembrance in twentieth-century Europe, investigating the relationship between commemorative practices, performance, and print. She is currently working on a nationally-funded SSHRC project that focuses on the fluid interplay of identity, imperialism, and ethnicity in the former Habsburg Empire in the long nineteenth century.

Arthur Rössler and
Bruno Reiffenstein
Discover Dalmatia on
Their 1905 Journey

Irena Kraševac



The publishing house Verlag Brüder Rosenbaum, based in Vienna and Leipzig, was founded in 1883 by brothers Heinrich and Ignaz Rosenbaum. In 1892, their brother Sigmund Rosenbaum joined the company and was instrumental in its development and success in the early 20th century. The Rosenbaums collaborated with the architect Josef Hoffmann, who designed numerous books, magazines, and posters for the publisher in the distinctive style of Viennese Secession. Thanks to their collaboration with various artists and key figures of the Viennese *fin de siècle*, Verlag Brüder Rosenbaum became known for publishing modern, culturally-oriented books in the fields of art, culture, and architecture. In their series *Kunst und Natur in Bildern*, which presented travelogues accompanied by photographs, they promoted the cultural heritage of the Austrian lands within the Monarchy. In 1910, they published the book *Dalmatien*, with the text written by Arthur Rössler, a renowned Viennese art critic and writer. Rössler's travelogue recounts a journey by ship from Trieste and Pula, passing through Rab, Zadar, Šibenik, Split, Trogir, Dubrovnik, and Kotor. With a keen eye as an art historian, he documented the distinctive atmosphere of these cities and their key architectural landmarks. Rössler's travelling companion was Bruno Reiffenstein, one of the most prominent Viennese photographers of the time. His 146 photographs of Dalmatian landscapes and architectural heritage were featured in the book. The original photographs and negatives from Reiffenstein's estate are preserved at the Wien Museum.

This presentation will explore the collaboration between the Rosenbaum brothers, Arthur Rössler, and Bruno Reiffenstein, which resulted in a fascinating documentary account of early 20th-century travel through Dalmatia, bound in a modern, *Wiener Werkstätte*-designed book.

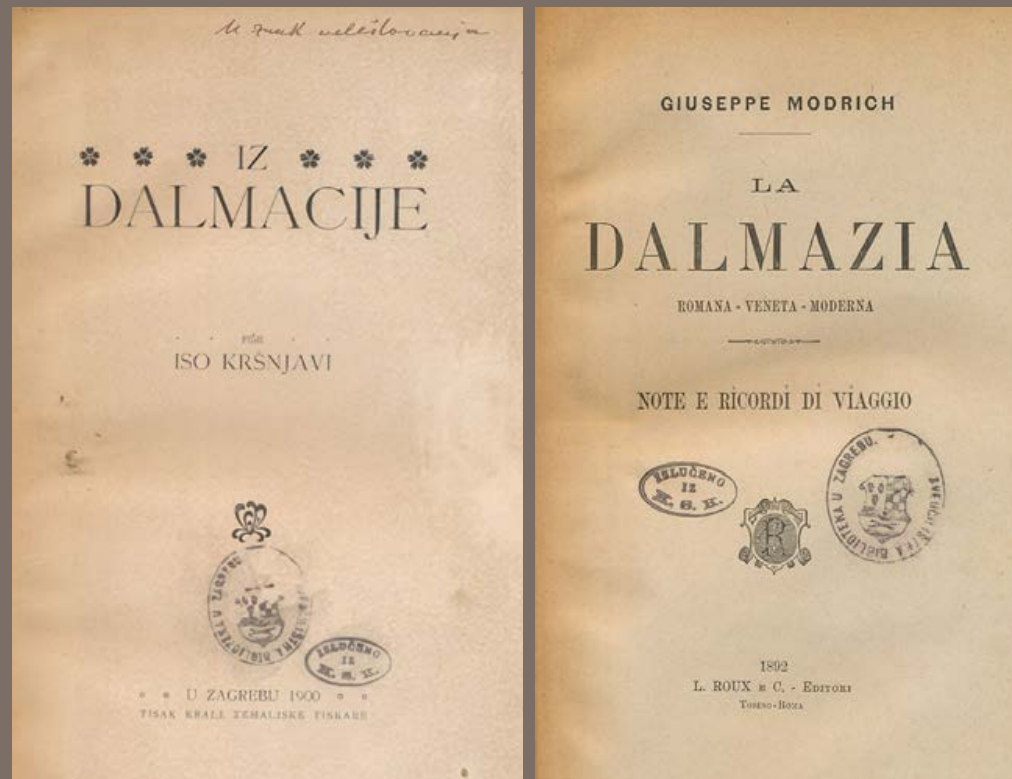
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Irena Kraševac is an art historian and Senior Research Adviser in tenure at the Institute of Art History in Zagreb. Her research focuses on Croatian art of the 19th and the first half of the 20th century, within the Central European context.

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Competing Travel Narratives on Dalmatia: Giuseppe Modrich and Izidor Kršnjavi

Maciej Czerwiński



In my presentation I will deal with two travelogues, published within the last decade of the 20th century. One was written by Giuseppe Modrich (*La Dalmazia. Romana - Veneta - Moderna. Note e ricordi di viaggio*, Turin/Rome, 1892), and the other by Izidor Kršnjavi (*Iz Dalmacije*, Zagreb, 1900). Modrich's travelogue is composed so that the narrator's focus is on a ship journey that a group of international tourists makes from the north of the Adriatic, from Pula, to the south. Some tourists have some knowledge of the area, but some others are not informed so there is one character, a certain comandante of the ship, who answers the questions and talks to the others clarifying and correcting the lack of knowledge of the travellers. The author, travelling through Dalmatia, provides plenty of information – visual, ethnographic, historical, and political – that merges completely and brings about a coherent vision of the area. It is, thus, not surprising that he uses a variety of stylistic features which result in hybridising its genre, making it a blend of travelogue, reportage, essay, touristic guide (Baedeker), ethnographic study, but also a narrative, not like a novel but rather a set of short stories. The narrative aims to impose an Italian-centric perspective. The goal of Kršnjavi's travelogue is to discover Dalmatia and label it as ours, that is Croatian. The reader has the impression that a map appears before his eyes. The discourse “visualises” topographical data and integrates it with historical facts and cultural heritage. As a result, a hybrid imagination is brought to life. Medieval Croatian kings are imaginatively linked to this land and the reader has the impression that they are still here. This makes it possible to project the “Croatianness” of this land from the historical reality to the present. The analysis will refer to constituent proto-texts about Dalmatia, in particular Fortis's seminal monograph and Bulić's conceptualisations.

