



DISCOVERING DALMATIA:
DALMATIA IN TRAVELOGUES, IMAGES, AND PHOTOGRAPHS

Publisher	Institut za povijest umjetnosti, Zagreb [Institute of Art History]
On behalf of the Publisher	Katarina Horvat-Levaj
Volume Reviewers	Joško Belamarić Marko Špikić
Manuscript Editor	Sarah Rengel
Manuscript Formatting	Lina Šojat
Graphic Editor	Damir Gamulin
Bibliography and Index	Lina Šojat
Design and layout	Damir Gamulin

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This book has been supported by funds from the Ministry of Science and Education of the Republic of Croatia, the Ministry of Culture of the Republic of Croatia, the Split-Dalmatian County, and the City of Split.

DISCOVERING DALMATIA:
DALMATIA IN TRAVELOGUES, IMAGES, AND PHOTOGRAPHS
Edited by Katrina O'Loughlin, Ana Šverko, and Elke Katharina Wittich



THE INSTITUTE OF ART HISTORY
ZAGREB 2019

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Dalmatia bordering the Adriatic Sea, satellite image, June 25, 2011. Satellite CHELYS srl.

FIGURE 1

Acknowledgements

This book is the second to emerge from the conferences organised as a part of the Croatian Institute of Art History research project *Dalmatia as a Destination of the European Grand Tour in the Eighteenth and the Nineteenth Century (Grand Tour Dalmatia)*, a project funded by the Croatian Science Foundation. Although this three-year project, which began in 2014, has officially concluded, this wonderful scholarly journey through histories of travellers' perceptions of Dalmatia only continues - through the organisation of annual conferences under the collective title of Discovering Dalmatia, and in the ongoing conversations and discoveries of our research community.

Our first publication, in 2017, was dedicated Diocletian's Palace through the prism of Robert Adam's book *Ruins of the Palace of the Emperor Diocletian in Spalatro in Dalmatia* (London, 1764). In this volume we are pleased to present twelve essays which offer fragments for assembling a wider and richer picture of Dalmatia through maps, travelogues, images, and photographs from the sixteenth to the early twentieth centuries.

The studies in this book emerge from research presented at the conferences, and we would like to extend our deepest gratitude to the authors for their excellent essays. A careful and extremely detailed review process has greatly added to their merits. The complex spatial and temporal range of the volume - and the transnational dialogue inherent to travel writing as a genre - demanded a wide circle of reviewers. We are indebted to them for the quality of the collection; our gratitude to them is no less than that owed to the authors themselves. The contribution of Joško Belamarić, the head of the Institute of Art History's Split branch, the Cvito Fisković Centre, was particularly significant. Professor Belamarić was a key participant and generous mentor in all activities relating to the *Grand Tour Dalmatia* project. The same is true of Marko Špikić, Professor of Art History at the University of Zagreb and an expert in the themes that the book encompasses. Professors Špikić and Belamarić painstakingly reviewed this entire volume.

This book would be far from complete without its visual materials, which offer us direct views of Dalmatia over time, and through the eyes of various artists and visitors. For their extraordinary and generous aid in the acquisition of the visual materials, we would like to thank our colleagues in museums, archives, and libraries - in particular Gianluca Foschi (Newcastle University), Ingrid Kastel (the Albertina Museum), and the head

of Documentation and Archives at the Institute of Art History in Zagreb, Irena Šimić, for whom there are no impossible tasks.

We are very grateful to the Institute of Art History's young and brilliant librarian Lina Šojat, who, on her own initiative, expanded the task of editing the bibliographies and index into a careful formatting of the essays, making a significant contribution to the uniformity of the notes and the readability of the entire volume.

For her limitless support in the organisation of the entire project, including this book, we would like to thank the director of the Institute, Katarina Horvat-Levaj. We owe thanks too to the Institute's secretary, Nela Gubić, for her belief in the importance of this project, and the administrative, and friendly, support she continuously offers us. We would also like to thank Ana Ćurić, the Institute's Associate for Project Management and Public Relations. We owe her a great debt for her contributions to the organisation of the conferences, from which the works collected in this book emerged. We would like to extend our gratitude to our esteemed colleagues from the Institute's administration, Lida Matijević and Irena Nenadić.

