

Discovering Dalmatia VII Travel Stories: The Grand Tour, Travellers, Travel Itineraries, Travelogues : Programme and Book of Abstracts

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A WEEK OF EVENTS IN RESEARCH AND SCHOLARSHIP

DISCOVERING

DALMATIA VII

INCLUDING AN INTERNATIONAL CONFERENCE ENTITLED
TRAVEL STORIES, THE GRAND TOUR, TRAVELLERS, TRAVEL ITINERARIES, TRAVELOGUES



Guide to the
week of events
in research
and scholarship
Book of Abstracts

DISCOVERING DALMATIA VII

Public lectures
International Conference

Organized and
hosted by

The Institute of Art History -
The Cvito Fisković Centre, Split

The Institute of Art History -
The Cvito Fisković Centre, Split
Kružičeva 7

8 - 11 / 12 / 2021



INSTITUT ZA POVIJEST UMJETNOSTI



Public Lectures Elke Katharina Wittich
*Defining Borderlines of Power and Impact -
 Maps of the Former Habsburg Empire With
 a Focus on Dalmatia After 1918*

Irena Šimić and Ana Šverko
Unboxing Gattin

International Conference DISCOVERING DALMATIA VII
*Travel Stories: The Grand Tour, Travellers,
 Travel Itineraries, Travelogues*

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Discovering Dalmatia is a programme of the Institute of Art History - Cvito Fisković Centre in Split, which is being held for the seventh year running. The idea for this week of events emerged from 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 2014 to 2017. The beginning of the project was marked by the extremely well-attended conference entitled *Diocletian's Palace in the Works of Adam, Clérisseau and Cassas*, held in the Split City Museum in November 2014. The conference was organised to mark the 250th anniversary of the publication of Robert Adam's book about Diocletian's Palace. In 1764 in London, Adam published one of the most significant works on this structure from late antiquity. As a result of this conference, in June of 2017 the book *Robert Adam and Diocletian's Palace in Split* was published, a co-publication of Školska knjiga d.d. and the Institute of Art History. By the following year, 2015, the members of the project's team decided to continue organising scholarly gatherings dedicated to the history of recording the spaces of Dalmatia in word and image, but this time enriched with additional public lectures and a students' workshop. This was the origin of *Discovering Dalmatia* - a framework for an annual scholarly and professional conference at the Cvito Fisković Centre in Split, which continued even after the conclusion of the original project. Selected papers from the conferences were published by the Institute of Art History in 2019 in a collection entitled *Discovering Dalmatia: Dalmatia in 18th- and 19th-Century Travelogues, Pictures and Photographs*. This publication once again brought together a variety of excellent scholars.

Work on another collection of essays is currently under way - the collection brings together papers from last year's conference dedicated to the theme of isolation and the presentation of empty space, primarily through the medium of photography, which marked our cities during the first COVID-19 lockdown. This conference was inspired by the Institute of Art History's Croatian Science Foundation project *Exposition [Ekspozicija]. Themes and Aspects of Croatian Photography from the 19th Century until Today*, led by Sandra Križić Roban. The collection will be published by Leuven University Press.

This year, we return to the topic of the Grand Tour in Dalmatia as the central theme of this conference, but not as the only one. In addition to inviting researchers working on travel writing, travel itineraries, and travelogues that shed light on the role that Dalmatia played as a destination for study trips, we also invited all those working on the topics of travellers-researchers and study trip itineraries.

DISCOVERING DALMATIA 2021

The responses to the call for papers promise another excellent conference. This year's conference is once again a "hybrid" one, with some of the presenters and audience participating online, via Zoom, while the remaining participants will be gathered together in Split.

This year's programme will be further enriched by two public lectures. Elke Katharina Wittich will present her research into maps of the former Habsburg Empire with a focus on Dalmatia after 1918 in a historical, economic and political context. Irena Šimić, meanwhile, will discuss her work on the establishment of a digital archive of the work of the photographer Nenad Gattin, with a focus on the negatives he created in the mid-1960s in Diocletian's Palace. She will be joined by Ana Šverko, who will discuss her work on Gattin's archive in light of the experience she gained on a study trip to the famous Kunsthistorisches Institut's Fototek in Florence, as part of the Croatian Science Foundation project *Ekspozicija*.

We are delighted to welcome back participants from previous conferences to this year's *Discovering Dalmatia*, and we look forward to our first-time participants likewise joining us at future conferences. We hope that our international group of presenters will thus continue to expand, continuing the tradition of annual meetings in this city, which for centuries has played host to travellers-observers, who built a narrative which helped shape its present reality.

PROGRAMME	12.00 – 12.20 <i>Fra Paul Pelizzer and Dalmatia in the 17th Century</i> Ivan Alduk	16.00 – 16.20 Discussion	12.40 – 13.10 Discussion
Wednesday, December 8 The Centre Cvito Fisković	12.20 – 12.40 <i>Discovering Wallachia Through the Eyes of Foreign Travellers in the 17th Century</i> Daniela Calciu	Friday, December 10 <i>Conference: Travel Stories: The Grand Tour, Travellers, Travel Itineraries, Travelogues</i>	13.10 – 14.00 <i>Defining Borderlines of Power and Impact - Maps of the Former Habsburg Empire with a Focus on Dalmatia After 1918</i> Elke Katharina Wittich
18.00 – 20.00 Welcome Reception	12.40 – 14.00 Discussion - Break	10.00 – 10.20 <i>British Travellers in Dalmatia During the 19th Century: Themes and Perspectives</i> Mateo Bratanić	16.00 Tour of Diocletian's Palace
Thursday, December 9 <i>Conference: Travel Stories: The Grand Tour, Travellers, Travel Itineraries, Travelogues</i>	14.00 – 14.20 <i>Sir John Soane's Lecture Drawings: A Virtual Grand Tour</i> Frances Sands	10.20 – 10.40 <i>Journeys across Land and Sea: Mediterranean Itineraries Described in the Arabic Travel Literature of the Nineteenth and Early Twenty Centuries</i> Joanna Musiatewicz	Saturday, December 11 <i>Conference: Travel Stories: The Grand Tour, Travellers, Travel Itineraries, Travelogues</i>
9.30 – 10.00 Introduction	14.20 – 14.40 <i>Souvenirs d'un Voyage en Dalmatie (1811?): Travel, Ethnography and Empire in the Early Nineteenth-Century Adriatic</i> David McCallam	10.40 – 11.00 <i>The Balkan Letters by Ernő Foerk A Travelogue Mapping the Architectural Trajectories of Ottoman Heritage</i> Eszter Baldavári and Boris Dundović	10.00 – 10.20 <i>"It was difficult for me to part with Split..." Iso Kršnjavi's journey to Dalmatia in 1900</i> Irena Kraševac
10.00 – 10.20 <i>Dealing with Bandits in Early Modern Travelogues: Mobility and Brigandage on the Land Routes in the Adriatic and Black Sea Regions</i> Alexandr Osipian	14.40 – 15.00 Discussion	11.00 – 11.40 Discussion – Coffee Break	10.20 – 10.40 <i>"Ivan Meštrović and his reflections from his travels in the Middle East"</i> Dalibor Prančević and Barbara Vujanović
10.20 – 10.40 <i>The Urban Form of Dubrovnik as Seen by Pilgrims and Travellers</i> Vedran Stojanović	15.00 – 15.20 <i>The Amphitheater of Dyrrachium – A Landmark on the Route From Rome to Byzantium</i> Dominik Lengyel and Catherine Toulouse	11.40 – 12.00 <i>Travels or Expeditions? Bureaucratic Journeys in Early Habsburg Dalmatia</i> Konrad Clewing	10.40 – 11.00 <i>To Narrate, Animate, Turn into Text – Photographs of Refugees in El Shatt from the Croatian State Archives</i> Sandra Križić Roban
10.40 – 11.00 <i>Pieter Coecke van Aelst on the Dubrovnik Caravan Route</i> David Kabalin	15.20 – 15.40 <i>Rome and Pompeii – Two Main Grand Tour Sites in the Collection of the Department of Prints and Drawings of the CASA</i> Ana Petković Basletić	12.00 – 12.20 <i>Presenting Dalmatia: Emperor Francis Joseph I's Travels Through Dalmatia in 1875</i> Sanja Žaja Vrbica	11.00 – 11.40 Discussion and Closing Remarks
11.00 – 11.40 Discussion – Coffee Break	15.40 – 16.00 <i>The Works of Adam, Clérisseau, and Cassas in a Photographer's Research: Deconstructing Nenad Gattin's Portrait of Diocletian's Palace</i> Ana Šverko	12.20 – 12.40 <i>A Photographic Album with a Description of His Majesty Emperor and King Francis Joseph I's Tour Through Dalmatia in 1875</i> Ante Orlović	11.40 – 14.00 Visit to the Meštrović Gallery
11.40 – 12.00 <i>Pierre Lescalopier's Diary (1574) from the Bibliothèque Universitaire Historique de Médecine</i> Helena Belamarić			18.00 – 19.30 Public Lecture, The Centre Cvito Fisković <i>Unboxing Gattin</i> Irena Šimić and Ana Šverko 19.30 – 20.30 Closing Reception



