

# Discovering Dalmatia IV : Guide to the Week of Events in Research and Scholarship : Programme and Book of Abstracts

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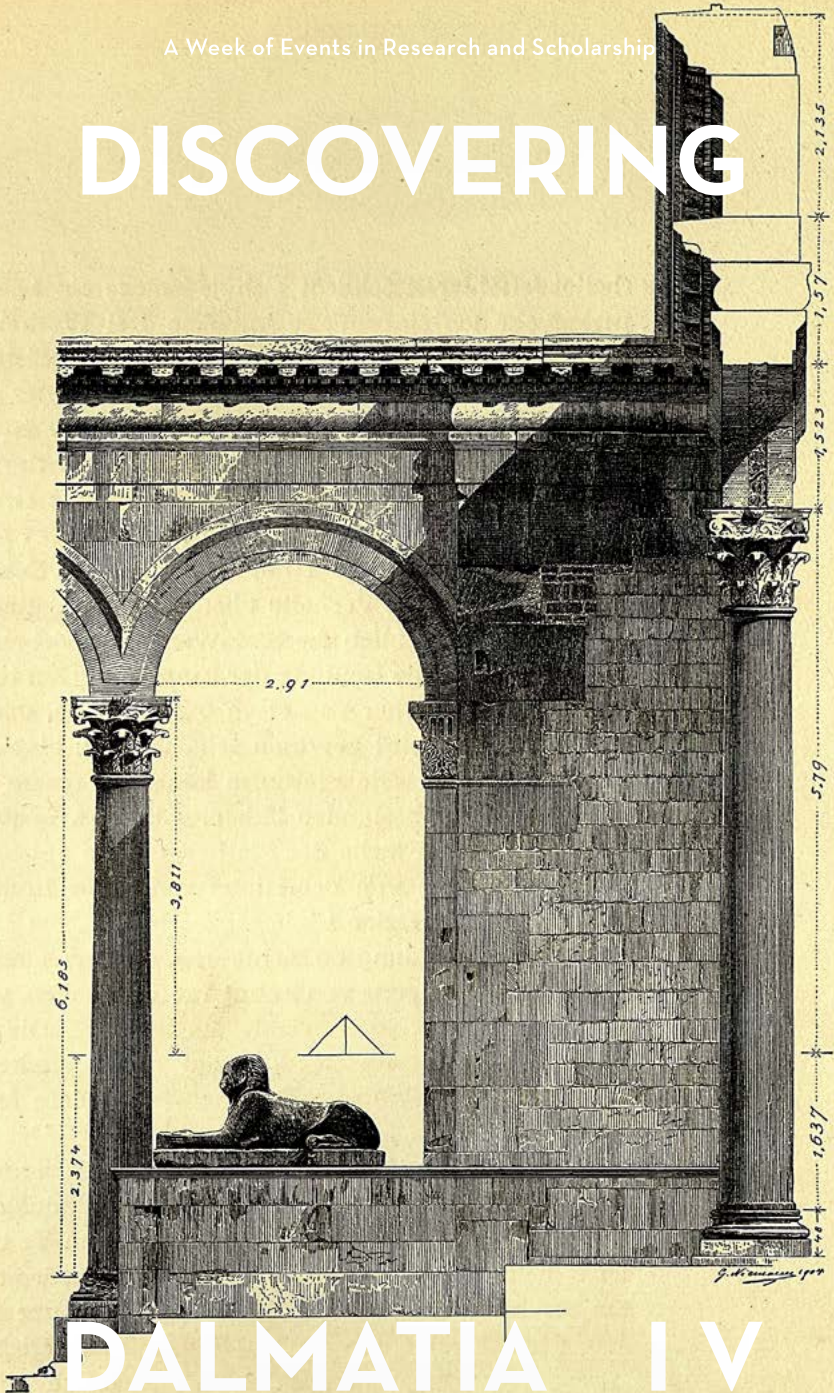


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A Week of Events in Research and Scholarship

# DISCOVERING



# DALMATIA IV

Including an International Conference entitled: The Integration  
of Knowledge about Dalmatia's Historical Urban Landscape

Guide to the  
week of events  
in research and  
scholarship

# DISCOVERING DALMATIA

4

Public presentations  
International Conference

Organized and  
hosted by

Institute of Art History - Cvito Fisković Centre Split  
with the Zlatna vrata Centre for Culture and Lifelong  
Learning, and the Faculty of Humanities and Social  
Sciences of the University of Split

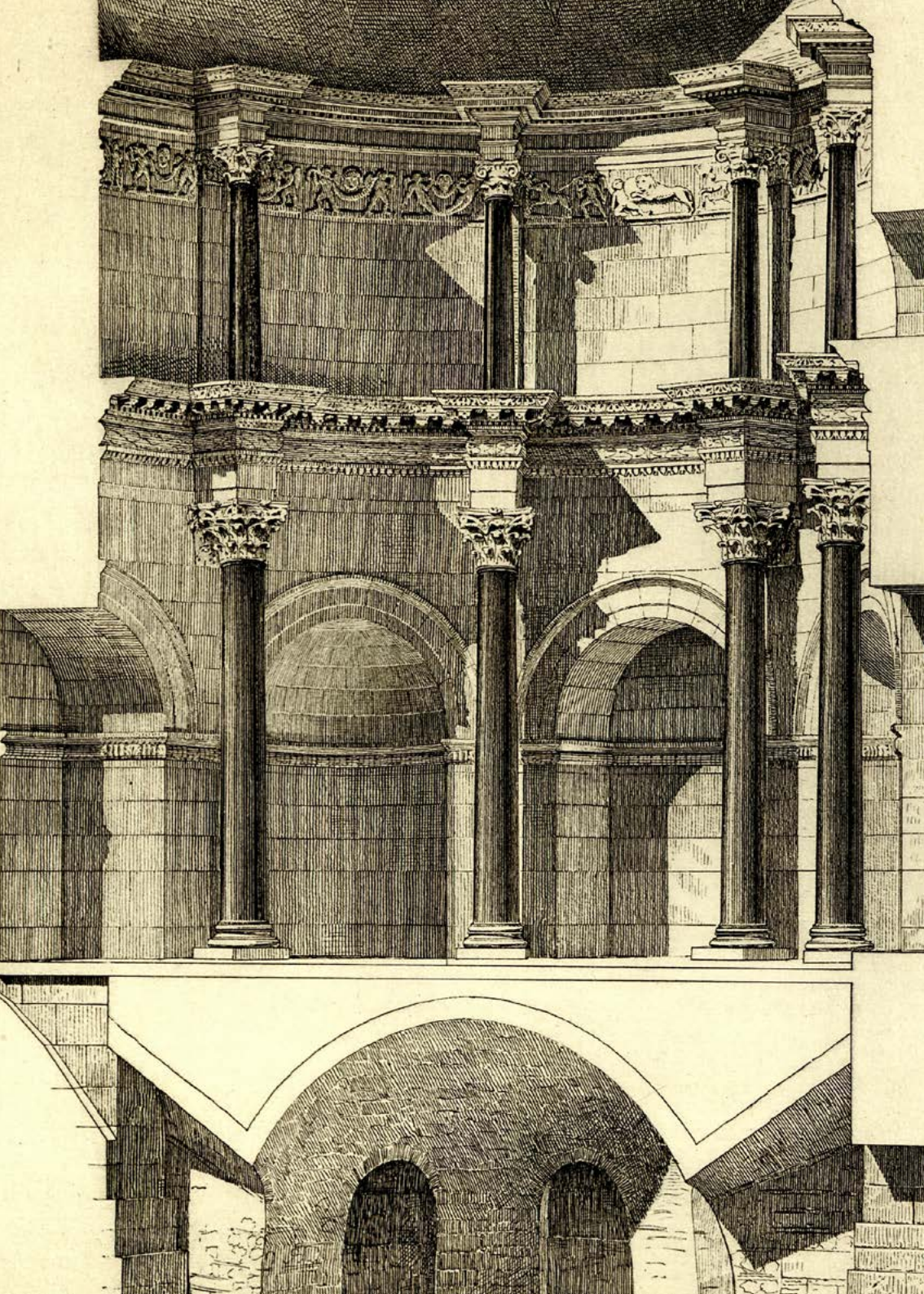
Institute of Art History - Cvito Fisković Centre Split  
Kružičeva 7

Zlatna Vrata Cinematheque  
Dioklecijanova 7

Centre Studia Mediterranea  
Faculty of Humanities and Social Sciences  
of the University of Split  
Poljana kraljice Jelene 1/III

21st-24th November 2018





**Public presentations** The project team  
Croatian Glossary of Classical Architecture (KLAS)

Mara Stojan  
Gardens of the island Lokrum during the Habsburgs

Ivan Viđen  
An Overview of the Current Research on the Benedictine Monastery and Maximilian's Residences on Lokrum (1986-2018)

Igor Belamarić & Ana Šverko  
The Restoration of the Garagnin-Fanfogna Park in Trogir

**International Conference** DISCOVERING DALMATIA.  
The Integration of Knowledge About Dalmatia's Historical Urban Landscape

**Scientific Committee** Joško Belamarić (Institute of Art History - Cvito Fisković Centre Split)  
Katrina O'Loughlin (Brunel University, London and The University of Western Australia)  
Ana Šverko (Institute of Art History - Cvito Fisković Centre Split)  
Colin Thom (The Bartlett School of Architecture, London)  
Elke Katharina Wittich (Fresenius University of Applied Sciences, AMD Hamburg)

**Organizing Committee** Joško Belamarić (Institute of Art History - Cvito Fisković Centre Split)  
Ana Čurić (Institute of Art History, Zagreb)  
Nela Gubić (Institute of Art History, Zagreb)  
Ana Šverko (Institute of Art History - Cvito Fisković Centre Split)  
Elke Katharina Wittich (Fresenius University of Applied Sciences, AMD Hamburg)





*Discovering Dalmatia 2018* is the fourth instalment related to our interdisciplinary project *Dalmatia - a destination of the European Grand Tour in the 18th and the 19th century*. The idea for this week of events emerged out of the Institute of Art History's research project *Dalmatia as a destination of the European Grand Tour in the eighteenth and the nineteenth century (Grand Tour Dalmatia)*, financed by the Croatian Science Foundation from the 1st of July 2014 to the 20th of June 2017. The beginning of this project was marked by the extremely well-attended academic conference entitled *Diocletian's Palace in the works of Adam, Clérisseau and Cassas*, held at the Split City Museum in November 2014. The conference was organized to mark the 250th anniversary of the publication of Robert Adam's book about Diocletian's Palace. In London in 1674, Adam published one of the most significant works on this structure from late antiquity. As a result of this conference, the book *Robert Adam and Diocletian's Palace in Split* was published in June 2017; a co-publication by Školska knjiga d.d. and the Institute of Art History.

By the following year, 2015, the members of the project team had already decided to continue with this conference, focusing on the theme of recording Dalmatian spaces in word and image. This time the conference was enriched by a wealth of public lectures and a student workshop. The conference entitled *Discovering Dalmatia. Dalmatia in 18th- and 19th-Century Travelogues, Pictures and Photographs* once again brought together a range of excellent academics. This event also gave the whole cycle of conferences their title. Thus, in May 2016 the conference *Discovering Dalmatia 2* was held, subtitled *Records in space and the recording of space: the integration of knowledge concerning historical urban landscapes of the Adriatic in the eighteenth and nineteenth centuries*. The programme included the presentation of the archival collections of the Institute of Art History, which are valuable for the research of Dalmatian historic urban landscapes, lectures by colleagues from notable European museums, the presentation of the chronogeographical database of Grand Tourism in Dalmatia in the 18th and the 19th centuries, and a number of other lectures. The results of the student workshops held in 2015 and 2016 were also presented. The workshops held over the course of the *Grand Tour Dalmatia* project brought together over one hundred students, and brought the themes of the conference closer to young, future academics. Selected essays from 2015 and 2016 were collected and edited for publication in a book scheduled for May 2019.