A big thank-you is offered to all of our colleagues at the Institute of Art History, a collective in which we are brought together in mutual support during every project. Thank you to all our generous volunteers: students and young scholars who help us in organising the conferences, and all those participants and visitors who give meaning to the continuous project that is "discovering Dalmatia."

For their financial support of the book, we wish to thank the Ministry of Science and Education of the Republic of Croatia, the Ministry of Culture of the Republic of Croatia, the Split-Dalmatia County, and the City of Split.

Preface: A Collage of Fragments

In 2014, two projects dedicated to the art and architectural history of the Eastern Adriatic coast were launched; both studied the region in an explicitly cross-cultural context, and both became foundation stones for the development of this volume. The first was the Harvard University research seminar *From Riverbed to Seashore: Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period*, which was conceived and led by Professor Alina Payne, and supported by a “Connecting Art Histories” grant from the Getty Foundation. *From Riverbed to Seashore* incorporated the architectural history of Dalmatia into a two-year research project whose goal was to expand the frame of study of artistic exchanges in the early modern period beyond the Mediterranean basin, and to properly recognise the interweaving of influences from East and West in the region between the Adriatic and the Black Sea. One of the richest outcomes of this project was the formation of an international group of researchers who have continued to work together in cross-cultural dialogue: some of these, in the role of reviewers, have participated directly in the creation of this book.

At the same time that I was participating in this project, I created a three-year research project with a group of colleagues entitled *Dalmatia as a Destination of the European Grand Tour in the Eighteenth and the Nineteenth Century* based at the Croatian Institute of Art History, and funded by the Croatian Science Foundation. *Grand Tour Dalmatia* adopted those research principles that had left such an impression on me during the Harvard seminar: the attempt to examine artistic heritage objectively, in all forms and aspects, in an intercultural and interdisciplinary dialogue. Such an approach is inherent to any kind of work on Dalmatia: a peripheral zone on the eastern coast of the Adriatic, through which the mutable border between Eastern and Western worlds has run for centuries, and whose cultural heritage – as the product of an extremely rich exchange of influences – has called to educated travellers from various cultural backgrounds.

The project brought together numerous Croatian and international researchers outside of the project’s team itself, especially through the series of conferences held every year at the Institute of Art History’s Cvito Fisković Centre in Split under the collective title *Discovering Dalmatia*. The series is dedicated to the study of Dalmatia in travel writing, images, and photographs, and has been running continuously since 2015. This volume is the second collection of research papers arising out of the Split conferences,

and each new gathering only confirms that the richness of representations of Dalmatian spaces from the perspectives of travel writers is far from exhausted.¹ This is also made evident by the accompanying online chrono-geographical database of “Grand Tourism” created as part of this same project. Comprised of books, images, photographs, essays, and letters, the database preserves and makes available direct experiences of Dalmatia from the perspective of multiple author-travellers. During our work on the project, the timeframe of our collective research expanded. The entries in the database therefore now date from the late seventeenth through to the first decades of the twentieth century, capturing the period before changes in travel technology accelerated and transformed spatial distances, contributing to mass tourism and crucial changes in travel records. Work on the expansion of the database, like the conferences, continues.

It was a shared love of travel writing – for the peripheral regions of the world, their rich cultural and ethnological heritages, and the memory of place in general – that brought together the three editors of this book. An art historian and archaeologist, a literary historian, and a historian of architecture, through the *Grand Tour Dalmatia* project we became a small international and multidisciplinary team working in scholarly and friendly conversation. Our volume brings together twelve essays, covering a wide period for the perception of Dalmatia – from the sixteenth to the mid-twentieth centuries – and from various perspectives and through various media. The harmony of the textual and visual materials needed to function both on the level of the individual papers, as well as in the design of the whole. For this reason, the book’s designer and graphic editor, Damir Gamulin, was also key member of our team, and participated in the whole editorial process. Through his selection and organisation of the visual materials he ensured the autonomy of every chapter, while simultaneously integrating the fragments of the story of Dalmatia in a continuous and well-rounded narrative. Our editorial team was also joined by the young literary historian and translator Sarah Rengel, who, as a dedicated and detail-oriented manuscript editor, gave the book and its language a consistency and beauty that makes it even more of a delight to read.