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Maciej Czerwiński, full professor of Slavic languages and literature at the Jagiellonian University in Krakow, director of the Institute of Slavonic Studies, author of eight monographs, 150 articles and essays, translator of Croatian literature.

Before *Spalatro*:
Clérisseau and Adam's
1757 Journey from
Rome to Split

Ana Šverko



In 1764, Robert Adam published his renowned book *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* in London. It is well known that many of the illustrations in the book were based on the watercolours of his drawing master, Charles-Louis Clérisseau, although Adam notably downplayed Clérisseau's significant contribution. Numerous scholars have already addressed Clérisseau's role in the production of *Spalatro*, establishing a reliable foundation for further inquiry.

This presentation is based on unpublished drawings by Clérisseau, created during his 1757 journey with Robert Adam from Rome to Venice, from where they sailed along the eastern Adriatic coast to Diocletian's Palace in Split. I examine these drawings alongside other lesser-known or entirely unknown works by Clérisseau and Adam, housed in public and private collections, that are undoubtedly connected to their journey from Rome to Split.

The detailed analysis of this newly established body of drawings focuses on illuminating the level of Clérisseau and Adam's draughtsmanship immediately before their arrival in Split, particularly Adam's independence in selecting and interpreting subjects. Additionally, their working methodology is explored to better understand their respective roles in Adam's famous book. The final section of the presentation offers a comparative analysis of the drawings from their journey with those featured in Adam's *Spalatro*.

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Ana Šverko is an architect and historian of architecture, currently serving as a Senior Research Associate at the Institute of Art History - Cvito Fisković Center in Split, and an Associate Professor at the University of Split. Her research focuses on the representation of place in travel writing and across various media, as well as on the architectural history of the Eastern Adriatic in a cross-cultural context. She has participated in several research projects, including Harvard University's "From Riverbed to Seashore" (2014-15), conceived and led by Prof. Alina Payne. She was awarded the Paul Mellon Centre Yale University Fellowship for her research into British architectural history in 2020. She also conducted research at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, in 2022. She participated in study programs run by the Attingham Trust in 2006, 2009, 2014, and 2023. She is currently leading the HRZZ project "'Where East Meets West': Travel Narratives and the Fashioning of Dalmatian Artistic Heritage in Modern Europe (c. 1675 - c. 1941)", (2023-2027). Her academic interests are focused on exploring how travel, memory, art, and architecture intertwine, particularly in the context of Dalmatia's unique position as a crossroads of cultures. Her publications contribute to the fields of architectural history, cultural heritage, and visual culture, with a specific focus on the Mediterranean region.

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European landscape painters discover a
"Norwegian fjord", the Gulf of Kotor, 1810-1875

Svein Mønnesland



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In the age of Romanticism landscape painters often used dramatic elements, mountains, waterfalls, storms, etc. The Norwegian fjords were a source of inspiration, a combination of an idyllic "lake" and steep, frightening mountains. Norwegian painters were under the influence of the Düsseldorf school of painting, from about 1830, but Norwegian painters also had an impact on European landscape painting. The most famous Norwegian landscape painter, J. C. Dahl, was a professor in Dresden from 1824. The most famous "fjord painter" was Hans Gude.

In the 19th century, many well-known European painters discovered that in Dalmatia there was a landscape similar to that of the Norwegian fjords. This paper will present about 10 European painters who made "fjord paintings" in the Gulf of Kotor in the period 1810-1875, contributing to the notion that Boka was like a Norwegian fjord. This notion was also used in written travelogues. There were two approaches: either to present the fjord as idyllic, or to emphasise the roughness of the mountain landscape.

Svein Mønnesland, Professor Emeritus of Slavic Studies, University of Oslo, member of the Norwegian Academy of Sciences. Author of several books and articles related to the topic: *Dalmacija očima stranaca / Dalmatia Through Foreign Eyes*, 2011; *A Town in Europe Through 2.400 years: Stari Grad (Pharos) on Hvar*, 2016; *Istra i Kvarner očima stranaca / Istria and Kvarner Through Foreign Eyes*, 2019.

Sir John Gardner Wilkinson's Gaze on Diocletian's Palace

Joško Belamarić



Sir John Gardner Wilkinson, the renowned English Egyptologist and polymath, with his book *Dalmatia and Montenegro*, published in two volumes in 1848, opened up new horizons in the history of art along the Croatian coast. At a time when this region was known in European scholarly circles mainly for its exceptional ancient monuments, Wilkinson broadened the scope of understanding by being the first to describe numerous sites and artefacts in a scholarly manner. Wilkinson was the first to offer a scholarly account of the sphinxes from Diocletian's Palace, writing extensively on Roman monuments in Salona, Narona, Konavle, and other locations. He was also the first to identify the amphitheatre in Burnum (which would not be rediscovered until 2003). Additionally, Wilkinson was the first to draw and describe in detail the marble tombstones, or *stećci*, of the Imotski region. His interest extended to anthropological details, the character of towns in inland Dalmatia, and he conducted a precise analysis of local folk costumes. Equally significant are his insights into the humanistic environment of Dalmatia at the time, where he found several authoritative informants, including Francesco Carrara in Split. Writing in a lucid literary style, and producing a work rich in factual detail, enhanced by both analytical and synthetic insights, Wilkinson's book was published at the pivotal moment of 1848, a year that saw a heightened interest in the cultural, political, and social conditions of Southeast Europe. As a result, his work secured lasting scholarly attention and became a fundamental reference for future researchers. This contribution will explore several previously unpublished observations made by Wilkinson regarding monuments within the core of Diocletian's Palace, preserved in his notes and drawings from his diaries, which are housed in the Bodleian Library at Oxford. These notes were compiled during his travels through the region in 1843 and 1844.