In the meantime, the *Grand Tour Dalmatia* project was brought to a successful close, but the academic conferences continued. They were dedicated to cultural-historical aspects of the Croatian coast, which were

gradually uncovered during, in particular, the 18th and 19th centuries, when numerous travel writers and artists on their own Grand Tours began regularly visiting the eastern Adriatic coast. *Discovering Dalmatia 3*, and the accompanying events, was therefore primarily devoted to a new conference on the theme of the Grand Tour on the Croatian coast, this time through the travelogue of the British architect T. G. Jackson, published by Oxford University Press in 1887. We also organised another important lecture on this theme. Sir Nicholas Jackson Bt. Hon Fellow, Hertford College, Oxford, and one of the UK's most celebrated organ recitalists, spoke to us in April about his grandfather, Sir Thomas Graham Jackson, who visited Croatia with his wife in 1882, 84, 85 & 1893, and about the Travel Diaries, which he edited for his 3 volume book *Dalmatia, the Quarnero and Istria, with Cetigne in Montenegro and the island of Grado*.

Every year, this programme takes place amidst collegiate cooperation with numerous colleagues from Split's cultural institutions. The presentations are held on their premises, located in the historical centre of the city of Split, and in this way visitors and participants also explore these beautiful museums at the same time.

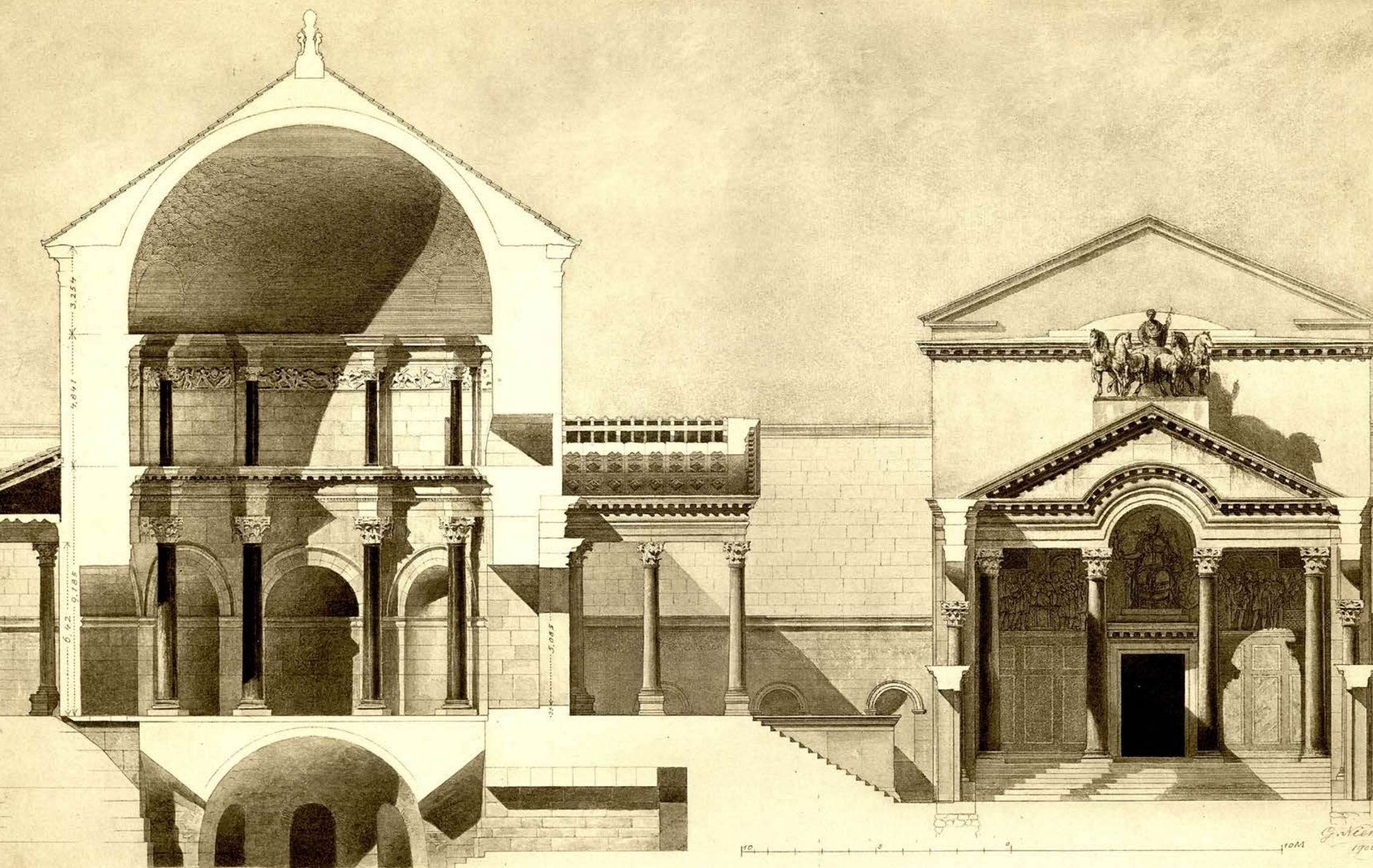
This year, alongside the traditional papers dedicated to the integration of knowledge about Dalmatia's historical urban landscape, based on the travel writing of artists and scientists who visited it over the course of their travels, we have opened the conference up to another group of themes. We have been inspired by the Institute's new project, The Vocabulary of Classical Architecture, which is supported by the Croatian Science Foundation in collaboration with the Institute of Art History and the Institute of Croatian Language and Linguistics, to dedicate a part of the conference to researching variations in terminology relating to historical architectural forms in Dalmatia. Therefore, this year a number of lectures dedicated to this theme will be held, and the whole project will be presented publicly.

The language of architecture is, generally speaking, also a visual language. It is generated within the intellectual climate of various stylistic periods and architects' creative approaches, at the same time retaining that which is essential and unchanging in meaning and in geometry. Croatian classical architectural monuments, primarily Diocletian's Palace in Split, provide a wealth of classical historical forms. The team's goal is to illustrate these classical architectural terms using examples that are located in Croatia itself. This is the reason why we illustrated this booklet with the drawings of Georg Niemann (1841 - 1912), one of the most significant researchers of Diocletian's Palace. He left us an invaluable collection of detailed drawings of this living dictionary of classical architecture. These precise drawings

provide an additional motivation for establishing a Croatian professional terminology that is as precise as possible.

In addition, this year's programme includes the presentation of two extensive garden-related projects focused on two incredibly important Croatian sites. One is dedicated to the gardens of the Benedictine Monastery and Maximilian's summer residence on the island of Lokrum, across from Dubrovnik. These gardens form part of the city of Dubrovnik, which is itself on UNESCO's list of World Heritage Sites. The second study, meanwhile, gave rise to the extraordinary restoration project of the classicist garden of the Garagnin-Fanfogna family, on the mainland side of Trogir, right beside the historical walls of this Romanesque-Gothic town, which is also on UNESCO's World Heritage List. We are sure that this year's conference will be at least as well-attended as its predecessor, and that getting to know our heritage, from words to space, will help us to protect it to a greater extent, and with greater responsibility. Space and time are dynamic categories. Culture changes, the way we perceive space changes, but a rethinking and deeper valorisation of the Dalmatian urban landscape in its historical context creates the basis for more a profound transformation of its inherited spaces.





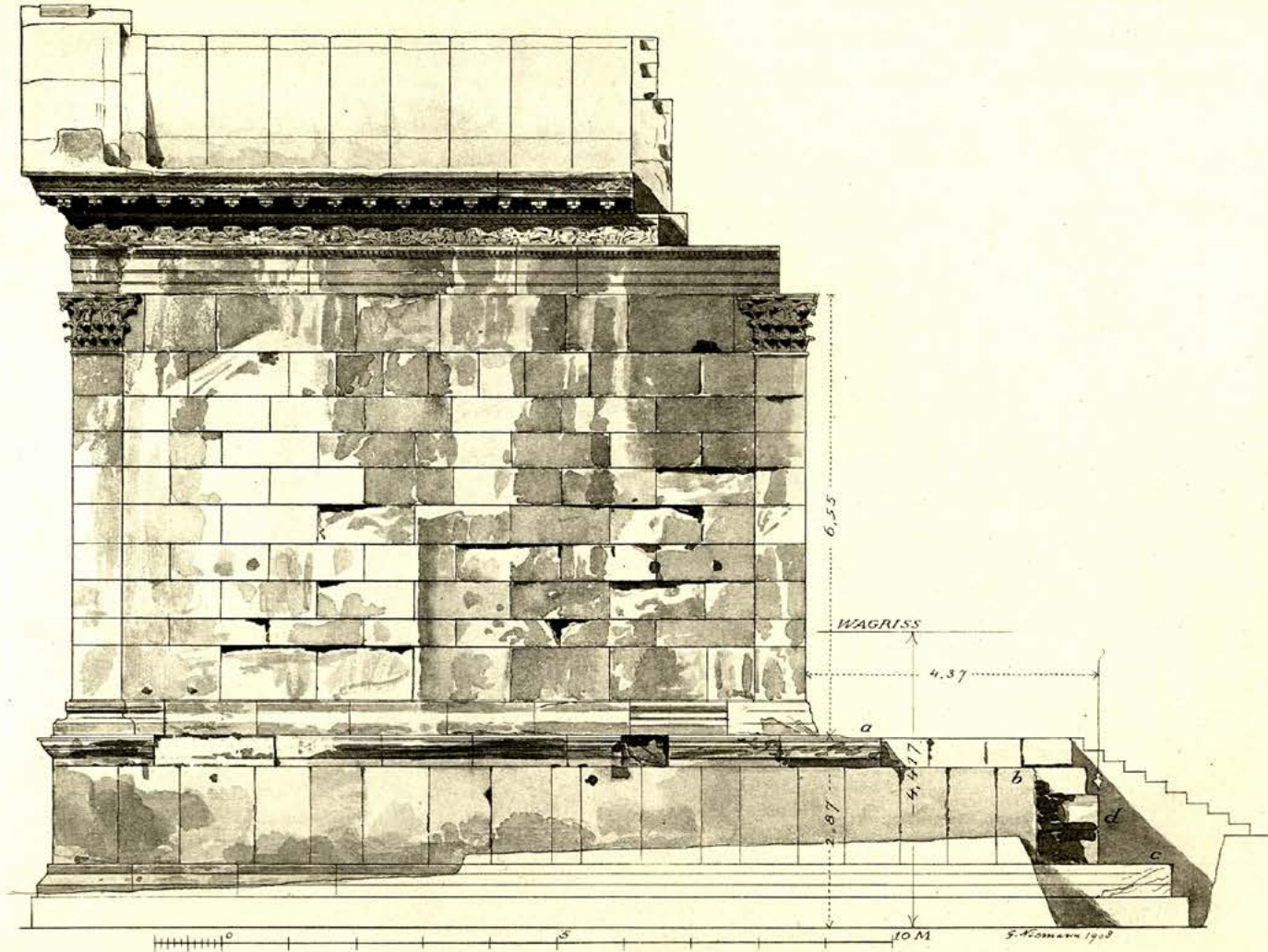
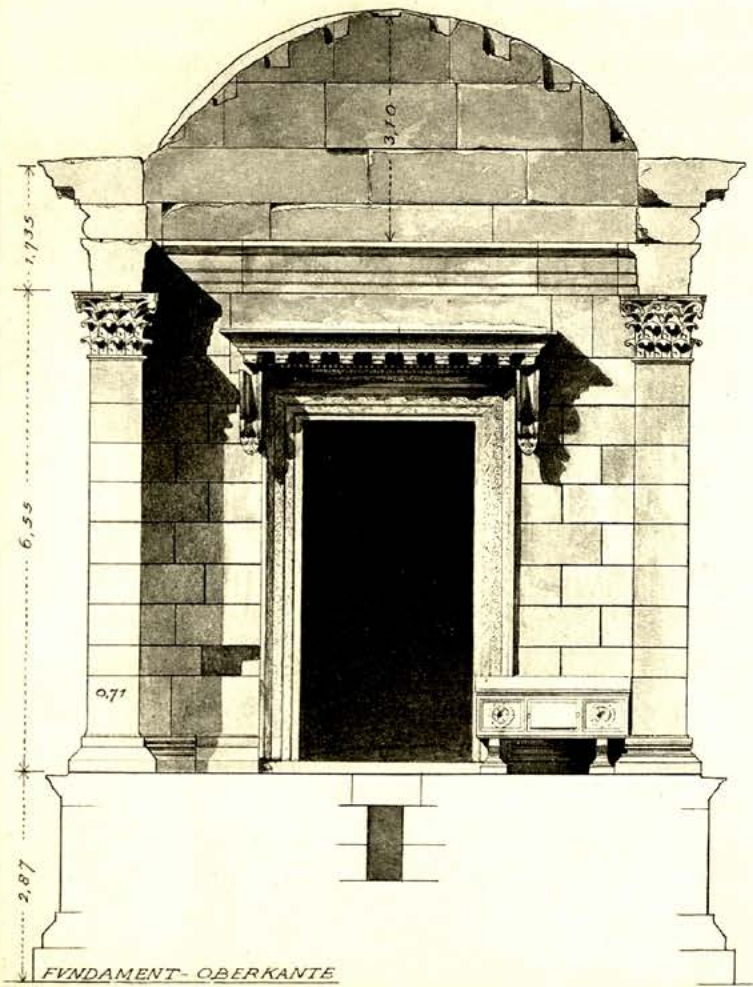
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SCHNITT DURCH DAS MAUSOLEUM UND AUFRISS DER VORHALLE DES VESTIBÜLS.