AL MOLTO MAG. S. IL S. GIACOMO MVRARI MEO S. TEM. OSS.
Sed haec non est ad mirandum, si forte aliquis, et cetera...
Sed haec non est ad mirandum, si forte aliquis, et cetera...
Sed haec non est ad mirandum, si forte aliquis, et cetera...

INTERNATIONAL CONFERENCE
Discovering Dalmatia VII
Travel Stories: The Grand Tour,
Travellers, Travel Itineraries,
Travelogues

Zoom link
<https://us02web.zoom.us/j/82258429504?pwd=WjB1eUN6anNoZVdqZDZDVlNaONlYdz09>



Over the course of time, the aims of the journeys discussed in travel writing underwent numerous changes. This, in turn, had an impact on the creation of travel itineraries. At times, the factors driving these changes were the dominant layers of a history that travellers wished to read in a particular space, such as that of antiquity or the Middle Ages. At others, itineraries were shaped by the limits of the journeys undertaken, which over the course of the 18th and 19th centuries gradually expanded ever further towards the East. Between the eastern and the western portions of the Grand Tour itinerary lies Dalmatia, a historical region through which, due to centuries of Venetian-Ottoman wars, the border between the eastern and western worlds ran. The spatial features that had a strong pull on travellers to Dalmatia, drawing them to this region to capture it in words and images, frequently remained the same; nevertheless, travellers recognised and uncovered new layers of interest in them.

The Grand Tour in Dalmatia is the central theme of this conference, but it is not the only one. In addition to inviting researchers working on travel writing, travel itineraries, and travelogues that shed light on the role that Dalmatia played as a destination for study trips, we invited all those working on the topics of travellers-researchers and study trip itineraries. We also invited researchers undertaking comparative studies that consider various records of a particular space through a range of different media, as well as those working on the development of digital research tools and resources for travelogues.

**DEALING WITH BANDITS IN EARLY
MODERN TRAVELOGUES: MOBILITY AND
BRIGANDAGE ON THE LAND ROUTES IN
THE ADRIATIC AND BLACK SEA REGIONS**

Alexandr Osipian

The early modern period was the golden age of brigandage. In the Mediterranean as well as in Eastern Europe numerous stories of outlaws, bandits and highwaymen found their way into folklore. In the age of Romanticism some highwaymen were transformed into “noble bandits” (*The Robbers* by Friedrich Schiller (1781) as a turning point). In the 19th century, when travel in Western Europe became safe, in belles-lettres romanticized brigands were portrayed as opposing unjust authority and social inequality. In the western perception the Hajduks in the Balkans and *banditti* in South Italy became a sort of exotic attraction of these peripheral regions. In the national historiographies of South-Eastern Europe early modern bandits are frequently represented as “freedom-fighters” and anti-Ottoman rebels. In Marxist historiography (Hobsbawm 1959, 1969) “social banditry” is considered as a popular form of lower-class social resistance supported by wider peasant society. The issue of “social banditry” was once a topic of vivid academic discussions (Blok 1972, Driessen 1983, Perry 1983, Cassia 1993). At the same time, scholars doing their research in the now flourishing fields of Mobility Studies and Travel Studies are paying no attention to the dangerous conditions of travel in the early modern world.

Those who travelled in the Adriatic and Black Sea regions in the 16th-17th centuries perceived the brigands as neither “freedom-fighters” nor “noble bandits”. At first glance, the banditry phenomenon is not well represented in the early modern travelogues. On the other hand, scholars are examining the travelogues written by those travellers who successfully escaped from troublesome encounters on their way. However, many travellers disappeared - along with their unfinished travelogues - because of being killed or captured by highwaymen.

This paper is looking to answer such questions as: What places were considered as the most dangerous? What tricks were employed by travellers to escape from the brigands? How to deal with thieves and bandits? How did travellers estimate the anti-bandit measures undertaken by authorities?

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Dr Alexandr Osipian is a Research Fellow at the Institute of East European Studies, Free University of Berlin. He is a historian specialized in the cultural transfer between the Middle East and Eastern Europe. His research focuses on late medieval and early modern long-distance trade operated by Armenian merchant networks.

THE URBAN FORM OF DUBROVNIK AS SEEN BY PILGRIMS AND TRAVELLERS

Vedran Stojanović



This presentation intends to show how different authors, mainly pilgrims to the Holy Land, saw the urban form of Dubrovnik in the period before 1667, i.e., prior to the Great Dubrovnik Earthquake, which irrevocably changed the urban tissue of Dubrovnik. The appearance of this very form was portrayed differently depending on the position of observation taken by these authors. Naturally, it seems that there are two main positions, namely the view from the sea and the view from land, almost resembling a bird's and frog's eye view. Thus, the city's appearance changed depending on the position of the author. Since these visions are products of authors' direct perceptions and not of adaptation of images already elaborated by other authors and since the physical location, position and layout of the city of Dubrovnik has not changed significantly to this day, the aforementioned positions of observation can be determined in an almost precise way. Some of the authors which shall be the subject of this presentation include the well-known Pietro Casola, Santo Brasca, Antonio da Crema, Jan van Cootwijk and Evliya Çelebi.