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Josip (Joško) Belamarić is a Scientist Emeritus at the Institute of Art History in Split and a Professor at the Department of Art History of the Faculty of Humanities and Social Sciences at the University of Split. Between 1991 and 2009 he served as the director of the Regional Conservation Institute of Dalmatia. He received his MA and PhD degrees from the University of Zagreb. He has published a number of books, studies and articles on the urban history of the art, architecture, and urbanism of early modern Dalmatia. He has directed conservation works in Dalmatia and also worked on the creation of a number of exhibitions.

Bibliography link: <https://www.ipu.hr/article/hr/9/dr-sc-josip-belamarić>

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Viennese Women Painters in the South of the Monarchy

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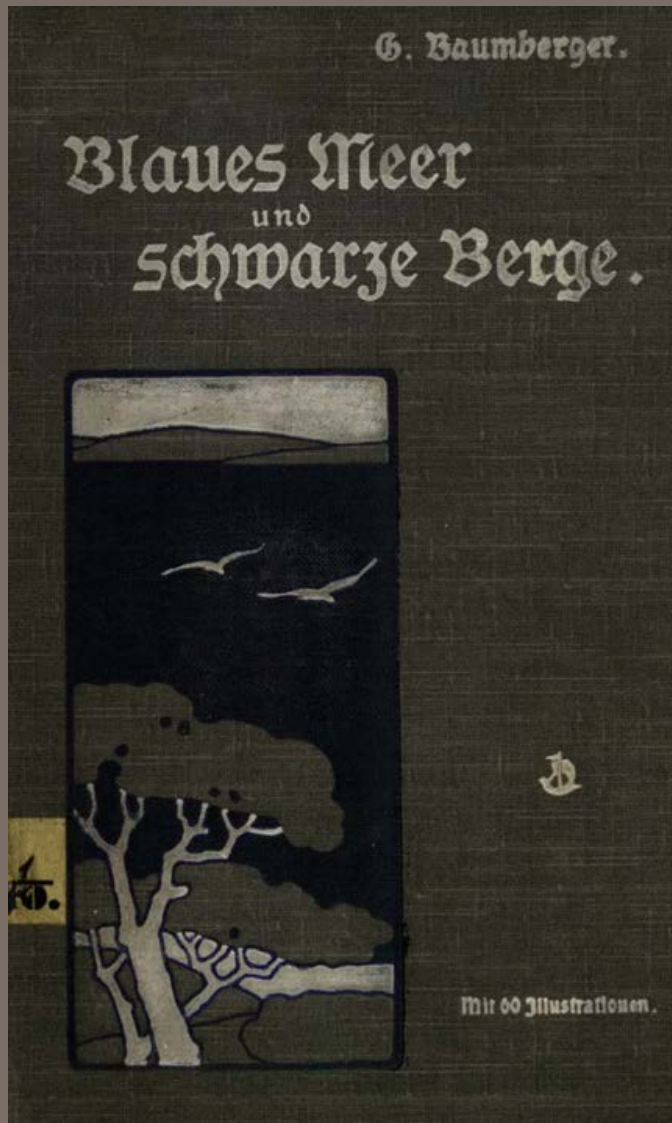
At the turn of the 19th and 20th centuries, numerous Austrian painters discovered the Orient following the example of French artists, and for them the term Orient meant not only the discovery of the Far and Middle East but also a journey to Dalmatia. The south of the Monarchy inspired them with its intense colours, Mediterranean landscapes and vegetation, as well as specific urban structures. In addition to the numerous works by Austrian painters, a number of female painters decided to travel to Dalmatia from the beginning of the 19th to the middle of the 20th century. In exhibition catalogues by Olga Wisinger Florian (Vienna 1844 - Vienna 1926), Marie Egner (Radkesburg 1840 - Maria Anzbach 1949), and Berte Tarnóczy von Sprinzenberg (Innsbruck 1846 - 1936 Pörttschach), Emilie Mediz Pelikan (1861 - 1908, Katharina Zirner (Vienna 1890 - Kasauli, India 1927), Frieda Salvendy (Vienna 1887 - 1965 Malvern) and others have southern motifs that were created in Dalmatia and to which they often returned. Preserved diaries, drawings, and paintings give us a direct insight into the painters' occupation, the motives for their trips to Dalmatia, their fascination with the heritage and the Mediterranean climate, as well as their individual artistic processes. The importance of these works for women painters becomes clear in the catalogues of solo exhibitions held in Vienna as well as large international exhibitions in which we can discover Dalmatian motifs. Many of their works inspired by Dalmatia are now in the collections of important art museums, and these parts of their oeuvre have been neglected until now.