PROGRAMME			Friday, 23rd November Zlatna Vrata Cinematheque	14.00 - 14.20 Sanja Žaja Vrbica Highlands and islands of the Adriatic: Dubrovnik in Andrew Archibald Paton's 1849 Text
Wednesday, 21st November Cvito Fisković Centre	11.10 - 11.25 Coffee break		MORNING SESSION Conference: Discovering Dalmatia. The Integration of Knowledge About Dalmatia's Historical Urban Landscape	14.25 - 14.45 Josip Belamarić Jean Baptiste Van Moer (1819-1884), Images of the Peristyle of Diocletian's Palace
18.00 - 20.00 Welcome Evening	Public Presentation  11.25 - 11.45 Croatian Glossary of Classical Architecture (KLAS)		Moderators: Danko Zelić, Sanja Žaja Vrbica	14.50 - 15.10 Hrvoje Gržina 19th century Dalmatia inverted in camera: photographic glass plate negatives by Franz Thiard de Laforest
Thursday, 22nd November Studia Mediterranea Centre	11.25 - 12.00 Discussion		10.00 - 10.20 Sarah Rengel Writing the 'Inner Lives' of the East - Encounters Between Women in the Work of Female Travel Writers	15.15 - 15.45 Discussion
MORNING SESSION Conference: Discovering Dalmatia. The Integration of Knowledge About Dalmatia's Historical Urban Landscape  Moderators Joško Belamarić, Siniša Runjaić	12.00 - 14.30 Internal KLAS workshop / Visit to the Ethnographic Museum  14.30 - 17.00 Break  AFTERNOON SESSION Public Presentations		10.25 - 10.45 Elke Katharina Wittich Stones and Costumes - Subjects of Interest in Alberto Fortis' "Viaggio in Dalmazia"	16.00 - 18.00 Tour of Diocletian's Palace
9.30 - 10.00 Registration and introduction	17.00 - 17.30 Mara Marić Gardens of the island Lokrum during the Habsburgs		10.50 - 11.10 Colin Thom 'This Knotty Business': the making of Robert Adam's Spalatro (1764), revealed in the Adam brothers' Grand Tour letters	Saturday, 24th November Cvito Fisković Centre
10.00 - 10.20 Antonia Tomić The Adoption and Transformation of the Meaning of Ancient Architectural Terminology During the Expansion of Christianity	17.30 - 18.00 Ivan Viden An Overview of the Current Research on the Benedictine Monastery and Maximilian's Residences on Lokrum (1986-2018)		11.15 - 11.45 Discussion	10.00 - 12.00 Visit to the Museum of Fine Arts
10.25 - 10.45 Antonia Vodanović The Pentagram in the Context of the Traditional Architecture of the Makarska Coast	18.00 - 18.45 Igor Belamarić & Ana Šverko The Restoration of the Garagnin-Fanfogna Park in Trogir		11.45 - 14.00 Break	12.00 - 13.00 Closing Reception
10.45 - 11.05 Jasenska Gudelj, Petar Strunje The Eastern Adriatic Coast and the Architectural Vocabulary of the Renaissance	18.45 - 19.00 Discussion		AFTERNOON SESSION Conference: Discovering Dalmatia. The Integration of Knowledge About Dalmatia's Historical Urban Landscape  Moderators: Ana Šverko, Colin Thom	





Heliogravüre und Druck von Blechinger & Leykauf in Wien

AUFRISS DER OSTWAND UND DER NORDWAND  
DES TEMPELS

The Glossary of Classical Architecture (KLAS) has been approved for financing by the Croatian Science Foundation as part of the “Development of Croatian Special Field Terminology” project. The goal of this project is to create databases of special field terminology (systematized terminological glossaries) for specific fields of study. These databases include scholarly terms and their equivalents in other (primarily English, and if possible, in other European) languages.

The Croatian Glossary of Classical Architecture is a fundamental tool for developing a proper understanding and study of the discipline of architecture as a whole, from its historical periods to the present. Classical architecture consists of Ancient Greek and Roman architecture. The architecture of the Renaissance, the Baroque period, and Classicism, as well as various neo-styles of the Historicist periods, all rely on and creatively build on these ancient traditions. It is clear, therefore, that classical architecture, with its vocabulary, architectural elements, principles, and typologies, played a crucial role in the development and understanding of architecture in general. There are therefore numerous examples of excellent glossaries in various world languages. At the moment, however, Croatia lacks such valuable tools. Imprecision and inconsistency in Croatian terminology are present in numerous areas, and they are apparent even in the very names given to stylistic periods, where terms such as the classical period, classicism, and neoclassicism are frequently mixed up.

On the other hand, the English language has a very precisely-developed terminology for the study of classical architecture, and numerous reference works dealing with this topic. The majority of the scholarly literature has been published in English, which serves as an additional justification for the choice of this language as a reference-point. Yet it is precisely because of its dominance that terminology has frequently been uncritically adopted from English. This terminology is in Croatian scholarly publications used unsystematically, frequently as internationalisms; as a result, the suitability of this terminology is not questioned, nor is its compatibility with the phonological, morphological, and formational principles of the Croatian language. Therefore, the intention and goal of this project is, in collaboration with experts from the Institute of Croatian Language and Linguistics, to establish a foundation for the development of an adequate and precise terminology for the field of classical architecture in Croatian. This project emerges out of the belief that it is impossible to create a high-quality glossary of terms without interdisciplinary collaboration, which must include the involvement of expert terminologists. This will be the first time that such a major glossary has been compiled in Croatian, both in the humanities and in engineering. The project team therefore brings together leading experts from the most notable institutions relating to this theme: art and architectural historians from the Institute of Art History, who also lecture at the universities of Split

and Zadar; and architectural historians and theorists from the University of Zagreb’s Faculty of Architecture. The team also includes a conservator – the Head of the City of Split’s Service for the Historical City Centre, which includes Diocletian’s Palace, a monument of late antiquity, which is a living witness to classical forms in various measures, and which plays an active role in the teaching aspects of the profession at the University of Split. A terminologist from the Institute of Croatian Language and Linguistics also forms part of the team. With their skills and the roles they play in the project, such an excellent team allows for the successful and full completion of this project according to the highest of standards.

## RESEARCH GROUP

Dr Ana Šverko, principal investigator  
(Institute of Art History – Cvito Fisković Centre Split)

Dr Joško Belamarić  
(Institute of Art History – Cvito Fisković Centre Split)

Dr Nataša Jakšić  
(University of Zagreb, Architectural Faculty)

Dr Goran Nikšić (Service for the Old City Core of Split)

Dr Karin Šerman  
(University of Zagreb, Architectural Faculty)

Dr Danko Zelić  
(Institute of Art History Zagreb)

## TERMINOLOGIST

Siniša Runjaić  
(The Institute of Croatian Language and Linguistics)

## PHD STUDENT

Iva Raič Stojanović  
(Institute of Art History Zagreb)

## CONSULTANTS

Dr Patricia Andrew  
(The University of Edinburgh, Honorary Fellow, History of Art)

Dr Iain Gordon Brown  
(Honorary Fellow at the National Library of Scotland)

Dr Katrina O’Loughlin  
(Brunel University London)

Dr Frances Sands  
(Sir John Soane’s Museum, London)

## EXPERT ASSISTANTS

Ines Kotarac, Lexicography and Terminology  
Sarah Ann Rengel, English Translation





Locruma

- |                 |             |
|-----------------|-------------|
| 1. Abazia       | 4. Oelmühle |
| 2. Neubau       | 5. Kapelle  |
| 3. Flaggenthurm | 6. Stallung |

Perky 1879

In the second half of the 19th century, the island of Lokrum (Lacroma), was bought by the Austrian archduke, Ferdinand Maximilian Joseph I (1832-1867), a member of the Habsburg-Lothringen dynasty, at that time the supreme commander of the Austrian navy, and since 1864 the Emperor of Mexico.

Maximilian turned the whole island into a unique landscaped area with elements of a botanical garden. His idea was to establish an experimental station for acclimatizing exotic species on the island of Lokrum. Maximilian already had an imperial residence on the Adriatic coast - the Miramare Castle near Trieste - therefore the residence on Lokrum was formed as an imperial countryside castle, yet the island was Maximilian's favourite residence.

The Austrian Cadastre of 1837 and its reambulation of 1876 present the scale of the garden interventions on the island that were carried out during Maximilian's time. The first known projects for gardens are from 1860 and they reflect the scale of the garden interventions on the island that were carried out during Maximilian's time in Europe (1859-64).

Maximilian was intensively planning enhancements and renovations of the gardens and castle on Lokrum, even during his residence in remote Mexico, obviously not aware of the tragic outcome that awaited him. In the period 1864 - 67 Maximilian commissioned projects from his royal architects and landscape architects Franz Xaver Segenschmid (1839-1888), Julius Hofmann (1840-1869), and the landscape architect and botanist Wilhelm Knechtel (1837-1924).

After Maximilian's tragic death, the island was sold in early 1870 to a private owner. But by 1879 the Habsburgs had bought the island again, and it became the property of Crown Prince Rudolf (1859-1889), the only son of Emperor Franz Joseph the I and Elisabeth of Bavaria. During that period (1878-1889), Rudolf continued to maintain and develop Maximilian's ideas of a acclimatization garden in the unique natural environment of Lokrum. Behind the realization of the "Lacroma Garden Project" was a vast and well-organized Habsburg administration: surveyors, economists, court engineers, architects, court gardeners, and ordinary workers who were from the Dubrovnik area.

