

# Otkrivanje Dalmacije VIII : vodič kroz Tjedan znanstvenih i stručnih događanja : knjiga sažetaka : javno predavanje : međunarodna konferencija = Discovering Dalmatia VIII : guide to the Week of E ...

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Tjedan znanstvenih i stručnih događanja  
A Week of Events in Research and Scholarship

# OTKRIVANJE

DISCOVERING DALMATIA VIII

# DALMACIJE VIII

S međunarodnom konferencijom pod naslovom  
Including an International Conference entitled

Povijest umjetničkih institucija u Dalmaciji: historiografija, ljudi, prostori, perspektive  
History of art institutions in Dalmatia: historiography, people, spaces, perspectives

Vodič kroz tjedan  
znanstvenih i  
stručnih događanja  
Knjiga sažetaka

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

Organizator i  
domaćin  
Organized and  
hosted by

# OTKRIVANJE DALMACIJE VIII

# DISCOVERING DALMATIA VIII

Javno predavanje  
Međunarodna konferencija  
Public lecture  
International Conference

Institut za povijest umjetnosti –  
Centar Cvito Fisković /  
Institute of Art History –  
Cvito Fisković Centre, Split

Hotel Cornaro, Split  
Sinjska 6  
Institut za povijest umjetnosti –  
Centar Cvito Fisković /  
Institute of Art History –  
Cvito Fisković Centre, Split  
Kružićeva 7

08 - 10 / 12 / 2022



INSTITUT ZA POVIJEST UMJETNOSTI





**Javno predavanje** Maja Perić  
**Public lecture** *Split, Hvar i susjedni otoci u nizozemskim i flamanskim putopisnim izvorima od 15. do 17. stoljeća*  
*Split, Hvar, and Neighbouring Islands in Dutch and Flemish Travelogues Between the 15<sup>th</sup> and 17<sup>th</sup> Centuries*

**Međunarodna konferencija** OTKRIVANJE DALMACIJE VIII.  
**International Conference** Povijest umjetničkih institucija u Dalmaciji: historiografija, ljudi, prostori, perspektive  
**DISCOVERING DALMATIA VIII.**  
**History of art institutions in Dalmatia: historiography, people, spaces, perspectives**

**Znanstveni odbor** Joško Belamarić  
**Scientific Committee** (Institut za povijest umjetnosti - Centar Cvito Fisković /  
Institute of Art History - Cvito Fisković Centre, Split)  
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Institute of Art History - Cvito Fisković Centre, Split)

Ovogodišnji znanstveno-istraživački program Otkrivanje Dalmacije VIII sadrži i znanstveni skup koji smo posvetili projektu Instituta za povijest umjetnosti pod naslovom Povijest umjetničkih institucija u Hrvatskoj, voditeljice dr. sc. Irene Kraševac. Projekt ima za cilj višeslojno istraživanje i sintezu povijesnoumjetničke bibliografije i arhivsko-dokumentacijskih resursa vezanih uz umjetničke institucije u Hrvatskoj, pri čemu prostor Dalmacije, s obzirom na umjetničku baštinu i povijesne okolnosti, pruža distinktivan istraživački okvir. Cilj je pak ovog skupa prikazati istraživanja i otvoriti kritičku debatu kako bi se odredile koordinate za prvi sustavni pregled i sintezu događaja i protagonista koji su formirali povijest umjetničkih institucija u Dalmaciji u političkom, društvenom, kulturnom i povijesnom kontekstu. Nadalje, umjetničke institucije u Dalmaciji želi se prikazati kao sustav repozitorija i tumača njezine bogate umjetničke baštine, a njihovu povijest se nastoji istražiti kao temelj za uspostavu kontinuiteta i perspektiva njihove misije.

Poziv na sudjelovanje je zato bio otvoren svima onima koji se bave poviješću institucija i pojava vezanih uz dalmatinsku povijesno-umjetničku infrastrukturu (muzejsko-galerijske, nastavne, znanstveno-istraživačke, konzervatorsko-restauratorske ustanove).

Ovogodišnji program će, sukladno temi konferencije i znanstveno-popularnom karakteru ovih godišnjih okupljanja, uključiti i studijske posjete nekima od najvažnijih splitskih muzejskih institucija. Pored toga, program uključuje i javno predavanje mlade kolegice Maje Perić, koja će publiku upoznati s nizozemskim i flamanskim putopisnim izvorima i putnicima koji su putovali istočnim Jadranom između petnaestog i sedamnaestog stoljeća.

## OTKRIVANJE DALMACIJE VIII

## DISCOVERING DALMATIA VIII

This year's programme in research and scholarship, Discovering Dalmatia VIII, consists of a conference dedicated to the Institute of Art History's project 'History of Art Institutions in Croatia', headed by Irena Kraševac, PhD. This project seeks to promote multi-layered research, developing a synthesis of historical and artistic bibliography, archival and documentary resources connected with museums, galleries, schools, research, and other art institutions in Croatia. The aim of our conference is to open a critical debate in order to determine the coordinates of this first systematic review and synthesis of the events and protagonists that contributed to the history of artistic institutions in Dalmatia, through research which considers their various political, social, cultural, and historical contexts. The conference encourages consideration of art institutions in Dalmatia as a system of repositories, but also as key interpreters of Dalmatia's rich artistic heritage, and suggests that the history of these institutions can be explored as a basis for establishing the continuity and perspectives of their various missions.

The call was therefore opened to all those who deal with the history of institutions and practices connected with Dalmatian art-historical infrastructure, including art museums and galleries, educational institutions, and research institutions, as well as conservation and restoration institutions.