¹ The first book to be published is *Robert Adam and Diocletian’s Palace in Split*, Joško Belamarić, Ana Šverko (eds.), Zagreb 2017. It was published as the result of a kind of pre-conference organised as part of the *Grand Tour Dalmatia* project in 2014, to mark the 250th anniversary of the publication of Adam’s book on Diocletian’s Palace.

This book opens with a chapter by Elke Katharine Wittich, who considers the tradition and significance of describing and depicting Dalmatia and South-Eastern Europe in the early modern period, during a time of constant clashes with the Ottoman Empire. Wittich does this through maps, travelogues, and other materials she has collected from numerous sources. By exploring the development and mediation of knowledge about the region, Wittich describes how an image of the space of South-Eastern Europe, and particularly Dalmatia, was formed between the sixteenth and eighteenth centuries. She simultaneously demonstrates the range of ways in which European powers approached the Ottoman Empire and various European powers, investigating the motives that formed these various views, whether wartime experiences or commercial interests. Wittich thus creates a foundation for understanding travelogues and their political impacts from the eighteenth to the twentieth century, opening doors for our understanding and contextualization of the other works in this collection.

Jean-Pierre Caillet brings us an overview of the travels of Jacob Spon, a French physician and archaeologist from Lyon, who visited Istria and Dalmatia in 1675-76. Caillet draws attention to Spon’s innovations in the field of archaeology, his implicit ethnography, and the significance of seventeenth-century travelogues for valorising the heritage of antiquity and the Renaissance. Caillet’s chapter is followed by a unique look at British architect Robert Adam’s famous book dedicated to Diocletian’s Palace in Split. Published in London in 1764, after Adam’s five-week visit to Split of 1757, this volume became one of the most significant architectural publications of the eighteenth century. Through the correspondence between Robert Adam and his brother James (who was on Grand Tour in Italy at the time), Colin Thom reconstructs the story of the book’s origins, the illustrations of which were created by two different teams – one in Venice, and the other in London. In 1774, not long after the publication of Adam’s book, a further significant travelogue about Dalmatia was published by the Venetian Alberto Fortis. Cvijeta Pavlović dedicates her chapter to the writer Ivan Lovrić’s critical and polemical response to Fortis’ volume. Pavlović argues that Lovrić’s book – while initially written with the goal of correcting and expanding Fortis’ work – itself belongs to the travel writing genre. Magdalena Polczynska takes us into the nineteenth century with her analysis of the *Travels to the Slavic Lands* (1811) by the Polish duke, naturalist, and enlightenment thinker Aleksander Sapieha. In the opening decade of the

nineteenth century Sapieha travelled along almost the whole of the contemporary Croatian coast and part of the Dalmatian hinterland, among other places. The focus of Polczynska's discussion is the self-referential manner in which the *genius loci* manifests in Sapieha's work. This, she argues, reflects both Sapieha's participation in European enlightenment discourses, and his Slavophile approach to the world.

As a curious new possession of the Austro-Hungarian crown, visual narratives of Dalmatia proliferated from the mid-nineteenth century until the collapse of the Empire in 1918. During this period, a range of publications featuring rich visual supplements showed Dalmatian cities and key architectural monuments in the form of illustrations after drawings, pictures, and photographic reproductions. Nataša Ivanović considers the significance of the works of the Viennese painter Rudolf von Alt and his father Jakob Alt who, in the 1840s, travelled together along the eastern coast of the Adriatic to create aquarelles of Dalmatia for Emperor Ferdinand I's peep-box. Now kept in Vienna's Albertina Museum, the Alt family's detailed depictions of historical monuments and urban scenes of the Adriatic coast originally served as evidence of these spaces' roles in the Austrian Empire. Today, as Ivanović shows, they constitute exceptional records of Dalmatian landscapes, cities, and monuments in the mid-nineteenth century, and a critical source for the study and historical experience of these monuments – both from a local perspective, and that of the modern traveller. The ambitious *Die österreichisch-ungarische Monarchie in Wort und Bild* is equally interesting in this context; as Irena Kraševac shows here, it represents an all-encompassing overview of the countries belonging to the Empire. Initiated by Crown Prince Rudolf of Habsburg in 1883, this was a publication that became a kind of prototype and model for others created by Austrian artists, in which thematic articles were accompanied by detailed illustrations of a high artistic and documentary value. The valuable visual materials which formed the basis for the illustrations in this publication are today kept in the Österreichische Nationalbibliothek; these represents a treasure-trove not only for the cultural and natural heritage of Dalmatia, but also for the region's reception within the Austro-Hungarian Empire around 1900. Sanja Žaja Vrbica also explores nineteenth-century depictions of the region – in this case of the area around Dubrovnik at the close of the century, and from the perspective of the unconventional royal adventurer Archduke Ludwig Salvator von Habsburg. The three books Salvator wrote