Considering the scope of the project, the concept design, and the size of the investment, Maximilian's intervention on Lokrum is unique, and the most significant monument of 19th-century landscape architecture in the Dubrovnik area. The fact that it was an imperial garden needs to be re-evaluated, as it puts Lokrum on the global map of Habsburg imperial residences.

The gardens on the island of Lokrum also have symbolic and historical value, as Lokrum was a sort of refugium for its owners.

**Mara Marić**, PhD is a landscape architect and researcher at the University of Dubrovnik. Her scientific approach is interdisciplinary, focused on the historical gardens and landscapes of the Dubrovnik area, especially in comparison to European achievements in the same period. The most significant projects on which she was the lead researcher are "Rehabilitation of the Dubrovnik Renaissance Waterway" (2016), "Renovation of the Komárda Park in the Historic Center of Ston" (2016), "Renovation of the Monastery Gardens Saint Vincent Ferrer in Čelopeci near Dubrovnik"(2015), "Renovation study for the gardens of Bona-Caboga and Stay-Caboga Summer residences in Rijeka Dubrovacka near Dubrovnik" (2011), "Study and Renovation project for the island and Cloister Garden of St. Mary 's Monastery on the island of Mljet" (2009).





**AN OVERVIEW OF THE CURRENT RESEARCH ON  
THE BENEDICTINE MONASTERY AND MAXIMILIAN'S  
RESIDENCES ON LOKRUM (1986-2018)2018)**

Ivan Viden

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The gardens of the Benedictine monastery and the residences of the Archduke Maximilian on the island of Lokrum, which sits in front of Dubrovnik, are particularly valuable as part of the important elements that make up the universal outstanding value of the city of Dubrovnik, because the island of Lokrum is itself part of the city of Dubrovnik, and has been on UNESCO's World Heritage List since 1994. It is therefore not unusual that over the past thirty years researchers' interest in the history of the monastery and its archaeological study have not waned, and all in the interest of its restoration and presentation. The first survey, entitled "The Benedictine Monastery on Lokrum. Its Historical Development and an Analysis of the Space. Proposal of Measures for Its Protection", was written in 1986 in the then-Centre for Historical Sciences' Art History Department (today the Institute of Art History in Zagreb). Based on this survey (and the open conservators' trenches over the structure) the Faculty of Architecture's Institute for Architecture at Zagreb University created a Plan for the space in 1988, with a concept design by Berislav Radimir and Božidar Uršić. In 1990, this same Institute made a statistical calculation for the strengthening of the construction of the eastern wing of the monastery; this was all done with the aim of renovating the complex into a "scientific station" of Zagreb University, which had been given the spaces to use in a contract with the Municipality of Dubrovnik of the time. However, the greatest number of new understandings came out of the systematic archaeological studies that began in 1998 and have continued practically up to the present day. In 2011, the firm Arheo plan d.o.o. from Konavle, in collaboration with the company Arhita d.o.o. from Dubrovnik, created the Conservational Documentation, which presented the results of the 1998-2009 archaeological research led by the archaeologist Ivana Galinović and the architect Zvezdana Tolja. As part of the project, in 2014 additional research was carried out, led by Maris Kristović (archaeological research), Zvezdana Tolja (conservational research), Veronika Šulić (restoration research), and Ana Marinković (archival research). Their results are reflected in an addendum to the Conservation Documentation that forms the central part of the main project for the conservation and presentation of the archaeological site (Arhita d.o.o., lead architect Zvezdana Tolja), which was carried out in April 2015. This main project included all parts of the Romanesque cloister and church that had been explored up to that point, apart from the western wing and the vestibule (narthex) of the Romanesque church. It had not been possible to study the latter at that time because of later structures (which at that point had not yet been removed). As a part of this project, a landscaping project for renovating the Romanesque cloister was also created by Maja Anastazija Kovačević and Mia Erak. In 2015 additional archaeological research was nevertheless conducted, both in front of the church's vestibule and in the

western wing of the Romanesque monastery, under the supervision of the researchers listed above, with the academic Igor Fisković as an advisor. The results were reported in the conservation documentation as part of the concept design for the reconstruction of the western wing of the monastery in May 2016, and a selection of particular finds for a museum collection was also created, for the collection that is planned for the space in the western wing. This was conducted by the art historian Ana Marinković. The renovation of the archaeological site of the remains of the Romanesque church and monastery was opened and handed over to the public in June 2017, although additional works on the presentation of the site, particularly in and around the western wing, are expected. However, the work surrounding the establishment of the museum collection is still forthcoming, as well as the restoration of the sadly much-neglected monastery buildings.

**Ivan Viden** (Dubrovnik, 1979) finished Art History and Archaeology at the Faculty of Humanities and Social Sciences at the University of Zagreb, where he is currently completing his postgraduate studies on the theme of the historical preservation of monuments. His research interests are in the history of the preservation of monuments in Dubrovnik and in the artistic and cultural history of Dubrovnik in the 19th and 20th centuries. Since 2011 he has been an external associate of the City Parish of the Virgin Mary on issues relating to cultural heritage. In this function he is the coordinator of the restoration project of the sanctuary of the cathedral (2015-2016). He has worked with the Institute of Art History, the Museum of Modern Art in Dubrovnik, Dubrovnik Museums, the Marin Držić Theatre, the State Archives in Dubrovnik, and the Dubrovnik branch of Matica hrvatska, of which he is both the secretary and the editor of a number of Matica's publications. He is a member of the Dubrovnik Diocese's Culture and Sciences Council.





Igor Belamarić

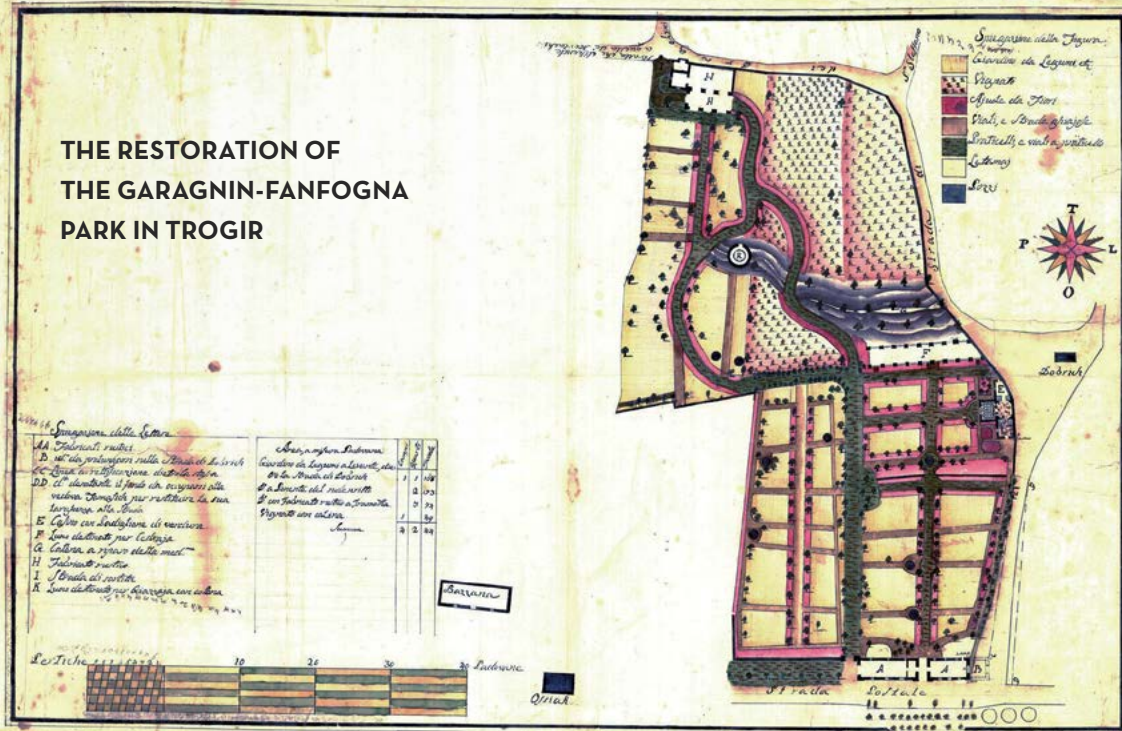
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Ana Šverko

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The classicist Garagnin-Fanfogna Park dates back to around 1800. It was a synthesis of an agrarian estate and an experimental property with the feel of a park, vegetable plots surrounded by trees, flowers and elegant paths, beautiful architecture, and ancient monuments. The park stretches across 1.3 ha of the Travarica area across from the bridge that connects it with the old city centre of Trogir, a protected urban whole, on the UNESCO World Heritage List since 1997. The park has been a protected park architecture monument since 1962. This status protected the park from destruction, and in the period since it was granted protected status no serious restoration work has been undertaken. The Garagnin-Fanfogna Park is considered to be the first private botanic garden in Croatia, and the first English-style garden in Dalmatia. Its history is tied to the unusual history of the Garagnin-Fanfogna family. Along with its owner, the phisocrat Ivan Luka Garagnin, the person who played the most important role in shaping the garden was the famous classicist architect Giannantonio Selva. The Public Institution for the Management of Protected Areas in the County of Split and Dalmatia “Sea and karst” and the City of Trogir successfully presented a project at a competition for EU funding. The project partners’ priority is the horticultural, architectural, and archaeological restoration of the park. This is a precondition for the establishment of any kind of economic activity taking place within the park, which due to its dilapidated state is not open to visitors at the moment. The project documentation was created following a historical, architectural, and horticultural study. A team of exceptional experts worked on the documentation. This paper presents a brief history of the park, and the restoration project, which will, we hope, be completed with just as much success.

**PROJECT TEAM:** University of Split - Faculty of Civil Engineering, Architecture and Geodesy, STUDIO LANDA d.o.o., ENG Projekt d.o.o., SAECULUM d.o.o., Damir Gamulin, Antun Sevšek





**Igor Belamarić** was born in 1982 in Split, where he graduated from the Classical Gymnasium. He studied landscape planning and care at the Universität für Bodenkultur – BOKU in Vienna, graduating in 2012. During his studies, he focused on themes relating to landscapes, in particular the following: environmental conservation, with a particular focus on its functioning within the EU; the ecology of the city; spatial design; botany – especially in terms of conservation – and had a particular interest in the field of plant sociology and geobotany. His undergraduate dissertation dealt with the theme of the flora and vegetation of the defensive walls of the Gripe Fortress in Split. He has been honing his skills as a planner since 2008 through his work with the engineer Marija Kirchner on various landscape planning projects. Since October 2012 he has worked for the Parkovi i nasadi municipal company in Split. Since 2017 he has been a licenced tree assessor with a German FLL licence.

**Ana Šverko** (Split, 1972) is research scientist and assistant professor. Her background is in Architecture, Urban Design, Heritage Conservation and Architectural History. Since 2012, she has been employed at the Institute of Art History, Cvito Fisković Centre in Split. Additionally, she works part-time at the Department of Urban Planning of the Faculty of Civil Engineering, Architecture and Geodesy in Split. She was a principal investigator for a research project: Dalmatia – a destination of the European Grand Tour in the 18th and the 19th century (2014-17), and currently, she is a principal investigator for a research project Croatian Glossary of Classical Architecture (KLAS), both at the Institute of Art History, under the aegis of the Croatian Science Foundation. Her field of research includes 16th -19th century architecture and landscapes in a cultural-social context and the regeneration of historic urban environments. She takes part in the organisation of student workshops, specialised and scholarly public lectures, seminars and conferences aimed at the popularisation of science.