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Vedran Stojanović was born in Dubrovnik and educated in Dubrovnik, Florence and Zagreb. He is currently completing a PhD study programme with a thesis titled *The Representation of Urban Space of Dubrovnik from the 15th Century to the 1667 Earthquake*. His research interests encompass the history of Dubrovnik, urban studies, Mediterranean studies and literary descriptions of cities.

PIETER COECKE VAN AELST ON THE
"DUBROVNIK CARAVAN ROUTE"

David Kabalin



The present paper proposes a new reading of the well-known 16th century graphic series by Pieter Coecke van Aelst as a graphic travelogue. It caught my attention while researching a number of written travelogues describing journeys from Western Europe to Constantinople as part of the Dubrovnik Caravan Route Project. The project, which started in 2015, aims to explore, map and re-evaluate this forgotten route, its cultural landscape and the recorded accounts of it, which had considerable influence on the shaping of the western image of the Ottoman Empire and Southeast Europe.

The Flemish artist Pieter Coecke van Aelst was a renaissance man: painter, sculptor, architect, translator, and creator of woodcuts, goldsmithery, stained glass and tapestries, as well as a traveller who spent a whole year in Constantinople. No record of the itinerary of his journey to Constantinople and back survives. It is, however, possible to reconstruct it by comparing his posthumously published graphic series *Moeurs et fachons de faire de Turcz* (Customs and Fashions of the Turks, Antwerp 1553) with contemporary travel diaries, historical toponymy, and on-site experience of the topography of the Dubrovnik Caravan Route.

Furthermore, although only a relatively small number of Flemish paintings exist in the Dubrovnik region, there are three paintings attributed to van Aelst. Intriguing accounts regarding their origin and function bear additional witness to the strong ties between van Aelst, Dubrovnik and the Ottoman world.

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David Kabalin lives and works in Zagreb as an independent architect as well as a researcher at the Department of Art History of the University of Ljubljana, Faculty of Arts. He completed a degree in architecture and urban planning at the University of Zagreb and conservation of monuments and sites at KU Leuven.

**PIERRE LESCALOPIER'S DIARY (1574)
FROM THE BIBLIOTHÈQUE UNIVERSITAIRE
HISTORIQUE DE MÉDECINE**

Helena Belamarić

The travelogue written by Remi Pierre Lescalopier is the diary of a student who travelled for travel's sake, interrupting his law studies in Padua for a year to sail from Venice to Istanbul in 1574, along the Adriatic and then by caravan routes across the Balkans. On his return to Padua, through Bulgaria, Wallachia and Transylvania, he received a diplomatic mission from the French ambassador in Istanbul to convey to the Prince of Transylvania and the future King of Poland Stephen Báthori the news of the consent of Sultan Selim II (1566-74) to his marriage to Renée de Rieux, Princess of Chateaufort, who belonged to a distinguished family of Breton nobility. The bride was chosen by Catherine de Medici herself, who wanted to extend the French-Polish-Ottoman anti-Habsburg alliance to the Transylvania of Prince Báthory. In short, Lescalopier's diary offers an unusual inner dialectic: a young man, who travels guided by a radiant curiosity and notes information collected from various works, becomes an engaged observer who brings us a series of completely new personal observations valuable for understanding the cultural history of the Croatian coast of the second half of the 16th century.

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Helena Belamarić was born in Split. She is a student in her final year of a Masters programme in French Language and Literature and Art History at the Faculty of Humanities and Social Sciences in Zagreb. She is preparing her Master's thesis about Pierre Lescalopier's travelogue under the supervision of Professor Nicolas Lombart from the University of Orleans and her supervisors from the University of Zagreb, Dr Marinko Koščec and Dr Tanja Trška.

FRA PAUL PELIZZER AND DALMATIA IN THE 17TH CENTURY

Ivan Alduk

At the end of 1639, the high administration of the Franciscan Order (Capitulum) met in Rome. Among the many problems that needed their attention, there was one within the Catholic Church in Bosnia, Herzegovina and parts of Dalmatia. In these areas, which were under Ottoman rule, there were three bishops (all three Franciscans) and each claimed to be in charge. To resolve this unusual situation, the Franciscans sent Fra Paul Pelizzer from Rovinj to these parts. On that journey, Fra Paul kept a diary, which in the meantime was forgotten until it was found and published at the end of the 19th century. Fra Paul's diary may go beyond the scope of this project, which is mostly focused on the 18th and 19th centuries. However, the way it was written sets it apart from similar contemporary travel diaries (late 16th and first half of the 17th century), often written rather poorly and administratively. This one is the complete opposite and easily introduces us to a space and time that is as beautiful as it is cruel to its protagonists. Having stayed in these parts for about five months, the writer became very well acquainted with this way of life, trying to understand it and describe it as clearly as possible. It is this life between two worlds (eastern and western) that will fascinate almost all travel writers from later centuries.

During this lecture, we will focus mostly on areas in Dalmatia, especially its hinterland, trying to find the remains, tangible and intangible, of what Fra Paul saw and wrote about then.

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Ivan Alduk was born in 1976 in Split. He graduated in 2002 from the Department of Archeology of the Faculty of Humanities and Social Sciences in Zagreb. He started working for the Conservation Department in Split in 2002. He conducted archaeological research and conservation in the area of Solin, Klis, Hvar and the interior of Dalmatia. He is currently employed in the Conservation Department in Imotski. He deals with topics from medieval and early modern archaeology and history.



DISCOVERING WALLACHIA
THROUGH THE EYES OF FOREIGN
TRAVELLERS IN THE 17TH CENTURY

Daniela Calciu

Foreigners' travelogues bear a special significance for Romanian historiography, as they supplement scant tangible and documentary traces with information concerning diplomatic interactions, the state of travel, details concerning the state of the roads, and descriptions of towns and villages, customs, hospitality (ceremonies and banquets), people, and economic conditions. The proposed paper will present and comment on my research for an essay that sought to reconstruct the temporalities and the extent to which the world of coffee penetrated, by way of the Danube, into the societies of Moldavia and Wallachia in the late seventeenth century, while seeking clues to new dimensions of the cultural exchanges between the East and the West in these peculiar borderlands between the "Occidental" and the "Oriental" cultural landscapes. First, the essay managed to build a scaffold for this complex investigation mainly by gathering and sorting through the earliest references to coffee by foreigners traveling through the principalities of Wallachia and Moldavia on their way between Western or Northern Europe and the Ottoman Empire. Second, this approach highlighted the two dimensions of the traveller, as a carrier of ideas, fashions, or objects, and as a recorder of differences and a keen observer of the lands through which he journeys. Third, the combined reading of these travelogues proves – once again – how interconnected were the lands of Europe and the Ottoman world in Early Modern times.

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Daniela Calciu is the director of development of the National Museum of Contemporary Art, and assistant professor at the "Ion Mincu" University of Architecture and Urbanism. She carries action research projects and grassroots initiatives for participatory local development, as a member of the Association for Urban Transition since 2007.