about this region (which at that time belonged to the Habsburg Monarchy), are part of a substantial collection of his writings, in which he studied and described the Mediterranean for years during his sailing expeditions. The rising medium of photography led to the publication of numerous photo-albums dedicated to Dalmatian monuments; today these still represent invaluable sources for studying the history of Dalmatia. Among this group of works are the well-known images the photographer Franz Laforest on the eastern Adriatic coast during the second half of the nineteenth century. Hrvoje Gržina develops his discussion of Laforest's work around a study of the photographer's virtually-unknown negatives from the Croatian State Archives. These images transform Dalmatian monuments into objects generated directly in the camera and from a "real-life" scene. Dragan Damjanović brings us an overview of the University of Vienna's first study trip to the eastern Adriatic coast in 1910, with a focus on the photographic materials now preserved in the University's Archive. This study trip was organised on the incentive of Heinrich Swoboda, then rector of the university, and included over 300 students and lecturers from different disciplines. The purpose of the trip, shows Damjanović, was to draw attention to Dalmatia's importance to the Habsburg Monarchy (within the context of a political crisis in South-Eastern Europe that escalated after the Austro-Hungarian annexation of Bosnia-Herzegovina in 1908). The party's host in Split and Salona was Don Frane Bulić, a local scholar who served as guide and host to just about every professional visitor in that part of Dalmatia: from the Victorian architect T.G. Jackson, to Gertrude Bell. A world traveller, who visited Dalmatia just after the large group from the University of Vienna, Bell was a British archaeologist, historian, and politician. Firmly tied to the Middle East, where she spent the majority of her professional life, Bell was peculiarly sensitive to the exchange of artistic influences between the European and Mediterranean West, and the Middle East, perceiving this entire space as part of a unique, dynamic system. Bell left a number of letters and photographs from her visit to Dalmatia: originally addressed to her stepmother, these fascinating documents are kept in the Gertrude Bell Archive at Newcastle University, and are included in UNESCO's Memory of the World Register. For Katrina O'Loughlin and Ana Šverko, Bell's text and images provide critical materials for understanding the historical and social contexts of Dalmatia in the European cultural imaginary at the beginning of the twentieth century. But Bell's Dalmatian documents also, as O'Loughlin

and Šverko show, promote an emergent model of transculturalism in the study of architecture and objects, an approach which at its core does not perceive or represent foreign artistic cultures or practices as the art of the “other,” but rather as part of an interwoven, global cultural heritage. In the final chapter of the book, Ljerka Dulibić and Joško Belamarić offer us an insight into a little-known manuscript of Bernard Berenson, produced during his travels along the Dalmatian coast and the interior of Yugoslavia, from Priština to Bled, during the summer of 1936. These detailed letters that Berenson, the American art historian, collector, and connoisseur, sent to his wife Mary were then prepared by her for publication as *An Art Critic's Travels in Yugoslavia and along the Dalmatian Coast*. However the manuscript was never published; today it is kept in the archive of the Biblioteca Berenson, at the Villa I Tatti (The Harvard University Center for Italian Renaissance Studies), along with a map of the itinerary. Belamarić and Dulibić discuss this interesting historical document in the context of its creation: including the background of the Kingdom of Serbs, Croats and Slovenes in the lead-up to the Second World War, and that state's participation in the organisation of Berenson's trip; Berenson's role as a mentor for issues relating to art history, and as a friend of the Prince Regent Pavle Karađorđević. But the authors also consider the intellectual ideas motivating Berenson's journey: perspectives inherent to a classicistic *habitus*, and convictions of the superiority and decadence of Hellenistic art. Berenson, they suggest, in fact designed his study trip of the Mediterranean in order to support this general thesis.