Sanja Žaja Vrbica was born in Dubrovnik, where she completed primary and secondary school. In 1988, she began studying Art History and Information Science, specialising in museology, at the Faculty of Humanities and Social Sciences at the University of Zagreb, where she graduated with a master's degree in 1993. From 1995 she worked as a curator at the Museum of Modern Art in Dubrovnik. She completed her master's thesis *Art Criticism and Exhibitions in Dubrovnik, 1876- 1978* in 1999 and her doctoral thesis *Marko Rašica* in 2011. Since 2005 she has been working at the University of Dubrovnik at the Department of Arts and Restoration, as a full professor from 2024. She organises monographic, retrospective, and collective exhibitions, publishes papers, and her scholarly interest is in the art of the 19th and 20th centuries. She is a collaborator on the academic projects "Where East Meets West': Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 - c. 1941)" and "Representation, Development, Education, Participation - Art in Society in 19th - 21st Centuries."

This study has been supported in part by the Croatian Science Foundation under the project IP-2022-10-8676.

“Blue Sea and Black Mountains”: Visual Topoi in Travelogues and Guidebooks from the Mid-19th Century to the End of the First World War

Elke Katharina Wittich



In the second half of the 19th century, Dalmatia was able to benefit from causally related framework conditions. The Habsburg Empire with its educated upper class was looking for vacation spots, preferably by the sea. At the same time, Dalmatia, with its coastline on the Adriatic and cities such as Zadar, Split, and Dubrovnik, was a region of outstanding cultural history with a rich tradition of architecture and art from the Antiquity and the Renaissance. And finally, the development of land and sea routes also made it possible to establish hostels and restaurants. As not only the bourgeois upper class but also artists recorded the journey to Dalmatia and documented and interpreted it in words and images, there is an equally rich tradition of travelogues and associated textual narratives.

However, little attention has been paid to the visual topoi, which, made possible by new, inexpensive printing techniques, were disseminated in publications and postcard series at the same time. It is therefore worth examining the covers, frontispieces, and title pages of travelogues and guidebooks and comparing them with official Habsburg documentation published by the state and also with the popular and widespread postcard series. In all likelihood, history and folk art as well as architecture and art will play a prominent role in the visual media alongside examples of remarkable geography and landscapes. The article clarifies the use of different techniques and the combination of themes and motifs and traces the touristic and economic as well as scientific and political reasons for the specific use of images.

It will be shown that artistic techniques played a special role in the transmission of messages through visual topoi, such as hand drawings as an analogy for the supposedly originally preserved craftsmanship in Dalmatia or black and white photography as a counterpart to the outstanding forms of historical architecture. Overall, it becomes clear that little attention was paid to visual topoi, which were instead taken for granted. And it is only because of this, according to the thesis, that they have had such a great impact.

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Elke Katharina Wittich was founding President of the state-recognised private University for Design AMD in Hamburg and holds a professorship on the Theory and History of Architecture and Design. She is currently serving as the Managing Director of the Centre for Continuing Education at Leibniz University Hannover. Elke Katharina Wittich authored numerous publications on architecture and architectural theory, as well as on design and conducted a research project “Textile Identities,” focusing on the discourse about folk costumes in Dalmatia since the 16th century. She is also a member of the scientific committee of the “Discovering Dalmatia” project.

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Genius Loci of Dalmatia in Zoran Mušič's Oeuvre

Nataša Ivanović



Renowned Slovenian painter, draughtsman, and graphic artist Zoran Mušič (1909–2005), who resided between Venice and Paris following the Second World War, was an early 20th-century student at the Academy of Fine Arts in Zagreb. During his studies in the 1930s, he benefited significantly from the pedagogical methods of Professor Ljubo Babić. Babić's approach included taking students to the Dalmatian coast every summer to study the distinctive light of the sky and sea, the olive trees, and the small stone houses. These excursions also exposed students to local customs, such as women with donkeys and bustling marketplaces. Consequently, these study visits to the Dalmatian coast and islands provided a profound spiritual foundation for the development of new artistic approaches in the first half of the 20th century, similar to the influence Provence had on Cézanne and Van Gogh. The unique ambiance of Dalmatia transformed the perception of the landscape as a painting genre, significantly impacting not only Mušič but also his contemporaries at the Zagreb Academy.

This paper will explore the significance of Mušič's visits to Dalmatia throughout his career, not just during his student years but also after World War II, following his survival of the Dachau concentration camp. Mušič often stressed the necessity of reconnecting (physically or in the imagination) with the environment of one's childhood for several months each year, a practice he maintained with regions like Dalmatia or the Karst.

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Nataša Ivanović (PhD) is since 2015 the head of the research centre and the artistic collection at the Muzej Lah, Ljubljana/Bled, Slovenia. Her primary focus involves preparing the catalogue raisonné of Zoran Mušič's paintings (1909–2005) and curating the museum collection. In addition to her role at Muzej Lah, she is since 2017 an assistant professor of Art History at the Academy of Fine Arts and Design and at the Department of Landscape Art, both part of the University of Ljubljana. Prior to her current position, she worked as an assistant researcher at the France Stele Institute of Art History in Ljubljana from 2008 to 2013.

Jacob Spon's Language of Discovery of the Eastern Adriatic Cultural Heritage

Marko Špikić



A physician and antiquarian from Lyon, Jacob Spon (1647–1685), undertook a trip to Italy, Istria, Dalmatia, Greece, and the Levant in 1675 and 1676 in the company of the English clergyman and botanist George Wheler (1651–1724). After Italy, and on the way to Greece, they travelled through the historic towns of the eastern Adriatic. The outcome of the trip was a travelogue titled *Voyage d'Italie, de Dalmatie, de Grece, et du Levant*, published in 1678 in three volumes by the Lyon publisher Antoine Cellier. Spon and Wheler can be considered pioneers, even founders of more dedicated research on Istrian and Dalmatian monuments. Previous research was focused on several topics: biographies of travelers, listing the places that were in their itinerary, and partly also contextualising their travel writing activities. In this presentation, the discourse surrounding the discovery of the previously little-known cultural heritage of the Eastern Adriatic will be analysed. This discourse will be viewed in the wider context of Spon's research publications, but also within the antiquarian and philosophical tradition of his time.