SIR JOHN SOANE'S LECTURE
DRAWINGS: A VIRTUAL GRAND TOUR

Frances Sands



In 1806 the architect Sir John Soane was elected Professor of Architecture at the Royal Academy, London. At the time, this was the only place in England offering a formal education in architecture. To fulfil his responsibilities, Soane compiled 12 lectures detailing the history of architecture and offering his opinions on the best and worst examples of the craft. As the Napoleonic Wars raged, it would have been impossible for Soane's Royal Academy students to attempt a Grand Tour, as Soane had done during the 1770s. So in order to address this fracture in their education, Soane instructed his office to create 1,000 large-scale lecture drawings, showing significant buildings from across the world. The drawings illustrated Soane's lectures, but furthermore they provided a virtual Grand Tour for students who would otherwise have been unfamiliar with key architectural exemplars. They are the earliest known attempt at a graphic history of world architecture, and include seven drawings copied from Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*. Soane had not visited Dalmatia - or many of the other places included among his lecture drawings - and brought these images to his students via the books and engravings in his library. The result is a beautiful reimagining of well-known and much-loved images. The seven drawings of Diocletian's Palace allowed Soane to illustrate his thoughts on the architecture of Split, which he variously described, including his adulation for the ground plan: *The plan of this building is full of beautiful forms ingeniously combined. The intricacy, elegance, variety, and taste in the disposition of the several parts can never be sufficiently appreciated. Too much study cannot be given to their plans.*

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Dr Frances Sands, Curator of Drawings and Books, Sir John Soane's Museum, London. Fran has responsibility for the Soane Museum's collection of 30,000 drawings and 7,000 books, as well as supervising the Soane Museum research library and drawings cataloguing projects. She has written various exhibitions and publishes and lectures widely.

**SOUVENIRS D'UN VOYAGE EN DALMATIE
(1811?): TRAVEL, ETHNOGRAPHY AND
EMPIRE IN THE EARLY NINETEENTH-
CENTURY ADRIATIC**

David McCallam

The little-studied travelogue *Souvenirs d'un voyage en Dalmatie* by C. B. du Département de Marengo is usually ascribed to the Franco-Italian doctor and historian Carlo Botta and dated 1802. However, both the authorship and date of publication appear erroneous. A *Notice sur la vie et les œuvres de Charles Botta* published at his death in 1837 claims explicitly that Botta never visited Dalmatia or wrote about it in any of his works. Moreover, the edition of the *Souvenirs* held by the municipal library in Lyon, available online, contains a final chapter recounting the opening of hostilities between the French under Marmont and the Austrians in April 1809. So it appears that the work was most probably written by an anonymous fellow-traveller with the French imperial forces and published in Turin in 1810 or 1811. More importantly, for the theme of the conference, the author reflects at length on the nature of travel, especially in the early part of the travelogue, describing public transport by 'poste' and 'traghetto'. The text moves on in later chapters to review topographical and ethnographical commonplaces about Dalmatia, and specifically the inland Morlacchi made famous by Alberto Fortis in the 1770s. However, the last chapter reveals the Napoleonic framing of both the journey and its description. As such, the work offers a fascinating insight into the intersection of apodemic, ethnographic and imperial thought at the time.

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Dr David McCallam is Reader in French Eighteenth-Century Studies at the University of Sheffield, UK. He has published widely on French literature and culture of the late eighteenth and early nineteenth centuries, including on the Napoleonic 'Provinces Illyriennes'. His most recent book is *André Chénier: Poetry and Revolution 1792-1794* (Oxford: Legenda, 2021).

**THE AMPHITHEATRE OF DYRRACHIUM
- A LANDMARK ON THE ROUTE FROM
ROME TO BYZANTIUM**

**Dominik Lengyel and
Catherine Toulouse**

Following on from earlier lectures in this series, covering Visual Terminology as a means of abstract representations of historical architecture and Empty Spaces as a means of emphasising the architectural qualities of space presented at Conferences V and VI, we would like to continue with the ancient amphitheatre in Dyrrachium at the traffic junction on the way from Rome via the Viae Appia and Egnatia to Byzantium. Familiar to the traveller, the amphitheatre is temporally and regionally in contact with Pula and Salona, which already brings us to Dalmatia and the conference. While Salona can be largely dimensioned, at least in the rising wall remains, little is left in Dyrrachium except for a few indications, and also in Pula only the façade is still standing. It was therefore necessary to develop a hypothesis that could be held in the regional tradition of Salona and Pula and at the same time integrate the findings in all their particularity. Although the topography was used to lean the building against the hill range, the otherwise usual symmetrical arrangement was dispensed with, in all probability in favour of a direct connection to the existing street grid of the existing ancient city. The aim was to make the building appear as regular as possible in its overall architecture, and with its exposed position on a headland, it was certainly pushed into the sea as a widely visible sign of the city's importance to travellers, e. g. through Dalmatia.

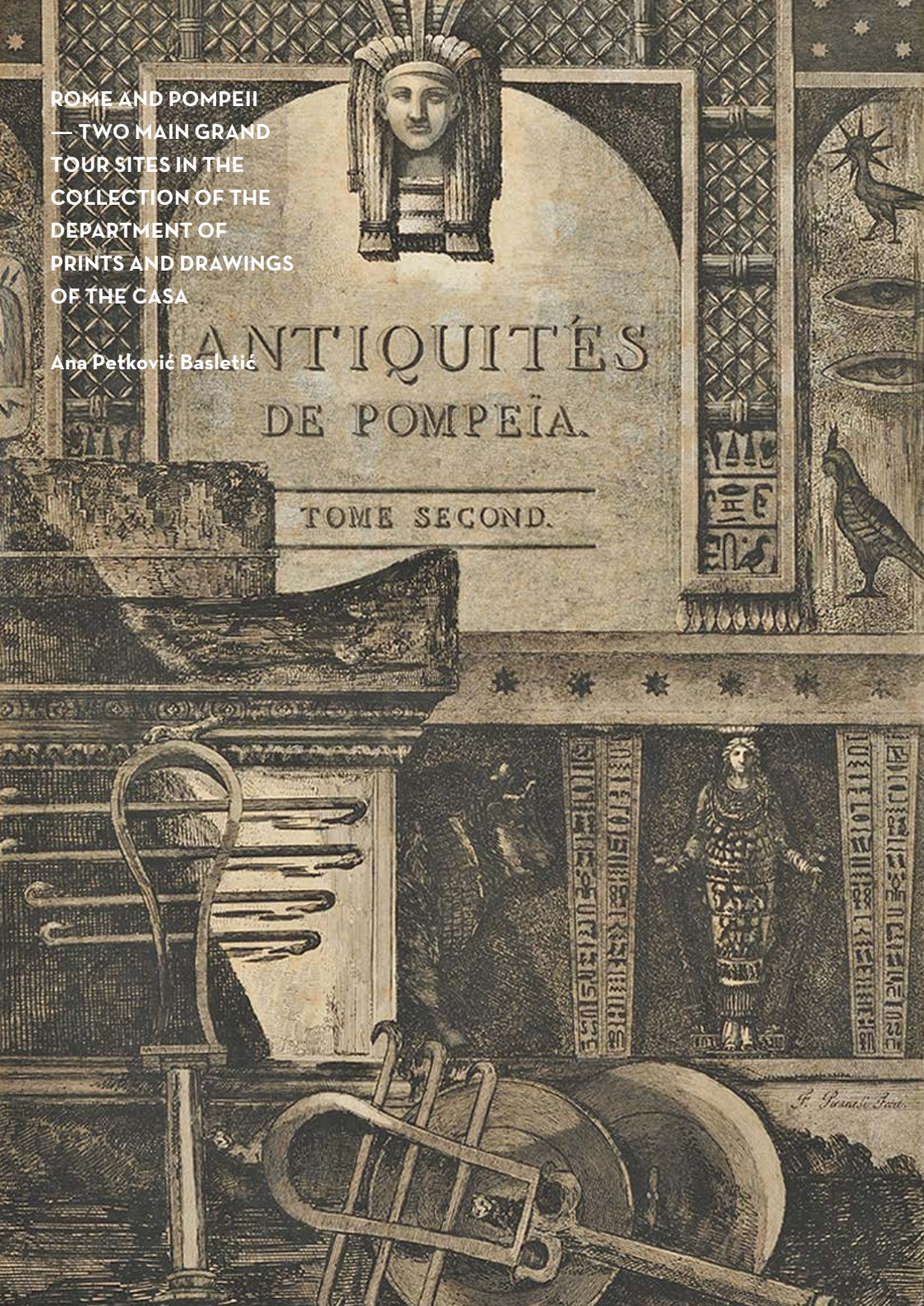
lengyel@b-tu.de Dominik Lengyel, university full professor, chair-holder and co-owner of the architectural office Lengyel Toulouse Architects in Cologne, later Berlin, together with Catherine Toulouse. Since 2018 member of the European Academy of Sciences and Arts in Salzburg.