Together, the essays in this volume create a rich collage of fragments, telling a story of the multi-layered heritage of Dalmatia, which only expands and multiplies through further research. These are fragments connected through time, over various disciplines and media; they are linked by a desire for travel, dialogue, and above all for the sightlines and perspectives of the “other” gaze – so that Dalmatia might be experienced as a component in a shared cultural heritage, whose currents and threads touch and intertwine, just like the research of the authors whose work this book brings together.

List of Contributors

Joško Belamarić received his MA and PhD degrees from the University of Zagreb, where he studied Art History and Musicology. In 1979 he began working for the monument protection services in Split, and between 1991 and 2009 he served as the director of the Regional Office for Monument Protection. Since 2010 he has been the head of the newly established Cvito Fisković Center at the Institute of Art History in Split. He is also a professor at the Department of Art History, University of Split. He has published a number of books, studies and articles on the history of art, architecture and urbanism of early modern Dalmatia, and also curated a number of exhibitions. He has directed conservation works in Dalmatia and held the office of the president of the Croatian Association of Conservators. He was Robert Lehman Visiting Professor at the Villa I Tatti in Florence (2016), a Research Scholar at the Getty Research Institute in Los Angeles (2017–2018) and Gastwissenschaftler at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut (spring 2019).

Jean-Pierre Caillet is Professor Emeritus at Paris Nanterre University. His main research fields are the history of art and architecture of Late Antiquity and the Middle Ages, with particular focus on contacts between the Western and Eastern Christian worlds. His main publications are *L'antiquité classique, le haut moyen âge et Byzance au musée de Cluny* (1985); *La vie d'éternité. La sculpture funéraire dans l'Antiquité chrétienne* (1990); *L'évergétisme monumental chrétien en Italie et à ses marges* (1993); "Architecture et décor monumental" in: *L'Europe de l'an mil*, ed. P. Riché (2001); *L'art carolingien* (2005); *Les manuscrits carolingiens*, ed. with M.-P. Laffitte (2009); *Orient et Occident méditerranéens au XIIIe siècle: les programmes picturaux*, ed. with F. Joubert (2012); *Des domus ecclesiae aux palais épiscopaux*, ed. with S. Balcon-Berry, F. Baratte and D. Sandron (2012). He also has been the editor of *Antiquité tardive* (the periodical and collection), and is still a member of editorial boards for several other scholarly periodicals in France, Italy, Croatia, and lately Russia. A volume of "Mélanges" has been dedicated to him: *Ars auro gemmisque prior*, ed. C. Blondeau, B. Boissavit-Camus, V. Boucherat, P. Volti (2012), which includes 58 contributions by European and American scholars.

Dragan Damjanović is an Associate Professor and the Chair of Modern Art and Visual Communications at the Art History Department, Faculty of Humanities and Social Sciences, University of Zagreb. His main research interests are related to the history of Croatian and Central European art and architecture of the nineteenth and twentieth centuries. He has published 13 books and numerous papers, curated exhibitions

and organized congresses related to this subject. He has published several papers in English in various journals (*Centropa*, *Journal of the Society of Architectural Historians*, *Zeitschrift für Kunstgeschichte*, *Architectura-Zeitschrift für Geschichte der Baukunst*, *Uměni/Art*, *Acta Historiae Artium*) and in edited books. In 2018 he curated the exhibition and published the book *Otto Wagner und die kroatische Architektur*. He has won 6 national awards for his work, of which the most important are: the Croatian National Scientific Award (2006), the Zagreb City Council Award (2015), and the Croatian Academy of Sciences and Arts Annual Award (2016). He has been leading the following projects: *Croatian Art Heritage from the Baroque to Postmodernism – Artistic Connections, Import of Art Works, Collections* (a University of Zagreb project) and *Art and the State in Croatia from the Enlightenment to the Present* (a Croatian Science Foundation project).