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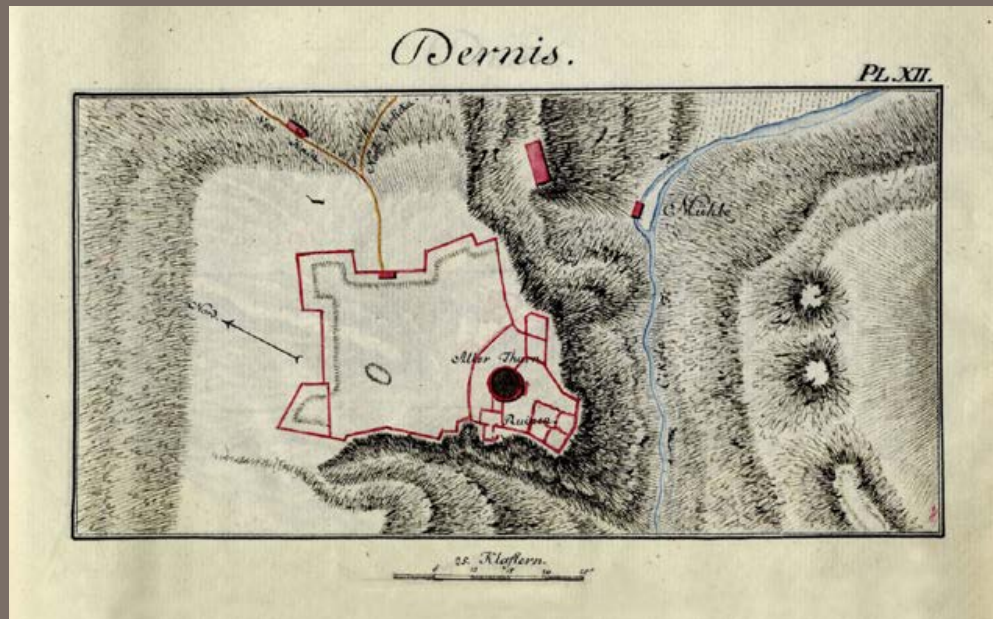
Marko Špikić studied art history and comparative literature at the Faculty of Humanities and Social Sciences in Zagreb. Since 1999 he has been employed at the Department of Art History, Faculty of Humanities and Social Sciences in Zagreb. His fields of interest: history and theory of architectural conservation in Europe and Croatia, history of antiquarian studies, architectural reconstruction in Europe. As editor and author, he has published fifteen books and numerous articles in scientific journals.

Since 2018 he has been serving as Vice-Chairman of the Croatian Society of Art Historians (DPUH). From 2011 to 2016 he was chairman of the Croatian National Committee of the International Council on Monuments and Sites (ICOMOS NC). Since 2013 he has been a member of the ICOMOS international scientific committee Theophilos on theory and philosophy of conservation and restoration, serving between 2018 and 2024 as Vice President. Since 2019, he is a member of the association Arbeitskreis Theorie und Lehre der Denkmalpflege.

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Maximilian de Taux and His Description of the Interior Regions of Dalmatia

Frane Prpa



Based on his earlier travels in Dalmatia, Maximilian De Taux, an Austrian captain and official, published a work in 1805 titled *Festungen Dalmatiens und Albaniens nebst vorliegenden Inseln, und Beschreibung*. In the introductory part, De Taux presents a brief discussion on the region of Dalmatia and Albania, followed by more detailed descriptions related to specific towns in the mentioned geographic area. Within the individual discussions about towns and/or fortresses, De Taux also addresses towns in the Dalmatian interior: Drniš, Knin, Sinj, and Zadvarje. These towns in the interior of Dalmatia will be the focus of this paper. The complete picture of De Taux's vision of the area and artistic heritage of the Dalmatian interior will be complemented by the interpretation of the map he created in 1805, named "Carte von Dalmatien und dem Gebieth von Ragusa". This map is particularly interesting because it summarises his own observations as well as the views of other authors (primarily Alberto Fortis) related to the interior of Dalmatia and its monumental heritage. Based on the combination of these two historical sources and their interpretation, the paper will present the importance of De Taux's activities in the context of forming the image of Dalmatia's artistic heritage and the development of travel writing about Dalmatia in general.

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Frane Prpa graduated with a degree in History and Art History from the Faculty of Humanities and Social Sciences in Split. Since April 2023, he has been employed at the Department of Art History at the Faculty of Humanities and Social Sciences in Split. He is a student in the postgraduate doctoral study in Humanities, module Art History. His professional and scholarly interests are directed towards the interior regions of Dalmatia. He has participated in several domestic and international scholarly conferences. He is the recipient of the Faculty of Humanities and Social Sciences in Split award for outstanding achievements in academic and extracurricular activities.