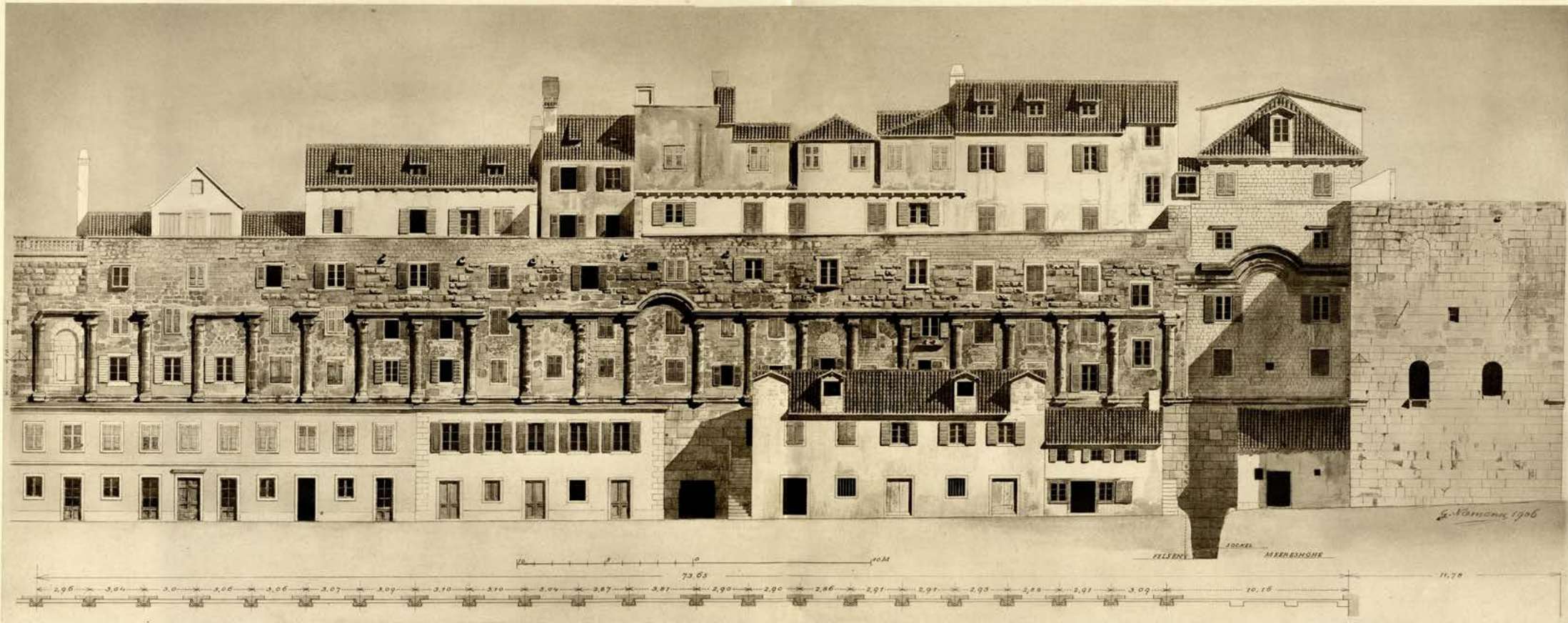
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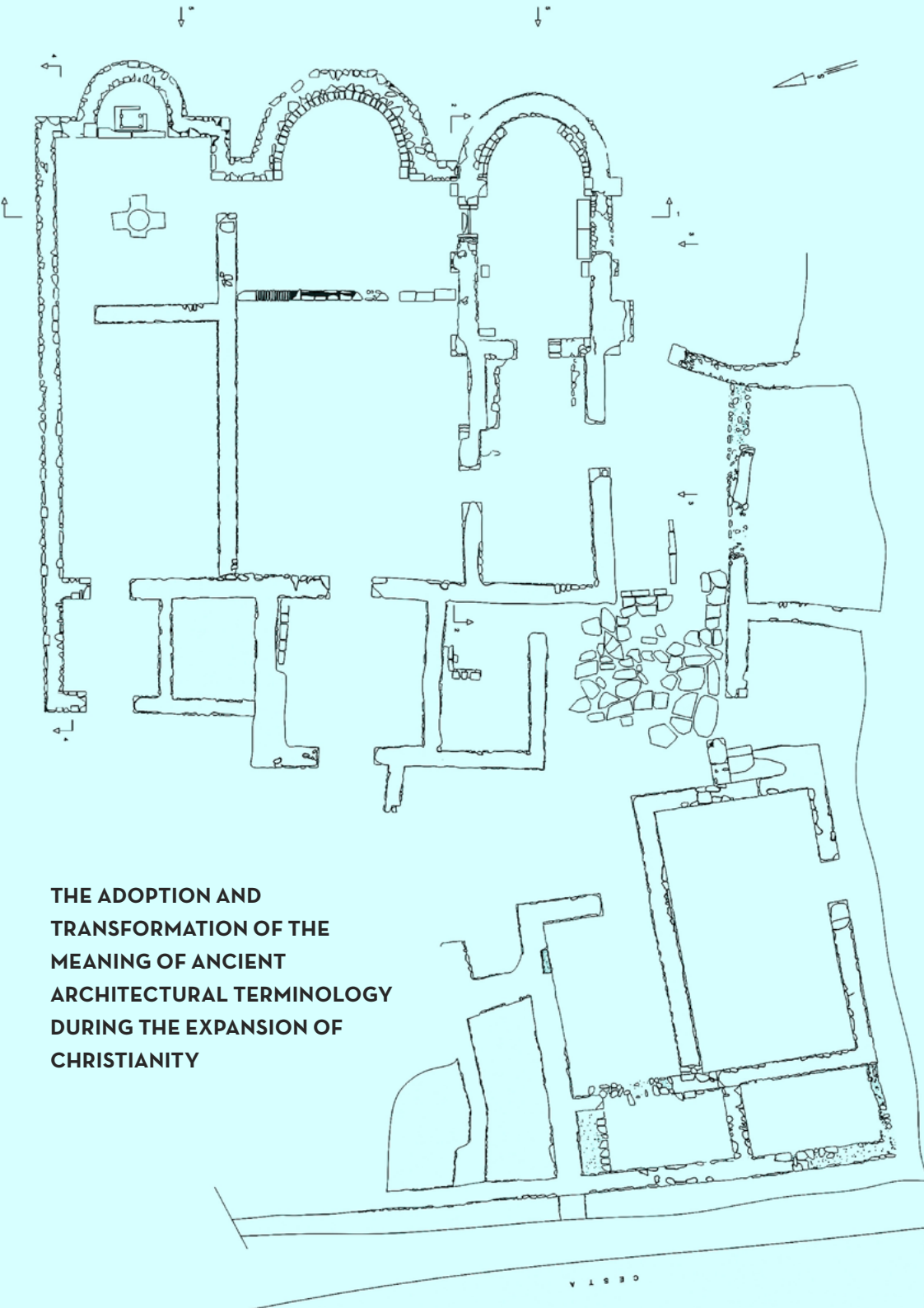




Discovering Dalmatia.

The Integration of Knowledge About  
Dalmatia's Historical Urban Landscape  
INTERNATIONAL CONFERENCE





**THE ADOPTION AND  
TRANSFORMATION OF THE  
MEANING OF ANCIENT  
ARCHITECTURAL TERMINOLOGY  
DURING THE EXPANSION OF  
CHRISTIANITY**

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Christianity continued the architectural and building tradition of antiquity. The early Christians used existing ancient structures, and these structures later became a catalogue of architectural forms and motifs for new buildings. In addition to adopting architectural expressions, terminology was also adopted. Yet in the transformation from the ancient polytheistic worldview to the monotheistic Christian one, this adopted terminology also underwent a kind of transformation. The meaning of some terms remained the same (mausoleum), for some it was either broadened or narrowed (sanctuary), some changed (basilica), and new terms were also introduced (presbytery). Moreover, when looking at a particular corpus of terms, it is interesting to compare the semantic relationships between words that originate from Latin and Greek and their Croatian equivalents, in order to demonstrate the extent to which their meanings are the same, and to what extent their meanings are similar. The second interesting group of terms are those that encompass both narrower and wider meanings; for example, the term *konha*, which can mean apse, but which also refers to the vaulted area of an apse. This paper aims to show how important the construction of correct terminology is for the profession: terminology that is in keeping with the linguistic norms of the standard Croatian language, terminological principles, and at the same time with the specificities of the profession.

**Antonia Tomić** (Šibenik, 1987), completed primary and secondary school in Drniš. In 2012 she graduated from the Faculty of Arts in Zagreb, from the Departments of Art History and Croatian Studies. In 2013 she was a trainee curator at the Drniš City Museum. After completing her professional examination in 2014, she became a professional associate working on museum projects, and quickly gained the position of curator. Due to the nature of working in a small regional museum with a limited staff, her field of professional interest ranges from the ancient period all the way up to the present. She is responsible for the Archaeological Collection, the Old Book Collection (up to 1860), the Contemporary Art Collection, and the Ivan Meštrović Collection. Her particular fields of interest are the architecture and urbanism of the town of Drniš, and those artworks by Meštrović that remain in the Drniš region. In 2017 she published the book *“Sakralna arhitektura drniškoga i skradinskoga područja u XVIII. Stoljeću”* (*The Sacred Architecture of the Drniš and Skradin Regions in the 18th Century*). She has presented at professional and academic conferences on the themes of Ottoman remains in the Drniš region, conservational interventions at the Nečven fortress and the Burnum Roman military camp, the classicist Greco-Roman churches in Kričke and Baljci, and Meštrović’s legacies to Drniš.





THE PENTAGRAM IN  
THE CONTEXT OF  
THE TRADITIONAL  
ARCHITECTURE OF THE  
MAKARSKA COAST

Antonia Vodanović

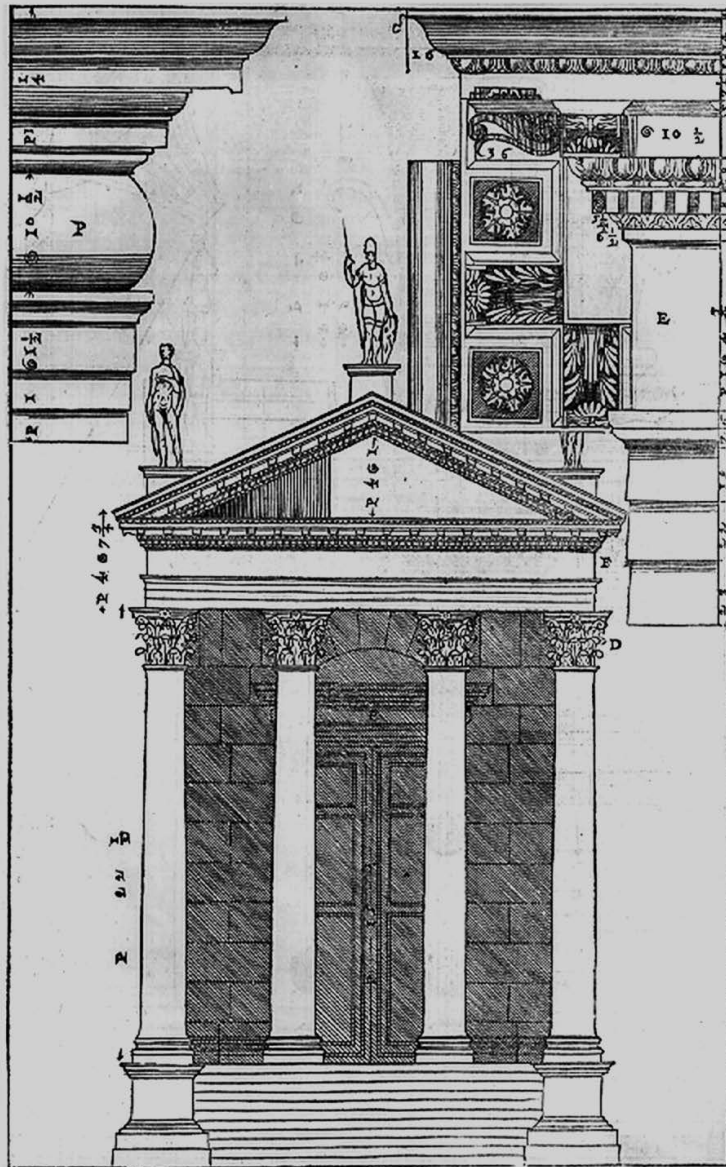
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*Salamunovo/Solomunovo slovo* (The Sign of Solomon) is a local term that was used for centuries in Dalmatia, the Dalmatian Hinterland, and Bosnia and Hercegovina to signify a pentagram. This symbol is also known as a *mur-ska capa* (vučja capa), which was used in continental Croatia. Ethnographic sources from the 19th-20th centuries, as well as earlier archival sources and written documents, demonstrate the apotropaic role it played when drawn, engraved, or carved on a house, cradle, boat mast, livestock, and so on. Beliefs relating to its magical power vary depending on context, period, and geographic region. It was attributed with the power to chase away demons (mares and witches) from the house, protect from storms and bad weather at sea, and well as from the numerous illnesses that frequently attacked the impoverished inhabitants of Dalmatia. This paper presents a historical-artistic analysis of Sign of Solomon (pentagram) graffiti that the author documented on the walls of traditional stone houses and commercial premises along the Makarska coast. These graffiti are frequently carved along with other symbols and signs such as crosses, letters, and stylised palm trees. Given the numerous apotropaic meanings attributed to this symbol, it is necessary to consider its role in a local context. Historical records from the final quarter of the 18th century reveal that its use as a protective force on the Makarska coast was at the same time encouraged and contested by local priests and Church officials. While Fra Luka Vladimirović (1718-1788) from the Franciscan monastery at Zaoštrog encouraged its use, the Makarska canon and collector Ivan Josip Pavlović Lučić (1755-1818) did not support this “evil custom”, and sent a letter to Pope Pius VI in Rome regarding it.