Ljerka Dulibić is Senior Research Advisor at the Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, where she is responsible for the Italian Painting Collection. Her main research interests are fourteenth–eighteenth century Italian painting, the history of art collecting, provenance research, and the history of the art market. She has received several grants and fellowships, the most recent from Villa I Tatti – The Harvard Center for Italian Renaissance Studies (September – November 2015), and Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte (October – December 2017). She has (co)authored a number of journal articles and conference papers in Croatia and abroad, and several exhibition catalogues and books. The most recent was *Strossmayerova zbirka starih majstora* ([*Strossmayer's Collection of Old Masters*], Zagreb, 2018, co-authored with I. Pasini Tržec). She has been the Principal Investigator for Croatia in the joint research project *Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century* (TransCultAA), funded by HERA (September 2016 – August 2019), funded by the European Union's Horizon 2020 research and innovation programme.

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and future, Bratislava, 2007; *When photography was a silver plate*, Rome, 2013) and published around thirty original research and professional papers.

Nataša Ivanović studied Art History at the Faculty of Arts, University of Ljubljana, graduating in 2007. In 2014, she completed her doctorate in Historical Anthropology at Alma Mater Europea, Institutum Studiorum Humanitatis in Ljubljana. Between 2008 and 2013 she was an assistant researcher at the France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. In 2013, she co-founded RI19+, where she continues with her research work, cooperates with art collectors, curates exhibitions and works as a teaching assistant in the Art History department at the Fine Art Academy, University of Ljubljana. During her doctoral studies, she spent several months abroad at the University of Vienna and INHA in Paris. Her research and scientific work focus on art between the nineteenth and twenty-first centuries, the methodology of art history and the anthropology of art. Her latest curated exhibition was *Adrian Paci, Heritage of Displacement* at the TR3 Gallery in Ljubljana.

Irena Kraševac is a Senior Research Fellow at the Institute of Art History in Zagreb. She graduated from the Department of Art History at the University of Zagreb, receiving her MA in 1999 and her PhD in 2005. She has published several papers related to the topic of Croatian art within the context of Central Europe, and the work and influence of Austrian artists (Emil Jakob Schindler and Gustav Klimt) in Croatia. She is a tutor in the Art History Doctoral Studies Department of the Faculty of Humanities and Social Sciences, University of Zagreb. She has collaborated on the following Croatian Science Foundation projects: *Dalmatia - A Destination of the European Grand Tour in the 18th and 19th Century* (PI Dr Ana Šverko), and *Modern and Contemporary Artist Networks: Organization and Communication Models of Collaborative Art Practices of the Twentieth and Twenty-first Centuries* (PI Dr Ljiljana Kolešnik).

Katrina O'Loughlin is Lecturer in English (Romantic and Nineteenth-Century Literature) at the University of Brunel London, and, prior to that, Australian Discovery Early Career Research (DECRA) Fellow at the University of Western Australia (2015-2018). She is the co-author and Vice-Chair of the four-year interdisciplinary COST Action Project *People in Motion: Entangled Histories of Displacement across the Mediterranean (1492-1923)*. She has published on eighteenth and nineteenth century women writers; travel, encounter, and exchange; and the history of emotion,

including *Women, Writing, and Travel in the Eighteenth Century* (Cambridge University Press, 2018). Research for this chapter, "Gertrude Bell's Spring in Dalmatia, 1910", was supported by the Australian Research Council (DE150101612: 'A republic of feeling').

Cvijeta Pavlović is Associate Professor at the Faculty of Humanities and Social Sciences, University of Zagreb (Department of Comparative Literature). Her background is in the comparative history of Croatian literature, particularly on the links between literatures in Croatian and Romance languages. She has published on topics across Early Modern and Modern World Literature and Croatian Literature, including four monographs (*Poem Story - Narrative Techniques in Šenoa's Epic Poetry [Priča u pjesmi, Disput, Zagreb, 2005]*; *Šenoa's Poetics of Translation [Šenoa po-etika prevodenja, Matica hrvatska, Zagreb, 2006]*; *Croatian and French Literary Connections. 15 Studies [Hrvatsko-francuske književne veze. 15 studija, FF press, Zagreb, 2008]*; and *Introduction to Classicism [Uvod u klasicizam, Leykam international, Zagreb, 2012]*). She cooperated in the compiling of lexicons and encyclopaedias in the fields of Croatian, French, and World Literature (*Lexicon of Croatian Writers, Lexicon of World Writers, Lexicon of World Literature, Croatian Encyclopaedia, Marin Držić Lexicon, Croatian Literary Encyclopaedia, Lexicon of Literary-Cultural Terms, and Antun Gustav Matoš Lexicon*). She co-organized an interdisciplinary workshop and led a workshop in comparative literature in Split called *Hypermapping of Diocletian's Palace: City in books* (2016).