toulouse@b-tu.de Catherine Toulouse, architect, assistant professor and co-owner of the architectural office Lengyel Toulouse Architects in Cologne, later Berlin, together with Dominik Lengyel.

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ROME AND POMPEII
— TWO MAIN GRAND
TOUR SITES IN THE
COLLECTION OF THE
DEPARTMENT OF
PRINTS AND DRAWINGS
OF THE CASA

Ana Petković Basletić



The Department of Prints and Drawings of the Croatian Academy of Sciences and Arts (CASA) in its collection Prints and Drawings by the Old Masters has a coherent group of prints dedicated to conserving the memory of Rome and Pompeii - the two main Grand Tour sites. Prints by Giovanni Battista Piranesi, his son Francesco and a group of late 18th century Italian commercial printmakers represent a segment of art production during the height of the Grand Tour and the lure of Italy. Contextualisation and analysis of Giovanni's prints in the Department of Prints and Drawings of CASA and their comparison to other prints from the collection by F. Morelli, P. Ruga, V. Feoli, D. Pronti and F. Piranesi will demonstrate the innovative style of Giovanni's veduta, the most wanted product of the Grand Tour phenomenon, and the immediate impact of his iconic images and style. Furthermore, an analysis of Francesco's prints from the series *Antiquités de la Grande Grèce* in comparison with his father's works, as well as with the production of other printmakers of the time, seeks to bring out a new, more positive view of Francesco's art. The selected works from the collection will be considered, not only as objects of desire or conservators of memory, but also in the context of artists' research journeys and as a result of archaeological exploration of ancient monuments or locations.





<https://piranesi.kabinet-grafike.hazu.hr/>

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THE WORKS OF ADAM, CLÉRISSEAU, AND CASSAS IN A
PHOTOGRAPHER'S RESEARCH: DECONSTRUCTING
NENAD GATTIN'S PORTRAIT OF DIOCLETIAN'S PALACE

Ana Šverko

šifra		NENAD GATTIN	
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The Nenad Gattin photo archive has been kept at the Institute of Art History since 2016. It brings together a collection of around 400 b/w negatives dedicated to Diocletian's Palace, as well as photo albums, and binders with original texts, photographic prints, contacts, and enlargements created in the second half of the 20th century.

In the 1970s, famous Croatian photographer and art historian Nenad Gattin (1930-1988) was the first to create an all-encompassing "photo-portrait" of Diocletian's Palace. This UNESCO World Heritage Monument is the late antique structure out of which Split, as a city, has developed. He photographed it after the majority of the archaeological studies that took place from the 1950s onwards had ended, when the appearance of Diocletian's Palace was transformed into its current state.

Since 2020, I have been working on a scholarly study of Gattin's photo archive dedicated to Diocletian's Palace, as part of the Institute of Art History and Croatian Science Foundation project *Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today*. One of the goals of this research is to understand the analytical tactics that preceded his choice of methodology for these images. Gattin's camera focused on the Palace's ancient layer. This paper is an attempt to explain the motives and the manner in which Gattin analysed eighteenth-century travel drawings of the Palace by Robert Adam, C.-L. Clérisseau, and L.-F. Cassas, in preparation for his own "photo-portrait" of Diocletian's Palace.

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This work was financed by the Croatian Science Foundation under the project HRZZ-IP-2019-04-1772.

BRITISH TRAVELLERS IN DALMATIA
DURING THE 19TH CENTURY:
THEMES AND PERSPECTIVES

Mateo Bratanić



Amongst the numerous British travellers who visited Dalmatia in the 19th century, I propose to put forward three of them who left substantial texts offering an insight into their interests and impressions. In the period when the British Empire is at the peak of its power, savouring global trade dominance, it is fascinating to learn how some of its subjects discovered parts of Europe with their imperial glasses on. Dalmatia, the most southern kingdom of the Austrian Empire, was burdened with a borderland past that left residues in the 19th century on the land and the people. The maritime trade that put the region within the tides of global history marked this period. However, Dalmatia remained at the back of European progress and modernity, a destiny so akin to the Southeastern Europe of the time.

In my presentation, I will try to analyse three perspectives on Dalmatia coming from the British travellers that include J. G. Wilkinson, A. A. Paton and T. G. Jackson. Sir John Gardner Wilkinson was a fellow of the Royal Society, a famous Egyptologist, travelling in countries “not generally known or visited” such as Dalmatia. Andrew A. Paton was an orientalist, historian and an informal adviser to the British government, appointed by the British ambassador in Vienna to study the “material resources of the Austrian empire” with which Britain had recently entered a trade agreement, and Thomas G. Jackson was a famous Oxford architect interested in history, Dalmatian architecture and antiquities. Their texts provide the possibility of outlining Dalmatia, its unique position and understanding how it fitted within the British perspective of the time. In addition, it would be an opportunity to reconsider some of the themes emerging in their texts together with the different perspectives they adopted.

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Mateo Bratanić is associate professor of maritime history and modern history at the University of Zadar. His research interest mostly lies in the transition from the sailing ship to the steamship era and the modernity of the second half of 19th and early 20th century.