**Antonia Vodanović** (Makarska, 1988) studied Art History with a focus on Galleries and Conservation (MA in Art History) at Zadar University. She was a trainee curator at the Makarska City Museum and completed her professional curator’s examination. In January 2018 she founded the non-profit “Kačić” Association for the Research, Promotion, and Protection of the Cultural Heritage of the Makarska Coast and Zabiokovlje Region, of which she is the president. She has presented at numerous international and Croatian academic conferences in Croatia and abroad as an independent researcher. She has also published several academic articles in journals and collections from academic conferences. She researches the Baroque residential architecture of the Makarska coast and apotropaic graffiti and signs carved into residential and commercial structures along the Adriatic coast. She works at the Oris House of Architecture in Zagreb as an assistant to the Gallery Manager.



## THE ANCIENT HERITAGE OF THE EASTERN ADRIATIC COAST AND THE ARCHITECTURAL VOCABULARY OF THE RENAISSANCE



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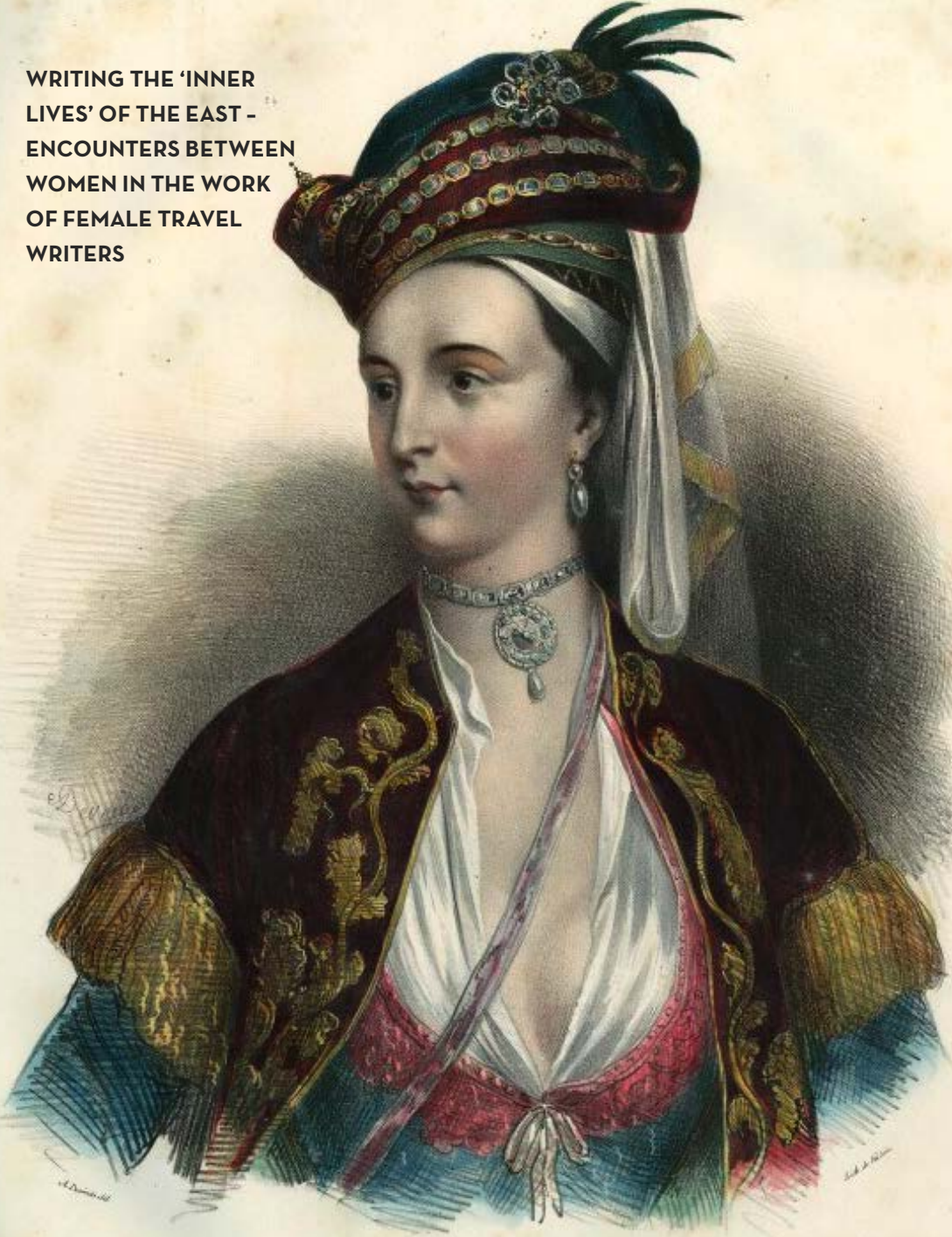
The ancient monuments of the Eastern Adriatic Coast, particularly the ancient structures of Pula and Split, were studied by numerous humanists and architects during the 15th and 16th centuries. Moreover, this is a space where classical terminology was used very early on, such as the term *architectus* carved into a classical capital in 1446, celebrating the creator of the Large Fountain in Dubrovnik. This paper focuses on well-known drawings and graphical representations of ancient monuments on the eastern coast of the Adriatic, and their descriptions in Renaissance texts, using them to systematise the terminology for the classical elements that appear on these monuments. Some of the monuments that were familiar to Renaissance artists have unique characteristics, and these forms, as well as the terms that were used to describe them, entered into wide usage. It will therefore be interesting to note that authors in literary (Juraj Šižgorić, Marko Marulić) and/or architectural discourse (Sebastiano Serlio, Andrea Palladio) use specific terms between the general and the specific, which elicits greater interest in Diocletian's Palace and the question of the "classicism" of its forms. A similar binary nature can also be observed in keeping with the formative and professional contexts of individual authors. Additionally, the large number of Renaissance drawings of Pula's antiquities allowed for a parallel reading and depiction of the evolution and consensus around specific terms necessary for a wider reception of classical models. On the other hand, meanwhile, this paper attempts to question how present these terms are in contemporary historical-architectural literature.

**Jasenka Gudelj**, associate professor at the Art History Department of the Faculty of Arts at Zagreb University. She completed her PhD at the School for Advanced Studies Venice (Ca' Foscari i IUAV, honorary title Doctor Europaeus). She completed her postdoctoral studies at the University of Pittsburgh in the USA, and Max Planck Institute for Art History - Bibliotheca Hertziana in Rome. She was the project leader for an academic project by the Foundation of the Croatian Academy of Sciences and Arts and leader of the Croatian Science Foundation research project *Visualizing Nationhood: The Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th-18th c.)*, and she is currently leading the interdisciplinary project, supported by Zagreb University, *Migrations, Networks, Identities: Schiavoni, Greeks, and Visual Arts Between Italy and Historical Croatian Lands (15th-18th c.)* and the academic event with a twenty-year history, the Days of Cvito Fisković. She is the author of a range of publications about the history of architecture of the early modern period, with a particular interest in the classical tradition. She won the Croatian Scientific Prize in 2014 for her book *The European Renaissance of Ancient Pula*.



**Petar Strunje**, doctoral candidate at the Venetian IUAV, is an art historian who graduated from the Faculty of Arts at Zagreb University in 2018, on the theme of the Venetian project for the Scala di Spalato. This research originated during an exchange at the University of Padua as part of the Erasmus+ programme. Over the course of his studies, his interests were tied to the early modern period in Venetian Dalmatia. He was awarded the University of Zagreb's Rector's Prize for his research on Renaissance drawings of Diocletian's Palace. His research resulted in the article *Renaissance Architectural Drawings of Diocletian's Palace at Split and Palladio* (*Ars Adriatica* 5/2015) co-authored by his supervisor, Jasenka Gudelj. He has participated in a range of workshops in Dubrovnik and the island of Rab, organised by his home institution, the Department of Art History. He is a researcher for Jasenka Gudelj's interdisciplinary project, *Migrations, Networks, Identities: Schiavoni, Greeks, and Visual Arts Between Italy and Historical Croatian Lands (15th-18th c.)*.

WRITING THE 'INNER LIVES' OF THE EAST - ENCOUNTERS BETWEEN WOMEN IN THE WORK OF FEMALE TRAVEL WRITERS



LADY MARY WORTLEY MONTAGUE .

From an enamel Miniature by Pink in the possession of Charles Colville Esq.  
London published by R. & A. Curran at No. 10. Strand in 1801.

**Sarah Rengel** Since the early seventeenth century, European myths of the East have been dedicated to the image of a violent, despotic, and highly sexualised Eastern society. In early discourses, one element of Eastern society is seen as symbolic of the eroticism and brutality of the East: the harem, or women's quarters. Male travellers to countries such as Turkey profess a fascination with this forbidden space, and their accounts feature an overwhelming desire to penetrate its mysteries. Prohibited from viewing it for themselves, fantasies of the harem and the all-female spaces of the East emerge, which portray them as spaces of sexual depravity and a symbol of the subjugation of Eastern women. It is not until female travellers begin travelling to the East in the eighteenth century that these male fantasies are challenged. This paper considers the extent to which women's travel writing about the East can engage with the experiences of foreign subjects. Beginning with Lady Mary Montagu, whose *Turkish Embassy Letters* feature the first authoritative accounts of harems and all-female public spaces by a European writer, it considers the way that Montagu and the writers who came after her used their work to make compelling cross-cultural comparisons between Eastern and Western society. It traces this common theme through the work of travel writers from the 19th to the early 20th century. But to what extent do these travelogues truly engage with foreign women as subjects? Do they offer a useful insight into the societies that they describe, or do these travel accounts tell us more about the society that produced them than they do about the spaces and people they describe?