Magdalena Połczyńska is an assistant at the Faculty of Philology, University of Wrocław (Institute of Slavic Studies) and a translator. She studied Croatian Literature at the Institute of Slavonic Literature at the Adam Mickiewicz University's Faculty of Polish and Classical Philology in Poznań, Poland. She earned her doctorate from the same institution in 2017 with a thesis dedicated to the question of the outsider (outsider) in the contemporary Croatian novel. She has worked for several years with the Department of Croatian Language and Literature at the University of Rijeka's Faculty of Humanities and Social Sciences, as a proof-reader for the Polish language and lecturer for a range of Polish Studies courses. She has participated in numerous academic conferences with papers related primarily to research into the opuses of Croatian writers (Slobodan Novak, Vladan Desnica, Petar Šegedin) as they relate to her research interests, which are bounded on the one hand by the problematic of writing in the first person and its implications, such as specific constructions (semantically understood) of a character

and the narrative world, narrative techniques, and autobiographism, and hermeneutic interpretation as a method for approaching, that is "reading", a literary text on the other.

Ana Šverko is an architect and architecture historian, a Senior Research Associate at the Institute of Art History - Cvito Fisković Center in Split, and Associate Professor at the University of Split's Faculty of Civil Engineering, Architecture and Geodesy. Her research focuses on the architectural history of the Eastern Adriatic coast in a cross-cultural context. She worked on conservation practices in Dalmatia at the Conservation Department of the Ministry of Culture in Split from 1998 until 2011. Since 2012, she has been working at the Cvito Fisković Center in Split. From 2014 to 2015 she participated in Harvard University's research seminar *From Riverbed to Seashore. Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period* supported by a Connecting Art Histories grant from the Getty Foundation. From 2014 to 2017 she led the interdisciplinary project *Dalmatia - A Destination of the European Grand Tour in the 18th and 19th Century* funded by the Croatian Science Foundation. In 2016 she was a participant in *The International Training Programme* at the British Museum in the Department of Greece and Rome. Since 2018 she has led the *Glossary of Classical Architecture in Croatian* project funded by the Croatian Science Foundation as part of the *Development of Croatian Special Field Terminology* project. From 2015 to the present she has been organising yearly international conferences under the collective title *Discovering Dalmatia*, which emerged from the *Grand Tour Dalmatia* project.

Colin Thom is a Senior Historian with the *Survey of London*, the leading reference work on the history and architecture of England's capital city. Now part of the Bartlett School of Architecture at University College London (UCL), the *Survey* has been publishing detailed architectural and topographical studies of areas of London for more than 100 years. Colin edited the *Survey's* landmark fiftieth volume (*Battersea Part 2: Houses and Housing*, Yale UP, 2013) and co-edited the most recent volumes on *South-East Marylebone* (Yale UP, 2017), for which he contributed a chapter on the Adam brothers' important urban development at Portland Place. Colin studied Robert Adam's architecture under the acclaimed Adam scholar A. A. Tait as an undergraduate at the University of Glasgow. He has just edited and co-authored a new study of Adam, *Robert Adam and his brothers: New light on Britain's leading architectural family* (Historic England, 2019), and is

now working on a research project (with Dr Adriano Aymonino of the University of Buckingham) to publish a critical edition of the Grand Tour correspondence of Robert and James Adam, both online and in book form.

Sanja Žaja Vrbica was born in Dubrovnik, where she completed primary and secondary school. She began studying Art History and Information Science, with a focus on Museology, at the Faculty of Humanities and Social Sciences at the University of Zagreb in 1988, and completed her MA in 1993. In 1995 she began working at the Museum of Modern Art in Dubrovnik as a trainee curator. She sat her curator's exam in 1997, and in 2001 she was promoted to Senior Curator. She began her postgraduate study "The Culture of the Eastern Adriatic Coast" at the Faculty of Humanities and Social Sciences at the University of Zagreb (organised in Dubrovnik) in 1994. Her Masters thesis, *Art Criticism and Exhibitions in Dubrovnik, 1876- 1978*, was completed in 1999, and her doctoral thesis, *Marko Rašica*, in 2011 at the same faculty. Since 2005 she has been working in the Arts and Restoration Department at the University of Dubrovnik, since 2019 as an associate professor. Her research interests focus on nineteenth and twentieth century art.