**JOURNEYS ACROSS LAND AND
SEA: MEDITERRANEAN ITINERARIES
DESCRIBED IN THE ARABIC TRAVEL
LITERATURE OF THE NINETEENTH
AND EARLY TWENTY CENTURIES**

Joanna Musiatewicz

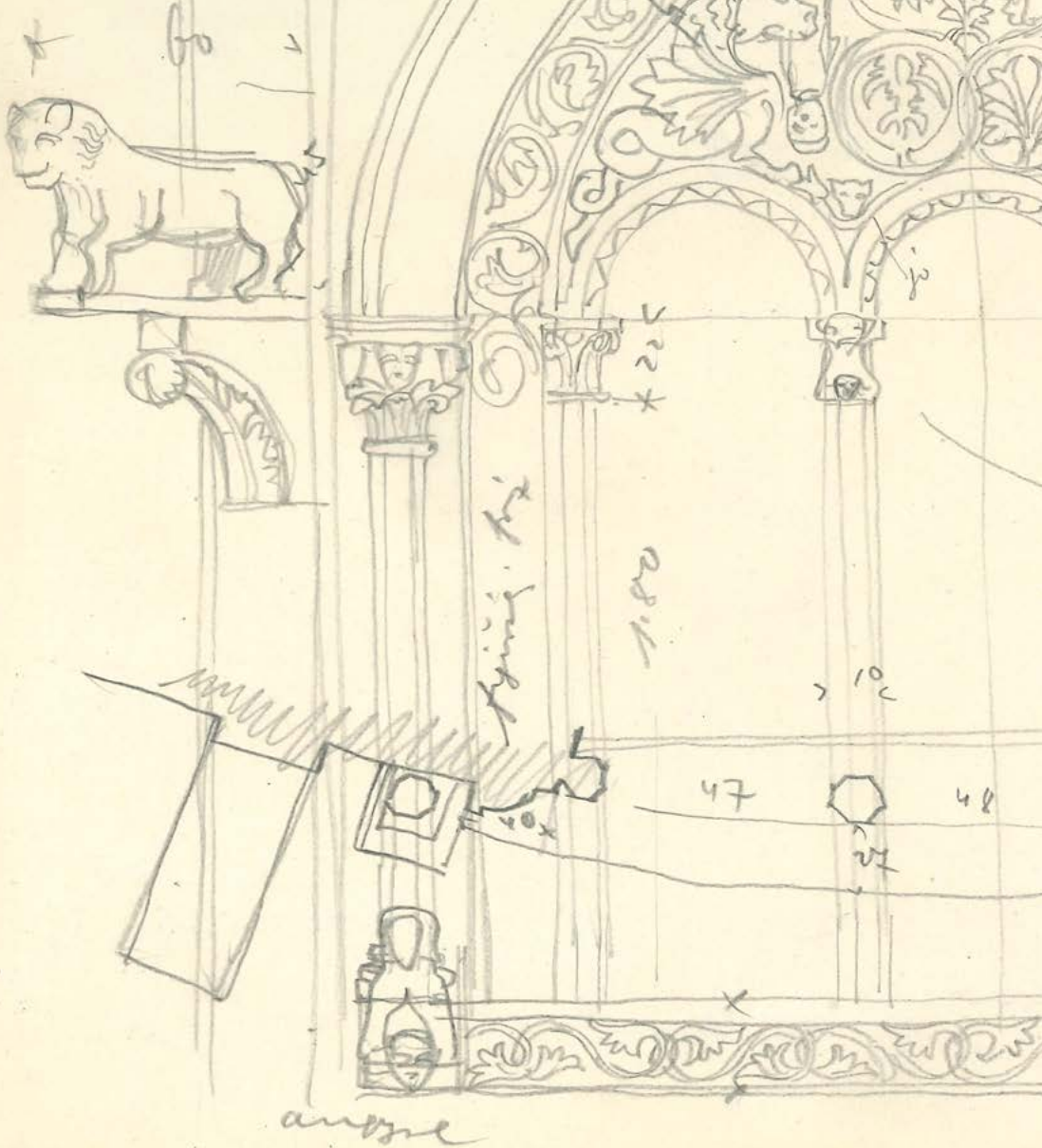
Although the Arabic travelogues dedicated to the journeys across the Mediterranean that were published in the 19th and early 20th century have attracted the attention of many scholars in the last several decades, the majority of studies on these sources are focused on literary descriptions of countries, provinces or cities and textual representations of alterity. Undoubtedly, these are vital and fascinating subjects of research that provide insight into the values and emotions of a certain author or, when the comparative perspective is applied, typical for travellers living in a specific period, coming from a particular region, representing a distinctive social background or who ventured out in the unique circumstances. However, late modern Arabic travel literature may be analyzed from other angles, equally promising but until now rarely explicitly explored. One of them is the issue of itineraries. This paper aims to provide an analysis of common and uncommon routes depicted in the selected but diversified nineteenth and early twentieth-century Arabic travelogues. By tracing the dynamic of these routes and mapping them within the changing political, economic and cultural contexts, this study tackles the ideas of the Mediterranean that were circulating at that time among Arab intellectuals and seeks the answer to the question of why they were considered as worthy of dissemination.

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Joanna Musiatewicz is a research and teaching assistant at the Chair of Arabic and Islamic Studies at the University of Warsaw, Poland. Her research interests include the cultural history of the Medieval and Modern Eastern Mediterranean, particularly the history of family and childhood, as well as Arabic autobiographical and travel literature.

**THE BALKAN LETTERS BY ERNŐ FOERK
A TRAVELOGUE MAPPING THE
ARCHITECTURAL TRAJECTORIES
OF OTTOMAN HERITAGE**

Eszter Baldavári and Boris Dundović



The northern parts of the Balkan Peninsula had a significant mediatory role in the cultural transfer between Ottoman and Central European cultures, especially in terms of the mediaeval heritage of the bordering regions. For this reason, in 1917 and amidst the First World War, a Hungarian architect and professor Ernő Foerk (1868-1934) set off to broaden the professional knowledge on the cultural legacy of the Balkans in Hungarian historical architecture. Cultivating study trips as an essential form of gaining knowledge in architecture, he first led an architectural survey summer school dedicated to Turkish monuments in Hungary and then proceeded to conduct two professional journeys - to Kosovo and Albania. In his itinerary, Foerk included not only the great historical monuments, but also the minor examples of vernacular heritage and material culture, which he regarded as extremely influential to the mediaeval architecture built from Hungary to Dalmatia. Having previously begun comprehensive research into Italian influences as well, Foerk was well aware of a specific architectural amalgamation that occurred in the region where Ottoman and Mediterranean cultural trajectories met.

Ernő Foerk's descriptions and insightful professional observations are preserved in the form of a travel diary titled *The Balkan Letters* (Balkáni levelek), which can be accompanied by numerous photographs and drawings recently found in his bequest kept at the Hungarian Museum of Architecture in Budapest. Several additional writings and correspondences provide us with a glimpse into Foerk's perception of Dalmatian architecture as well. Based on that material, the authors were prompted to reconstruct his travel routes of 1917, present the described heritage then and now, and examine its possible influences on Foerk's later architectural works.