Drniš – The Meeting Place of East and West

Antonia Tomić



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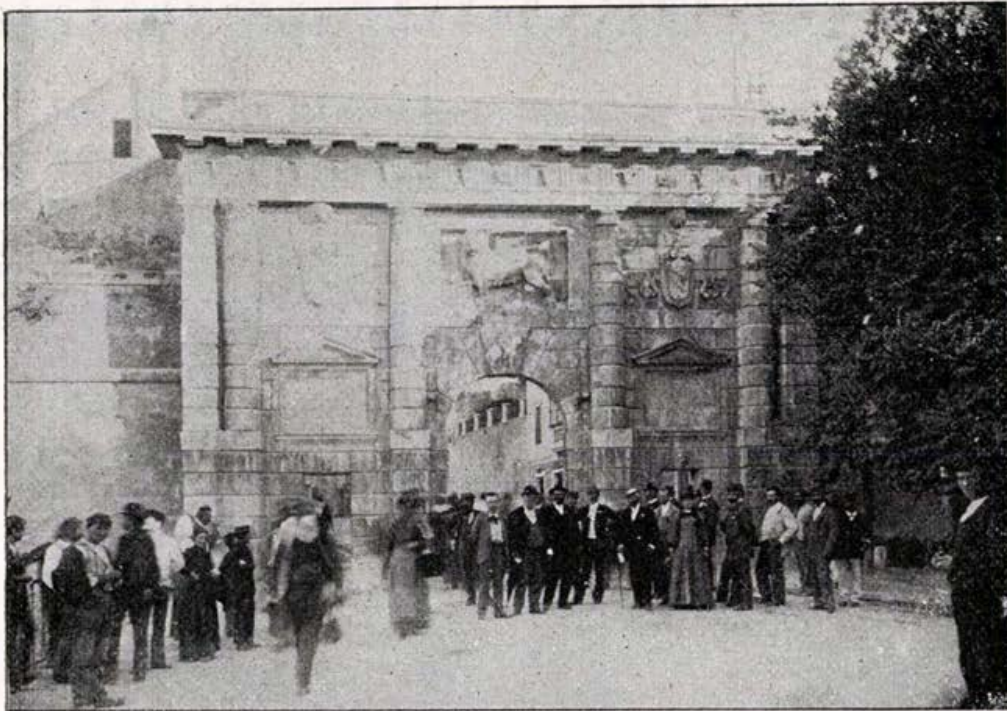
Drniš is located at the meeting place of east and west, north and south, and due to its geographical location at the intersection of traffic routes from the interior to the coast, it was often an accidental or intentional stopping-point for numerous travellers. During the 19th century among them as the most popular J. G. Wilkinson, A. A. Paton, T. G. Jackson, and C. Yriart should be highlighted. Quite significant was the visit of the Austro-Hungarian Emperor Francis Joseph I, which was documented in detail in a travel diary published in 1878. Their written observations and accompanying illustrations with selected motifs and buildings that they considered worthy of mention and description were the basic source through which information about the (Central) Dalmatian hinterland was mediated. Western travel writers moderated the creation of an image of Dalmatia, especially its interior, as an exotic country rich in different cultural influences, where modernisation proceeded slowly, and tradition persisted for a long time in the lifestyle and habits of inhabitants. It is interesting to note that a similar impression persisted in the first half of the 20th century, which is evident in the travel reports of the Slovenian philologist and ethnographer Matija Murko (1861-1952) from the 1930s and a humorous article with travel characteristics published in the magazine *Duje Balavac* in 1909, "Duje u Drnišu" ("Duje visits Drniš"). By comparing texts from the 19th and 20th centuries, it will be shown what impressions of Drniš visitors bring with them and how much their visits influenced the formation and awareness of local cultural identity.

Antonia Tomić (Šibenik, 1987) is senior curator at the Drniš City Museum. She studied Art History and Croatian Language and Literature at the Faculty of Humanities and Social Sciences in Zagreb (2006-2012), and since 2018 she has been a PhD student at Zadar University with the thesis *Ivan Meštrović and Cultural Context of the Drniš Area at the Turn of Century*. Her field of interest includes art and architecture in the Dalmatian Hinterland from the 16th to 20th century with a focus on cultural, political, and social context. In 2017 she published the book *The Sacral Architecture of the Drniš and Skradin Regions in the 18th Century*. She takes part in several research projects, and she participated at numerous conferences on the themes of Ottoman remains in the Drniš region, conservation interventions in the area of Krka National Park, the classicist Greco-Roman churches in Kričke and Baljci, and Meštrović's legacies in Drniš.

Professional Trip of the Society of Hungarian Engineers and Architects to Dalmatia in 1895: A Travel Account by Gyula Sándy

Franciska Ćurković-Major

Boris Dundović



Zára.

A városkapu (San Micheli) a kiránduló társasággal.

The travel narrative emerged in Hungarian literature at the end of the 16th century and, from the early 19th century, became an increasingly prevalent form for recording the impressions of Hungarian travellers, primarily those journeying to Rijeka. In the second half of the 19th century, Hungarian travel narratives expanded to include descriptions of journeys along the eastern Adriatic coast, reaching their peak in the first half of the 20th century. The genre characteristics of these descriptions are diverse, and the authors are numerous. However, a common value of these accounts is their relatively swift publication, which contributed to the formation of Hungarian public opinion about Croatia and Dalmatia.

A special niche within this genre includes travelogues by professionals observing natural, cultural, and built landscapes. Architect and professor Gyula Sándy (1868–1953) documented his 1895 journey with the Association of Hungarian Engineers and Architects in a series of travel notes. Published in eight instalments in the Association's *Weekly Bulletin*, these notes detail travels through Zagreb, Rijeka, Dalmatia, Dubrovnik, and Bosnia and Herzegovina. This research examines Sándy's focus on Dalmatia, where he intricately links societal, cultural, architectural, and artistic elements. Special attention is given to Sándy's contextualisation of his observations, analysed from two viewpoints: the literary aspect, highlighting the captivating landscape descriptions with characteristics of literary veduta, and the architectural and art historical context, emphasising specific buildings and structures that caught his attention, as well as the reflection of this journey's overall influence on Sándy's subsequent architectural work.

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Franciska Ćurković-Major, assistant professor in retirement, completed her studies in Hungarian and German language and literature at ELTE University in Budapest and earned her doctorate at the University of Miskolc. She taught at the Department of Hungarian Studies at the Faculty of Humanities and Social Sciences in Zagreb, where she conducted courses on language, literature, and translation. Besides a number of papers on Hungarian literature and Croatian-Hungarian cultural relations, she published the books *Szabó Lőrinc kelet-adriai utazása* (*Lőrinc Szabó's Travels in the Eastern Adriatic*) and *Hrvatski motivi u mađarskoj književnosti* (*Croatian Motifs in Hungarian Literature*, also published in Hungarian).