Elke Katharina Wittich studied Art History, Archaeology, German Literature and the History of Music at the University of Hamburg, and was a member of the postgraduate research group *Political Iconography* of the Deutsche Forschungsgemeinschaft (DFG). Her graduate thesis *Karl Friedrich Schinkel zum Beispiel - Kenntnisse und Methoden im Architekturdiskurs des frühen 19. Jahrhunderts* (Humboldt University Berlin) examines the knowledge about architecture and the methodology of architectural writings in the early nineteenth century by taking Schinkel and his educational training at the Berlin Building Academy as an example. She has published books and articles on the history of architecture and design as well as on Renaissance graphics and on the history of science from the seventeenth to the twentieth centuries. From 2005 to 2011, Elke Katharina Wittich was founding president of the private university of applied sciences AMD Akademie Mode & Design. Today she is a professor of the theory and history of design and architecture as well as the Director of Programme Development at the Department of Design, Hochschule Fresenius, University of Applied Sciences, Hamburg. Furthermore, she is a member of the Association of Print Scholars, the Renaissance Society of America, and of the academic committee of the project *Dalmatia - A Destination of the European Grand Tour in the 18th and 19th Century* at the Institute of Art History - Centre Cvito Fisković in Split.

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Printing and binding Tiskara Zelina

Paper Munken Lynx
Curious Collection Matter Goya White

Print run 300

Printed in Croatia, November 2019

ISBN 978-953-7875-46-6

A CIP catalogue record for this book is available from the National and University Library in Zagreb under 001046520.



Discovering Dalmatia brings together twelve chapters offering new interpretations of conceptions of the space, natural beauty, and cultural heritage of Dalmatia (a historical region of Croatia), as a destination for educated travellers. [...] It includes analyses of accounts by a wide range of travellers, from Jacob Spon, Robert Adam, Alberto Fortis, Aleksander Sapieha, Ludwig Salvator von Habsburg, Franz Thiard de Laforest, numerous Viennese painters and Art History students, to Gertrude Bell and Bernard Berenson. [...] Before us is a book in which the “view from the outside” is considered in a critical, comparative, and contextual way. Dalmatian spaces are thus integrated once more into the European context, where interest in this forgotten or unfamiliar, not to mention exotic, land first appeared during the Renaissance and Baroque periods. The interpretations of the travelogues – from manuscripts and printed books to sketches, graphical representations, pictures, and photographs – focus on the shattering of prejudices, culture shocks, and the aesthetic experiences of a generation of European intellectuals, which allow contemporary readers to understand the value of this complex space, and to understand the establishment of the cultural and natural heritage of the Croatian coastal region.

From a review by Marko Špikić

The publications arising from the *Discovering Dalmatia* conferences compellingly outline just how significant *Iter Dalmaticum* is for the global study of the Grand Tour. The conferences have uncovered a small constellation of European researchers who, with ever more precise insights and analytic nuances, have studied the local monuments, geography, mentality, folk costumes, customs, and ultimately the perspectives of this little-known province on the edge of European civilisation. [...] This volume demonstrates the way that knowledge about Dalmatia was changed and exchanged in the period spanning the sixteenth to the twentieth centuries. [...] The powerful intellectual curiosity and erudition of the travellers, as well as the emotion awakened by the balance between nature and picturesque architectural complexes, resulted in compelling personal impressions and subtle notes on the nature of the Dalmatia of the past. Scholarly studies gradually moved from their original focus on the Greek and Roman monuments that formed Dalmatia’s foundations to include an interest in the heritage of medieval municipalism, towards a discussion of the defining of national identity, and to an interpretation of Dalmatian monuments, which represent the distinctive contribution this extremely complex cultural environment made to the universal history of European civilisation.

From a review by Joško Belamarić

180,00 kn

ISBN 978-953-7875-46-6