**Sarah Rengel** studied English and Cultural Studies at the University of Western Australia. She completed her Masters studies at the University of Edinburgh in Comparative Literature, focusing on postmodernist treatments of the museum in the work of contemporary novelists from Turkey and Croatia. She has participated in academic conferences in Australia, Croatia, and the UK. Her research interests include postmodernism, cultural identity, memory, and travel writing. Her most recent academic publication is "Innocent Memories: Reading the Museum in Orhan Pamuk's *The Museum of Innocence*" in the journal *Limina*. She is currently collecting materials for a PhD on migrant and travel literatures relating to Croatia and the Balkans. She currently lives and works in Croatia as a teacher, freelance proofreader, and translator.



STONES AND COSTUMES -  
SUBJECTS OF INTEREST  
IN ALBERTO FORTIS'  
"VIAGGIO IN DALMAZIA"



Scogliana del Canal di Zara.


Jac. Leonardis sculp.

Elke  
Katharina  
Wittich

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Alberto Fortis had spent several years in Dalmatia before he published the "Viaggio di Dalmazia" in two volumes in 1774. He was interested in geographical facts; he described rock formations and agriculture in different regions of Dalmatia, gave information about folk poetry, customs, and also clothing. Several graphics of Dalmatian costumes are included. Fortis' work was translated into German only two years later. In addition, an English and a French edition were issued again two years later in 1778. Such rapid translations into several European languages were quite common at the time of the Enlightenment. This applies in particular to publications by scientists who, like Alberto Fortis, maintained international contact with colleagues and were members of important scientific institutions such as the Leopoldina, the Academy of Sciences in Halle (Germany), which was founded in 1652. However, from today's point of view one could be quite surprised about the combination of the topics. What does geology have to do with traditional costumes and what connects agriculture with folk customs? However, Fortis wanted all the subjects in his book to be understood as a "natural history". A look at the history of science can be helpful in assessing not only the standards but also the topoi of reporting on countries and in particular on more distant countries. Since the science system of the French encyclopedia had set new standards in the classification of fields of science two decades earlier, the state of contemporary research can be used to assess the significance of this publication.

**Elke Katharina Wittich** studied the history of art, archaeology, German literature, and the history of music (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 19th 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 the history of science in 17th to 20th centuries. From 2005 to 2011, Elke Katharina Wittich was founding president of the private University of applied sciences AMD Akademie Mode & Design. Nowadays she is professor on theory and history of design and architecture as well as director of programme development at the department of design, Hochschule Fresenius, University of applied sciences, Hamburg.



**'THIS KNOTTY BUSINESS': THE MAKING OF  
ROBERT ADAM'S SPALATRO (1764), REVEALED IN  
THE ADAM BROTHERS' GRAND TOUR LETTERS**

**Colin Thom** The publication in 1764 of Robert Adam's folio volume *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* was a significant event on several levels. It brought a new focus to the Roman imperial remains at Split and confirmed the city's status as a Grand Tour destination; it also reinforced Adam's growing reputation as an artist of knowledge and discernment, and a leading interpreter of antiquity.

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However, as is well known, having undertaken his survey of the palace site in 1757, Robert Adam took several years to bring the book to completion. For a time he was beset by doubts about the project, wondering if other Grand Tour publishing plans should take precedence. And there were the complications of relying on teams of artists and engravers based in Italy and Great Britain, sending drawings and proofs back and forth regularly for checking and alteration.

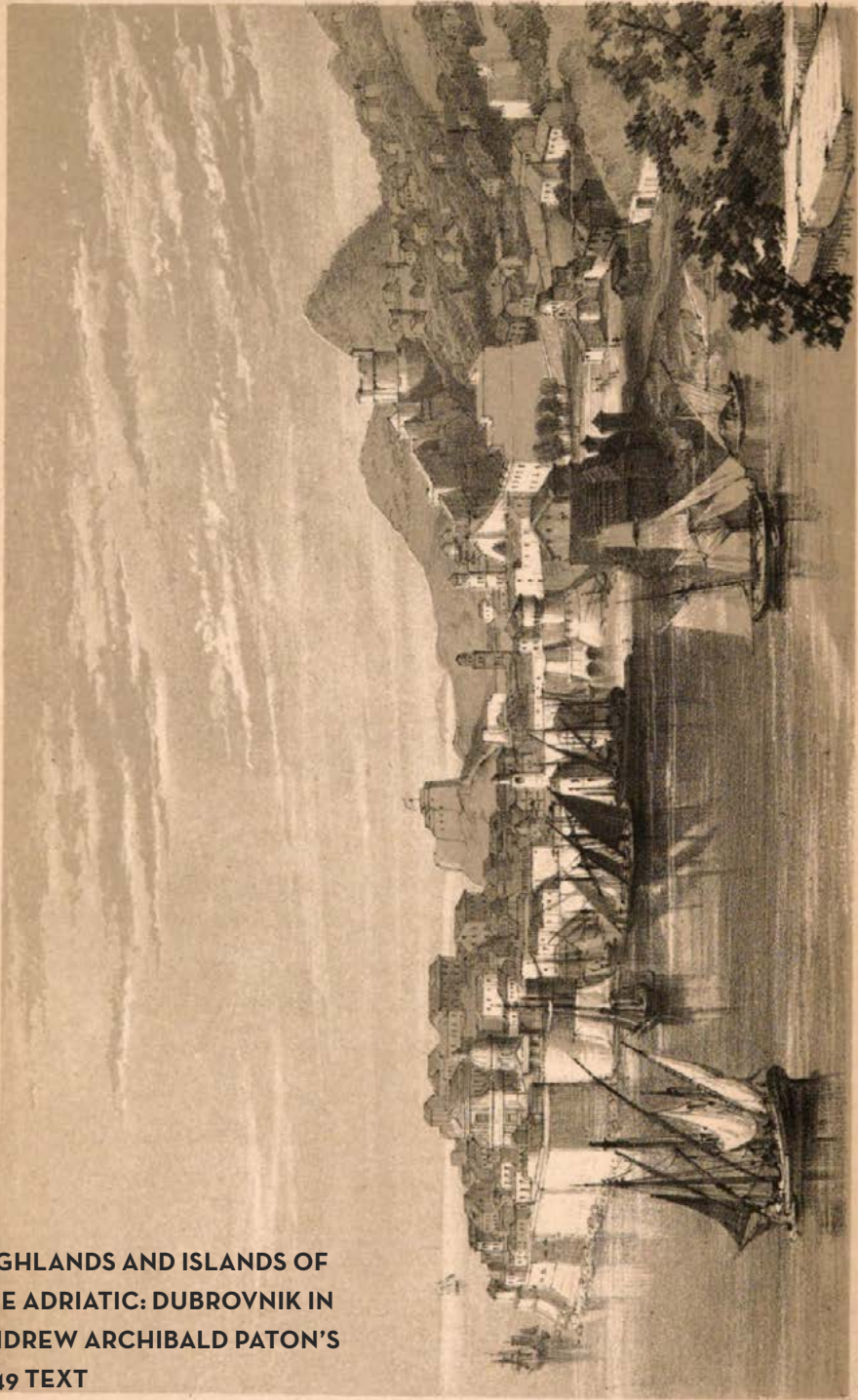
This paper considers some of the difficulties inherent in compiling such a book in this way, by correspondence, especially during a major global conflict (the Seven Years' War). It also reassesses James Adam's role in managing the book's production in Venice and Rome, and looks afresh at the contributions of some of the artists involved, such as Charles-Louis Clérissieu, Francesco Bartolozzi, Domenico Cunego and Edward Rooker – all through the medium of the letters circulating between James in Italy and Robert and his sisters in London.

**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 50th 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. (For more on the Survey of London's history and work see: [www.bartlett.ucl.ac.uk/architecture/research/survey-of-london](http://www.bartlett.ucl.ac.uk/architecture/research/survey-of-london).)

Colin studied Robert Adam's architecture under the acclaimed Adam scholar A. A. Tait as an undergraduate at the University of Glasgow. He is currently editing a new book on the Adams, *Robert Adam and his brothers*, to be published by Historic England in the spring of 2019. He has also embarked on a new 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.



**HIGHLANDS AND ISLANDS OF  
THE ADRIATIC: DUBROVNIK IN  
ANDREW ARCHIBALD PATON'S  
1849 TEXT**



AMaccheri Del. & Lith.

R A C U S A  
London, Chapman & Hall 1866 Strand

Museum, Křiževacki Muzej, Zagreb, London

**Sanja Žaja Vrbica**

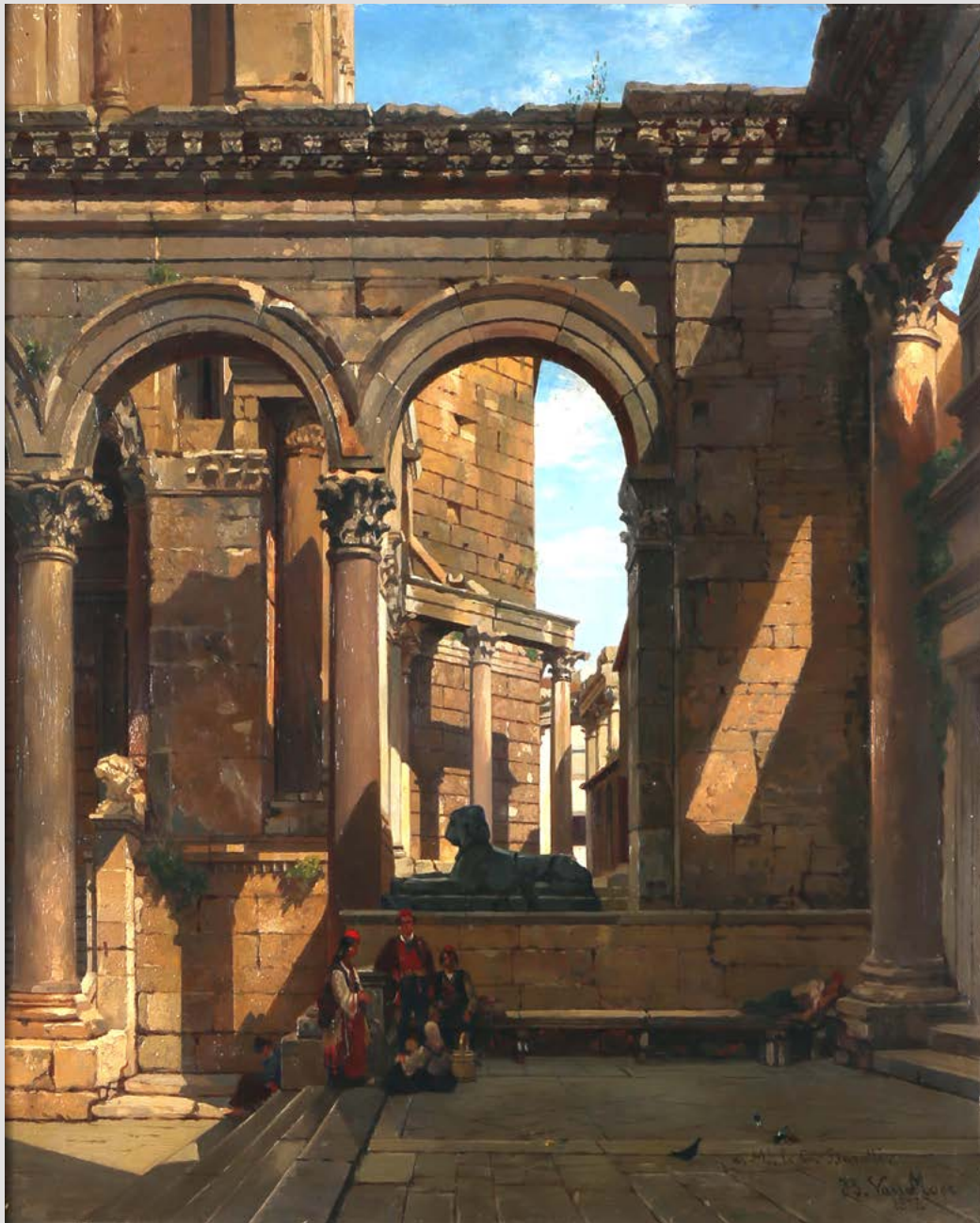
[sanja.zrbica@gmail.com](mailto:sanja.zrbica@gmail.com)