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Boris Dundović is a conservation architect who works as a professional associate at the Institute of Art History in Zagreb, Croatia. He is currently a doctoral candidate at the Vienna University of Technology (TU Wien). He is a lecturer for the graduate university course *Architecture and Urban Planning in Nineteenth-Century Hungary* at the Faculty of Humanities and Social Sciences in Zagreb.

Through the Eyes of a Prehistorian – Josef Szombathy's Photo Journeys Through Dalmatia (1898 - 1912)

Brigitta Mader



The Austrian prehistorian Josef Szombathy (1853-1943) was one of the pioneers of prehistoric science. He was the first curator and head of the prehistoric collection of the Anthropological-Ethnographic Department at the Imperial-Royal Natural History Court Museum and regularly undertook excavations throughout the Austrian part (Cisleithania) of the Habsburg Monarchy. His numerous recognition tours took him to Dalmatia for the first time in 1891. There are only diary notes from this period, because Szombathy only began taking photographs a few years later. On around a dozen trips to Dalmatia between 1896 and 1912, he took over 250 photographs on glass plates, which are kept in the Prehistoric Department of the Natural History Museum in Vienna and are considered special rarities in view of the amount of work involved and the fragility of the material. At the conference, a selection of these photos will be presented to the audience for the first time. At the same time, Szombathy's choice of motifs will be analysed, which contrary to all expectations does not concentrate only on archaeological sites, but reflects the enormous variety of Dalmatia in images that include special natural features as well as buildings of cultural and historical significance, but also people from the local population or everyday scenes. The pictures reflect Szombathy's personal impressions and memories, but at the same time they are also contemporary testimonies which Szombathy also used for his scientific lectures and disseminated to his colleagues. Last but not least, his photographs give an insight into historical tourism in Dalmatia and its favourite destinations.

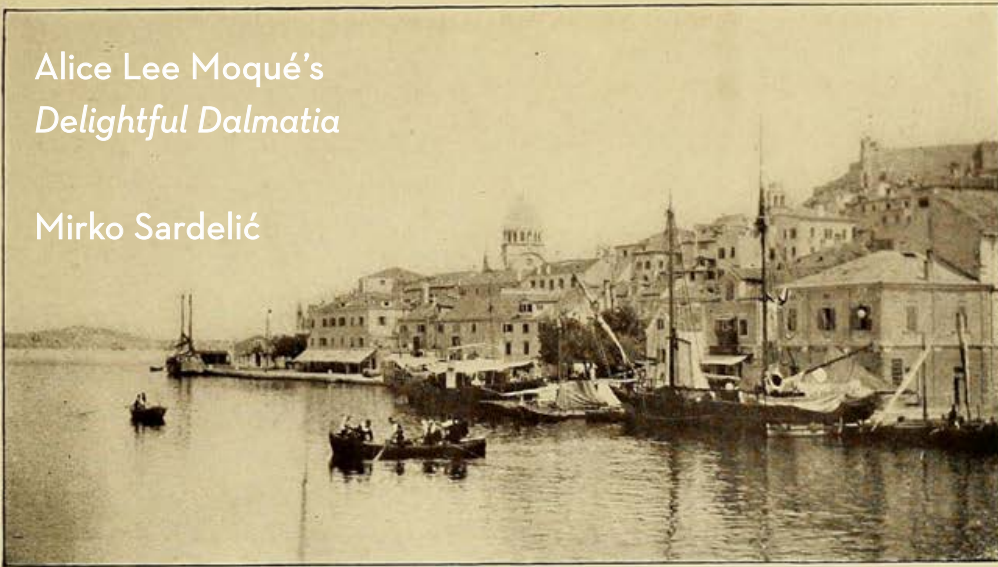
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Dr. Brigitta Mader is a scholar with a Ph.D. in philosophy, specializing in Slavic Studies and Prehistory and Early History, which she studied in Vienna. She is a lecturer at the Institute for Prehistory and Historical Archaeology at the University of Vienna and serves as a Senior Researcher at the IRRIS Institute (Institute for Research, Development and Strategies of Society, Culture and Environment) in Marezige - Koper, Slovenia. Dr. Mader is also an associate researcher with the Austrian Archaeological Institute (ÖAI) in the Prehistory & West Asia/North African Archaeology Department of the Austrian Academy of Sciences and the Prehistoric Department of the Natural History Museum Vienna (NHM).

Her primary research interests include the history of science during the Habsburg Monarchy and the historical development of prehistoric archaeology as an academic discipline. She is also focused on the history of Austrian monument preservation until 1918, with particular attention to the former imperial-royal coastal regions and cultural heritage. Additionally, Dr. Mader is engaged in Ludwig Salvator research, contributing to the study of this significant historical figure.

Alice Lee Moqué's
Delightful Dalmatia

Mirko Sardelić



SEBENICO

GENERAL VIEW OF CITY

PICTURESQUE PEOPLE

In 1914, during her ninth wedding tour, Alice Lee Moqué visited Dalmatia, which at the time “belonged more to the East than to the West – more to the past than to the present” (as described by Maude M. Holbach in 1908). In analysing Moqué’s travelogue, the author explores dichotomies across several realms, all emerging from the encounter between the energetic American and dormant Dalmatia. The first contrast lies between elegant ancient monuments and local women displaying “an utter disregard for their unkempt appearance”. The second, and even more emotionally charged, is between Moqué’s progressive activism within the US suffrage movement and the terrible social status of women in contemporary Dalmatia. This contrast is famously summarised in her famous (war) cry: “I’m so glad I wasn’t born a Dalmatian – or I feel sure I would be a bomb-throwing, acid-pouring, Croatian suffragette!”