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**TRAVELS OR EXPEDITIONS?
BUREAUCRATIC JOURNEYS IN
EARLY HABSBERG DALMATIA**

Konrad Clewing

My proposal for “Discovering Dalmatia VII – Travel Stories” does not refer to something much related to the Grand Tour, but to another and to my mind also very important feature of historic travelling in Dalmatia during the period covered by the series of conferences of “Discovering Dalmatia” — and that is bureaucratic travelling. In my contribution, I wish to advance a systematic comparison of the long Dalmatian journey of the Emperor Francis I (who was both the ruler and the Empire’s first and foremost bureaucrat) from 1818 with the even more thorough official travelling in that province that was done by Dalmatia’s governor Count Wenzel Vetter von Lilienberg on several occasions in the early 1830s.

Geographically, both imperial travellers went far beyond the usual limits of Grand Tour travellers entering the shores of Dalmatia, since they did not confine themselves at all to maritime Dalmatia. Instead, they both strove to gather first-hand information via travelling all across the province. The representation of Habsburg ‘benevolent’ rule there was certainly one of the basic features of their travels, but according to my interpretation, assembling data (as a means of achieving effective governance) was even more prominent. Aspects where the two bureaucratic minds found some appreciation for Dalmatian social, cultural and geographic peculiarities and where they strove to tightly integrate (and submit) the province into the structures and logics of the Empire will be a particular focus of my comparison.

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PRESENTING DALMATIA: EMPEROR
FRANCIS JOSEPH I'S TRAVELS
THROUGH DALMATIA IN 1875

Sanja Žaja Vrbica



During April and May 1875 Emperor Francis Joseph I visited the eastern Adriatic coast. In the Viennese press this journey was characterized as support of the most backward province in the Monarchy, an impetus for its economic advancement, but this journey was provoked by the delicate political “eastern question” and final division of the western parts of the Ottoman Empire. It was originally planned in 1869, within the itinerary of a trip to the East for the opening of the Suez Canal, but it was postponed and the Dalmatian governor Gabrijel Rodić received an order to organize a travel plan in January 1875.

This travel plan included numerous cities, islands and villages of Dalmatia, and was meticulously described in a few illustrated publications. Descriptions revealed the interior of the private cabins of the yacht *Miramare*, the emperor’s meals, his company aboard, the protocol for his hosts, and the decorations and weather conditions during his long journey through Dalmatia. Educational, health and museum facilities and sacral buildings were part of the emperor’s itinerary and in some segments, his journey repeated the itinerary of Emperor Francis I’s visit to Dalmatia in June and July 1818 during his Croatian tour. The selection of heritage sites reveals an awareness of representative segments of certain areas, antique and medieval objects. It also illustrated the state of the region, showed the official attitude of the government to certain topics and future development plans and focused publicity on areas of exceptional natural beauty and outstanding examples of heritage.

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Sanja Žaja Vrbica is an art historian and museologist. From 1995 to 2005 she worked as the curator of the Museum of Modern Art in Dubrovnik. She has been working at the University of Dubrovnik since 2005, and organizes monographic, retrospective and collective exhibitions and publishes papers and books. Her research interests are focused on 19th and 20th century art.

A PHOTOGRAPHIC ALBUM WITH
A DESCRIPTION OF HIS MAJESTY
EMPEROR AND KING FRANCIS JOSEPH
I'S TOUR THROUGH DALMATIA IN 1875

Ante Orlović



The visit of the Austrian emperor to Dalmatia in 1875 is thoroughly documented in the photographic album named *Album svjetlopisni s' opisovanjem putovanja Nj. Vel. Cesara Kralja Frane Josipa I. kroz Dalmaciju godine 1875*. (A Photographic Album with a Description of His Majesty Emperor and King Francis Joseph I's Tour Through Dalmatia in 1875), published in Zadar in 1876.

The creators of the photo album are the photographers Nikola Andrović and Josip Marko Goldstein. Considered to be the first photo report in the history of Croatian photography, the album follows the emperor from the province's capital of Zadar to Vis. The album consists of photographs that are approximately 27 x 19.5 cm in size, and four smaller negative images, with descriptions in the Croatian, Italian and German languages.

Through this valuable photographic material, which primarily aims to follow the emperor's journey, marginalized and underdeveloped 19th century Dalmatia is presented. The urban landscape depicted in the photographs was modified (enhanced) with scenographic interventions, such as the photograph titled *Došastje Nj. V. FRANJE JOSIPA I. u Zadar dne 10 aprila 1875.*, or the emperor's arrival in Split. Both had to be retouched to such an extent that at first they seem to be drawings, not photographs.

The album is a work with a very firm and consistently implemented concept. With a skilful way of recording the ceremonial receptions of the emperor in certain places, pointing to the rich architectural heritage and natural beauty of the Province, it also brings concise historical facts and descriptions and records more permanent changes in urban tissues that testify to the ongoing course of modernization.

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Ante Orlović is an art historian. He graduated from the Department of Art History at the University of Zadar. At the same University, in 2019, he enrolled in a Postgraduate doctoral programme, and the topic of his dissertation is international exhibitions of photography in the European and world context, and the echoes of international trends on national photography.

**“IT WAS DIFFICULT FOR ME
TO PART WITH SPLIT...” ISO
KRŠNJAVI’S JOURNEY TO
DALMATIA IN 1900**

Irena Kraševac

After an intensive period of political engagement and acting as the head of the Ministry of Theology and Education (Kultusministerium) of the Land Government of Croatia and Slavonia in the period from 1891 to 1896, Iso Kršnjavi (1845–1927) had returned to the University of Zagreb where he launched the Department of Art History and Classical Art Archaeology in 1877. During this period, he had travelled to Dalmatia and subsequently published his impressions in the travel booklet titled *From Dalmatia in 1900*. Although the genre of this text can be classified as travel literature, between the lines it reveals Kršnjavi’s reflections on Croatian culture, heritage, natural beauties and the people he encountered during his journey from Solin (Salona) to the Bay of Kotor. Kršnjavi marked the travelogue titled *From Dalmatia* as “travel notes” to nevertheless warn of its literary value by writing the following: “My whole journey through Dalmatia has been immersed in the sea of the past from which I had extracted these few memories. Let them find a modest position in the temple of our literature”. This presentation will reconstruct in detail Kršnjavi’s journey through Dalmatia and analyse his strong impressions as well as comments on contemporaries he met along with historical figures and events that are inevitable in this context. Special attention will be given to Kršnjavi’s descriptions of the artistic heritage and localities (cities) in which he stayed, which are valuable testimonies written by the first formally educated Croatian art historian.

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**IVAN MEŠTROVIĆ AND HIS
REFLECTIONS FROM HIS
TRAVELS IN THE MIDDLE EAST**

**Dalibor Prančević
and Barbara Vujanović**



4/18 1927. Sphinx iz medru duje piramide.