British travelogues about the eastern Adriatic coast are notable for their number and for their interesting observations, but they have until now largely remained a neglected source for Croatian historiography. Among the modern travelogues dedicated to Croatia, the work of Andrew Archibald Paton (1811-1874) stands out for its date and its research impulse. This British diplomat, Orientalist, and travel writer set out on a trip across Croatia in 1846/47 at the suggestion of the British ambassador in Vienna, Sir Robert Gordon. Paton travelled via Karlovac and Velebit to the coast, and then from the south, across the coast and hinterland, he travelled northwards. With the aim of analysing and recording the material wealth of the Austrian monarchy, encouraged by the recently-established economic ties between the British and Austrian empires, he left behind an intriguing testimony of the era, analysing the existing economic opportunities with concrete suggestions for launching the development of economically neglected regions. He dedicated eight chapters to Dubrovnik and its surrounds, entering the homes of the nobility, various secular and sacral buildings, and touring the city walls, and in doing so illustrated the state of cultural heritage, the social structure and the colours of Dubrovnik. With his antiquary's leanings, characteristic of the 19th century, he also sketched library collections and reliquaries, and the furnishings of the nobility's houses. The author's ambition was not to create a scientific work; he was focused on "political and commercial geography", and as a result descriptions of monumental heritage make up a smaller part of his travelogue, but they are an authentic account of one visitor to the "Slavic Athens". *Highlands and islands of the Adriatic*, published in 1849, was written after the work of J. G. Wilkinson, Paton's guide through the monumental heritage, and Paton's account was a notable reference for later British travellers in Dalmatia (J. M. Neale, T. G. Jackson). A good knowledge of the social and political situation in Dalmatia resulted in Paton being named as the British consul in Dubrovnik and Boka Kotorska in 1862, and he remained professionally tied to the south of Dalmatia.

**Sanja Žaja Vrbica** was born in Dubrovnik, where she completed primary and secondary school. She began studying the History of Art 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 BA in 1993. In 1995 she began working at the Museum of Modern Art in Dubrovnik as a trainee curator. She completed 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.



**JEAN BAPTISTE VAN MOER (1819-1884),  
IMAGES OF THE PERISTYLE OF DIOCLETIAN'S PALACE**



**Joško Belamarić** Croatian art history has already drawn attention to two significant collections of drawings and sketches, largely of a travelogue nature, which were created by the Belgian painter Jean Baptiste van Moer in 1858, mainly in Split or on the way towards Split.

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Jean Baptiste van Moer was a well-known painter of architecture, interiors, and landscapes, known in particular for his vedute of the old Bussels (which had disappeared before his very eyes), which are today displayed in the Musée de la ville Collection and in the Hôtel de ville de Bruxelles.

The drawings (of which some were intended as sketches for the oil on canvas paintings that he planned to paint in his atelier in Brussels) are kept in the Split Ethnographic Museum's holdings, and in the National and University Library in Zagreb. There is also an oil on canvas painting showing Split's Peristyle in the Archaeological Museum in Split, which van Moer dedicated in 1873 to Count Buratti (the mayor of Split at the time that van Moer was staying there).

Among the van Moer paintings that regularly appear at auctions, two oils stand out for their artistic and documentary value. They reveal angles for depicting the northern side of the Peristyle partly unknown up to the present, which this paper focuses on. The images are significant because they depict the Peristyle prior to the purificatory backlash which began in the second half of the 19th century, and particularly because they are the only ones to depict the polychrome bell tower of St Domnius, which was completely stripped of this important original effect during reconstruction work from 1885 to 1908.

**Joško Belamarić** completed his cross-departmental studies in Art History and Musicology at the Faculty of Arts in Zagreb, where he completed his Masters and doctoral studies. From 1979, he was an employee of the monument protection services in Split and from 1991 to 2009 he was the head of the Regional Office for Monument Protection (today's Conservation Department of the Ministry of Culture) in Split. Since 2010 he has worked at the Institute of Art History, as the head of newly established Cvito Fisković Centre in Split. He is a professor in his primary calling at the Department of Art History at Split University's Faculty of Arts.

He has published numerous books, and a range of contributions and studies on historical urbanism, and about medieval and Renaissance art on the Croatian coast. Among the many recognitions he has received for his work, the most recent was as a Visiting Professor at the Villa I Tatti (The Harvard University Center for Italian Renaissance Studies) in Florence in the second semester of the 2015-2016 year, and as a Getty Research Scholar in Los Angeles 2017-2018. In the spring semester of 2019, he will be a Guest Scholar at the Kunsthistorisches Institut in Florence.



**19TH CENTURY DALMATIA INVERTED IN CAMERA: PHOTOGRAPHIC  
GLASS PLATE NEGATIVES BY FRANZ THIARD DE LAFOREST**



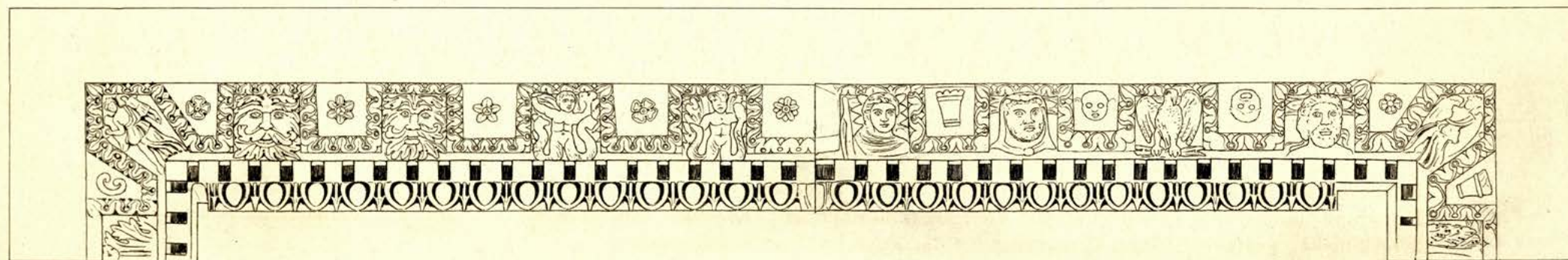
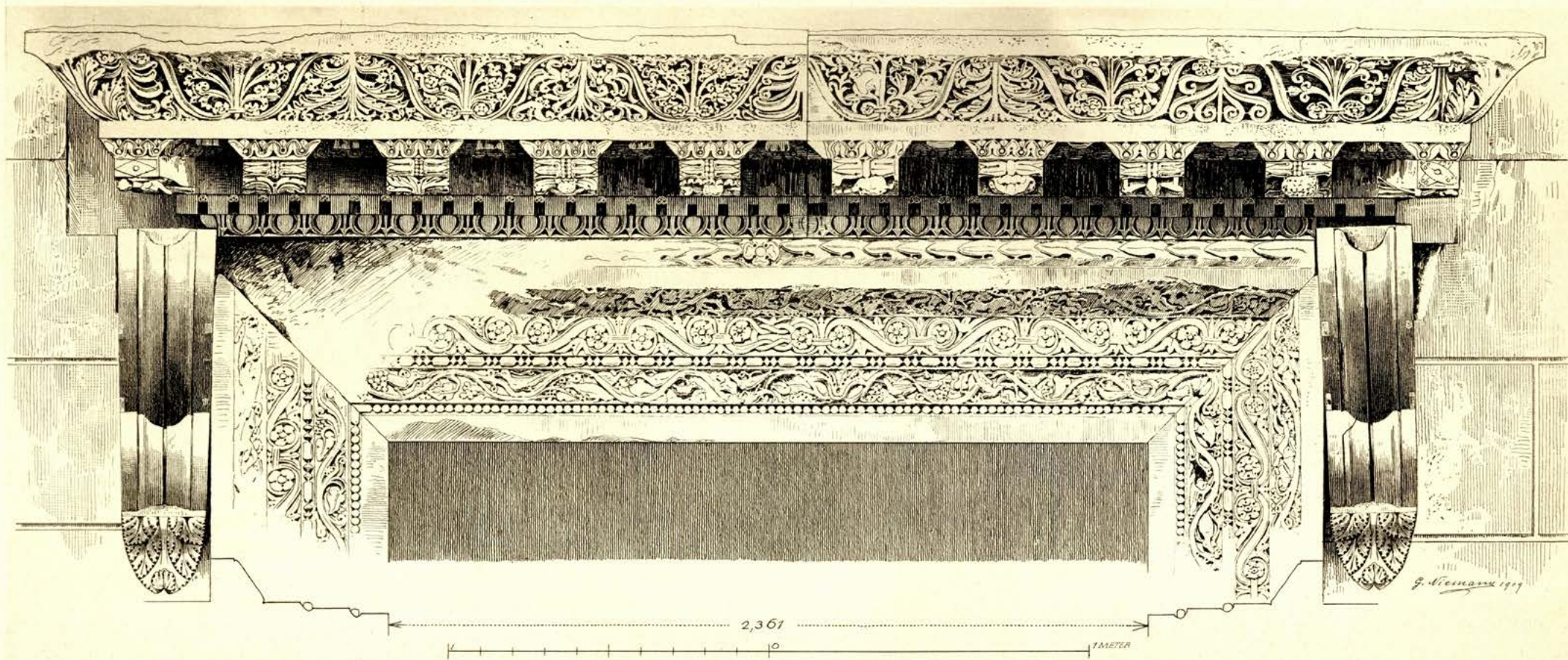
**Hrvoje Gržina** The activity of the photographer Franz Laforest on the eastern Adriatic coast during the second half of the 19th century is already well known to the academic and professional public. His book *Spalato und Seine Alterthümer* (Split, 1878) and fragmentarily preserved *Album von Dalmatien* (Kotor, 1898) are today regarded as commonplaces of the early Croatian photography and valuable sources for studying the history of Dalmatian heritage. However, it is a less known fact that some of his original glass plate negatives are also preserved, as well as a certain number of smaller copy negatives made for various purposes. In addition to providing a unique insight into the appearance of the Dalmatian cities and cultural monuments during the last decades of the 19th century, these objects also serve as a testimony to the development of the photographic technology and various creative techniques that Laforest used in order to present his vision of Dalmatia to the public in the best possible way. Moreover, several motifs can be found on them that have so far been unknown in the positive prints, which supplement the totality of the image on “Laforest’s Dalmatia”.

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This presentation – based on the research of negatives as objects of material culture generated directly in camera at the real scene, and following the spatiotemporal dynamics of Laforest’s photographic production – will shed a new light on his work. Additionally, the tonal and spatial inversion of the negative image will provide a new glance on the 19th century Dalmatia, on the territory of which this photographer was active for nearly half a century.

**Hrvoje Gržina** (Zagreb, 1979) is the Archival Advisor and the Head of the Central Laboratory for Photography at the Croatian State Archives in Zagreb. He received an MA in History and a PhD in Information Sciences from the Faculty of Humanities and Social Sciences at the University of Zagreb. His research interests are focused on the history of photography, photographic processes, photo archives and archival management of photographs. He participated in several international symposiums on photography (*Photograph heritage in Central, Southern and Eastern Europe: Past, present and future*, Bratislava, 2007; *When photography was a silver plate*, Rome, 2013) and published around thirty original research and professional papers..







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