A woman of refined perception, master of the written word, and at ease travelling between real and legendary worlds, Moqué even offers a ‘recipe’ for appreciating this mystical land: “Tales of miraculous happenings, so naïve, so preposterous, they charm us with their ingenuousness. Their medieval flavor is delicious in this prosaic, practical twentieth century. One must know these ancient legends and revel in them, to really know and fully enjoy Dalmatia”. This paper attempts to read the travelogue from three interlaced perspectives: social and intellectual history, the history of emotions, and historical imagology. Thus, it aims to contextualise both the travelogue and its author.

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Dr Mirko Sardelić is a historian of late medieval and early modern cross-cultural exchange, especially between the Mediterranean world and Eurasian steppe. He is a Senior Research Associate at the Department of Historical Research of the Croatian Academy of Sciences and Arts and an Honorary Research Fellow at the University of Western Australia (2018-2027). He is also an Associate of the CMRS Center for Early Global Studies at UCLA and the Connecting Art Histories Fellow of the Getty Research Institute in Los Angeles (2022/23). He was a Fulbright Visiting Fellow at Columbia University in New York and a visiting scholar at Cambridge, Paris-Sorbonne, and the Austrian Academy of Sciences in Vienna. In recent years, he has primarily focused on translating medieval travelogues, and studying vocabularies of emotions, both from linguistic and sociological perspectives.

His bibliography can be found at: <https://hazu.academia.edu/MirkoSardelic>

PROJECT PRESENTATION

TRAVELOGUES DALMATIA



Members of the research team will present the first year of work on the project “‘Where East Meets West’: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)” (TraveloguesDalmatia), organised by the Institute of Art History and funded by the Croatian Science Foundation. This project also served as the framework for the Discovering Dalmatia X scholarly conference.

The TraveloguesDalmatia project develops the approach and findings of the HRZZ project “Dalmatia as a Destination of the European Grand Tour in the 18th and the 19th Centuries” (Grand Tour Dalmatia); the first in Croatia to analyse textual and visual travelogues on an equal footing. TraveloguesDalmatia will focus on an important shift in the role of travelogues – from describing spaces, to interpreting the artistic heritage of Dalmatia – during a period which saw the popularisation and internationalisation of the travel genre. Our work builds on the contention that the images of Dalmatian artistic heritage formed in the European imagination from the seventeenth to the twentieth centuries cannot be understood without considering the comparative constructions of the region in a wide range of travel narratives. Travelogues played a significant role in the formation of Dalmatia’s European identity and artistic heritage, thanks to the region’s geopolitical position on the border between East and West. The resulting contact between the Christian and Islamic worlds was recorded in Dalmatian art, and became a subject of great interest to travellers to the region.

Scholarly research is paying increased attention to travelogues as important records of the cultural identity of a region. Contemporary historiography, meanwhile, is also critically re-examining heterostereotypes and autostereotypes of the artistic heritage of Central Eastern Europe. This project therefore has theoretical and historiographical relevance for European art history and other humanities, as well as for contemporary Croatian cultural identities. This relevance is grounded in the project’s consideration of the contribution that travelogues have made to the positioning of Dalmatian artistic heritage in a European context, as well as in the assumption that a critical revision of this position is required. Our next hypothesis is that the travelogue as a form is an autonomous multidisciplinary and multimedia practice, but has yet to be fully elaborated in Croatian scholarship in line with current international research. This project thus seeks to expand the category of the travelogue to incorporate various media, and will include the first systematic study of women’s travelogues from this period. Overall, the project will enlist interdisciplinary research in the humanities to offer

Travelogues Dalmatia

travel-related resources a new scholarly significance in a broader cultural and heritage context.

The project’s first year was marked by collaborative research visits, numerous discussions and intellectual exchanges, participation in and organisation of academic conferences, publication of scholarly articles, as well as the preparation and publication of the edited volume *Travel Stories and the Eastern Adriatic / With a Section About the Travels of Thomas Graham Jackson*. This volume was largely produced by members of the TraveloguesDalmatia research team. Edited by Katrina O’Loughlin, Ana Šverko, and Elke Katharina Wittich, it was reviewed by Joško Belamarić and Marko Špikić. The volume includes scholarly contributions by Mateo Bratanić and Sanja Žaja Vrbica, with one article reviewed by Irena Kraševac.

The cover of the journal features a reproduction of a painting depicting a group of people, mostly nude, bathing in a river or lake. The scene is set in a lush, hilly landscape with mountains in the background. The painting is executed in a soft, impressionistic style with visible brushstrokes. The title 'život' is printed in a bold, black, sans-serif font at the top left, with a solid black circle below it. The text 'umjetnosti' is at the bottom left, preceded by a solid white circle. The overall color palette is warm, dominated by yellows, oranges, and earthy tones.

život

JOURNAL PROMOTION

ŽIVOT UMJETNOSTI (LIFE OF ART)
VOL. 113, NO. 2, 2023

umjetnosti

Issue no. 113 of the journal *Život umjetnosti* features, alongside new research, a collection of eight scientific papers unified under the title “Contributions to the History of Art Institutions in Dalmatia.” The articles are based on presentations from the scientific conference “The History of Art Institutions in Dalmatia: Historiography, People, Spaces, Perspectives”, held as part of the scientific and research program Discovering Dalmatia VIII of the Institute of Art History – Cvito Fisković Centre in Split in 2022, and the scientific and research project “The History of Art Institutions in Croatia”, organised by the Institute of Art History and led by Dr. Irena Kraševac (PU-IPU-2019-6, 2019-2023). All eight papers contribute to the knowledge and understanding of events and protagonists that have shaped the history of art institutions in Dalmatia. The topics range from examining the circumstances surrounding the establishment of heritage museums and the construction of cultural centres to the formation of collections and the development of museum infrastructure, as well as the articulation of national narratives and ideologemes in the field of visual arts.

The journal promotion will be led by Irena Kraševac, Marko Špikić, and Ana Šverko.

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Travelogues Dalmatia