A. J. Lity.

During his lifetime, the sculptor, architect, professor and writer Ivan Meštrović (1883–1962) did not leave extensive material in which he directly referred to his “exotic” travels, but he left short and extremely valuable written memoirs about his travels in the Middle East, namely Egypt. Furthermore, he left behind an album with a series of interesting and picturesque photographs. In short, Meštrović embarked on this journey in the 1920s together with a few select friends. The journey through the Middle East reveals primarily the artist’s fascination with the art of ancient civilizations – which he researched, since the beginning of the 20th century, on numerous occasions in museum collections, such as the ones of the British Museum or the Louvre – but also the extent to which he is interested in anthropological and other issues from the wider cultural sphere. Thus, certain architectural patterns, as well as the synthesis of sculpture and architecture, and the artist’s in-situ contemplation and analyses of their features, will prove to be important and relevant to Meštrović’s projects in the period immediately after. It is precisely these aspects that this paper will address, as well as the interpretation of the artist’s written impressions. It will give an overview of the artist’s oeuvre regarding his methodology of research and collecting (visual and scientific) information on his travels and on other occasions. In addition, the presentation will identify the protagonists of this journey and put their relationship in the context of a broader social perspective.

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TO NARRATE, ANIMATE, TURN INTO TEXT - PHOTOGRAPHS OF
REFUGEES IN EL SHATT FROM THE CROATIAN STATE ARCHIVES

Sandra Križić Roban



In 1907, an iconic travel-related photograph was taken on the deck of the *SS Kaiser Wilhelm II*, the modern ship that transported the photographer Alfred Stieglitz via Paris to America. Through a focus on the narrative of this photograph, its animation (of the viewer) through an image and transformation into text, this paper will discuss the fifteen hundred photographs kept at the Croatian State Archives that bear witness to the flight of Yugoslav citizens to Egypt between 1944 and 1946.

These photographs can be grouped into four series (invalids, graveyards, portraits, and the lives of refugees). They bear witness to the tens of thousands of people who were forced to leave their homes in Dalmatia, the Dalmatian hinterlands, and the islands at the time of the Second World War. The fates of the refugees, whose experiences have also been documented on film, have been the focus of several articles and exhibitions. The archival photographs have served as standard evidence of the tough conditions the refugees lived in, ideological and religious co-existence, and other particularities. Nevertheless, their visual content is limited by the discourse within which the photographs were created, reduced to the phenomenological experience of existence in a particular place that has been marked by politics, while the aesthetics of their documentary aspect has been entirely disregarded.

This reading of the refugee photographs adopts the theories of the French sociologist Pierre Bourdieu, who carried out a sociological – today we might say a cultural and anthropological – study in the early 1950s. He studied the Algerian War of Independence, during which large parts of the population fled the country, finding themselves living in conditions that bear a resemblance to those at El Shatt. The photographs taken by Bourdieu, as well as many anonymous photographers in northern Africa, depict a social laboratory on the shores of the Mediterranean, one of the largest graveyards of millions of “unwanted” travellers, among whom were many people from central Dalmatia, who sailed across that “wide sea and its black waves” to find – thankfully only for a short period – a safe haven.

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Sandra Križić Roban holds PhD in art history and is a critic, curator, lecturer, PhD supervisor, and writer. As a senior scientific advisor in tenure at the Institute of Art History in Zagreb, she is currently a principal investigator of the scientific project *Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today (2020-2024)*, funded by the Croatian Science Foundation.

This work was financed by the Croatian Science Foundation under the project HRZZ-IP-2019-04-1772.

PUBLIC LECTURES



PONTUS EUXINUS.

MEDITERRANEAN SEA.

MEDITERRANEAN SEA.

EAST SEA.

SEA OF LIBYA.

SEA OF EGYPT.

Gulf of Sidra
or Seiches Tejones
of Barbary.

KINGDOM OF BARCA.

DESART OF BARCA AND LIBYA.

KINGDOM AND DESART OF BERDOA.

DESART OF TARGA.

DESART OF LEMPTA.

Berdoa

Tropick of Cancer.

DEFINING BORDERLINES OF POWER AND IMPACT - MAPS OF THE FORMER HABSBURG EMPIRE WITH A FOCUS ON DALMATIA AFTER 1918

Prof. Dr. Elke Katharina Wittich



PUBLIC LECTURE





Dalmatia was already frequently depicted on maps during the early modern period. The reason for this was the expansion of the Ottoman Empire on the one hand and the fear of northern Europeans of this threat on the other, which was sought to be symbolically subdued through reports and pictorial material. Around 1900, the initial situation was quite different: the Ottoman Empire appeared weakened, the European nation states tried in various ways to gain and secure influence over Ottoman territory and thus also over the Balkans. At the same time, the possibilities of the medium of maps were much more differentiated at this time, and a variety of printing techniques were also available. Moreover, maps were the subject of general school education at this time, and their statements could thus be widely disseminated and anchored in the memory of entire generations. Because of these connections, a large number of maps of the Austro-Hungarian Empire and the Ottoman Empire were produced around 1900 and distributed in many European countries. The demand for the maps was considerably increased when, after the end of the First World War, the great empires were dissolved and national borders, as an important means of expression of maps, were shifted to a considerable extent; not least, the Kingdom of Croatia was created, which was later replaced by the multi-ethnic state of Yugoslavia. These developments also changed the spheres of influence of the European nation states. The project *Defining Borderlines of Power and Impact* aims to analyse the specific contents and the image-forming processes of the medium of maps and places them in historical, economic and political contexts.

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Prof. Dr. Elke Katharina Wittich
Leibniz Universität Hannover

UNBOXING GATTIN

Irena Šimić and Ana Šverko

šifra		NENAD GATTIN	
grupa		2.	
neg.	legenda		
			
			

PUBLIC LECTURE The work of Nenad Gattin (Trogir, 10th August 1930 – Zagreb, 19th April 1988) has been classified as protected cultural property since the mid-1980s. His photo archive was moved to the Institute of Art History in late 2016, thus leaving private ownership and entering the public sphere through a scholarly institution. The archive brings together a collection of 23,000 negatives (the collection was entered into the Republic of Croatia's Register of Cultural Property in 1991) and photo albums, folders, and binders containing Gattin's writing, contacts, and a small number of artistic enlargements he made in the second half of the twentieth century.

This discussion will be dedicated to the context within which Gattin's archive exists today, including the major themes that marked his career as a professional photographer. The focus of this discussion is a study examining his original negatives taken in the mid-sixties in Diocletian's Palace. This research forms part of the project *Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today*. The discussion will draw on the experience of working on the "wooden Gattin" – the several thousand negatives and colour prints that were stored in 11 wooden boxes following Gattin's death. This work forms part of the project *The Cycle – European training in photographic legacy management*.

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COVER PAGE

William Berry, Mediterranean Sea Divided into its Principal Parts or Seas, 1685 (detail)

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Camp-made washing tables are dotted around El Shatt so that women can wash their clothes in the open air. (S-0800-0008-0010-00020) United Nations Relief and Rehabilitation Administration.

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William Berry, Mediterranean Sea Divided into its Principal Parts or Seas, 1685 (detail)

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Nenad Gattin, Diocletian's Palace, Split, 1960s, contact sheet no.2. Courtesy of the Photoarchive Nenad Gattin, Institute of Art History, Zagreb.

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