This year's programme, in keeping with the theme of the conference and the popular scholarship character of these annual gatherings, will include study visits to some of the most significant museum institutions in Split. Furthermore, the programme also includes a public lecture by our young colleague Maja Perić, who will acquaint the audience with Dutch and Flemish travelogue sources and the travellers who journeyed through the Eastern Adriatic between the 15<sup>th</sup> and 17<sup>th</sup> centuries.

PROGRAM / PROGRAMME

*The Contribution of the Strossmayer Gallery to the Institutionalisation of Art History in Dalmatia*

Četvrtak / Thursday, 08 / 12

JUTARNJA SESIJA /  
MORNING SESSION

Hotel Cornaro

KONFERENCIJA

Otkrivanje Dalmacije VIII.  
Povijest umjetničkih institucija  
u Dalmaciji: historiografija, ljudi,  
prostori, perspektive

CONFERENCE

Discovering Dalmatia VIII.  
History of art institutions in Dalmatia:  
historiography, people, spaces,  
perspectives

Moderatori / Moderators

Irena Kraševac, Tomislav Bosnić

9.00 – 9.30

Registracija sudionika i uvodna riječ  
Registration and introduction

9.30 – 9.50

Magdalena Getaldić  
*Sadreni odljevi kiparske i arhitektonske  
baštine s područja Dalmacije u Gliptoteci  
HAZU*

*Sculptural and Architectural Plaster  
Casts of Dalmatian Heritage in the  
Glyptothèque of the Croatian Academy  
of Sciences and Arts*

9.50 – 10.10

Ljerka Dulibić, Tanja Trška  
*Doprinos Strossmayerove galerije  
institucionalizaciji povijesti  
umjetnosti u Dalmaciji*

10.30 – 10.50

Josip Klaić  
*Otkrivanje Gundulića:  
Oblikovanje nacionalnih institucija  
kroz lik pjesnika  
Discovering Gundulić:  
The Formation of National Institutions  
Through the Figure of a Poet*

10.50 – 11.20

Stanka za kavu / Coffee break

11.20 – 11.40

Antonia Tomić  
*Nikola Adžija – počasni konzervator  
za kotar Drniš i osnivač Gradskog  
muzeja Drniš  
Nikola Adžija – Honorary Conservator  
for Drniš County and Founder of  
the Drniš City Museum*

11.40 – 12.00

Lucija Vuković  
*Baltazar Bogišić i (pret)povijest  
dubrovačkog Domorodnog muzeja  
Baltazar Bogišić and the (Pre)History  
of Dubrovnik's Patriotic Museum*

12.00 – 12.30

Rasprava / Discussion

12.30 – 14.30

Stanka za ručak / Lunch break



POPODNEVNA SESIJA /  
AFTERNOON SESSION

Moderatori / Moderators  
Ana Šverko  
Mirko Sardelić

14.30 - 14.50  
Arsen Duplančić  
Ana Torlak  
*Nadbiskupski muzej u Splitu*  
*The Archbishop's Museum in Split*

14.50 - 15.10  
Sanja Delić  
*Arhitektura arheoloških muzeja u Dalmaciji*  
*od druge polovine 20. stoljeća*  
*The Architecture of Archaeological*  
*Museums in Dalmatia Built from the*  
*Second Half of the 20<sup>th</sup> Century Onwards*

15.10 - 15.30  
Joško Belamarić  
*Preuređenje Muzeja grada Splita*  
*Redesign of the Split City Museum*

15.30 - 16.00  
Stanka za kavu / Coffee break

16.00 - 16.20  
Fani Celio Cega  
*Značaj donacije Mavretić Muzeju grada*  
*Trogira - prilog trogirskoj svakodnevici 19.*  
*stoljeća*  
*The Significance of the Mavretić*  
*Donation to the Trogir City Museum - A*  
*Contribution to the Everyday Life of 19<sup>th</sup>-*  
*Century Trogir*

16.20 - 16.40  
Ivana Tomas  
*Doprinos Cvita Fiskovića istraživanju*  
*benediktinske crkve i samostana sv. Marije*  
*na otoku Mljetu*  
*The Contribution of Cvito Fisković to the*  
*Study of the Benedictine Church and*  
*Monastery of St Mary on the Island of Mljet*

16.40 - 17.00  
Sandra Šustić Cvetković  
Ivana Svedružić Šeparović  
*Restauratorska radionica Hrvatskog*  
*restauratorskog zavoda u Splitu*  
*The Restoration Workshop of the*  
*Croatian Conservation Institute in Split*

17.00 - 17.40  
Rasprava / Discussion

Petak / Friday, 09 / 12

JUTARNJA SESIJA /  
MORNING SESSION

Hotel Cornaro

Moderatori / Moderators  
Ana Ćurić  
Joško Belamarić

9.30 - 9.50  
Irena Kraševac  
*Umjetničko-obrtne škole kao*  
*zalog razvoja svojih sredina*  
*Arts and Crafts Schools as*  
*a Portent of Their Environment's*  
*Development*

9.50 - 10.10  
Ivana Vlaić  
*Splitska škola arhitekture*  
*The Split School of Architecture*

10.10 - 10.30  
Stanka za kavu / Coffee break

10.30 - 10.50  
Consuelo Lollobrigida  
*From Vis to Where?*  
*The Diaspora of an Archaeological*  
*Collection Through the Documents*  
*of the Dojmi di Delupis Family*

10.50 - 11.10  
Tomislav Bosnić  
*The Activities of the "Croatian Home" in Split*

11.10 - 11.30  
Marija Barović  
*The formation of the concept of "active*  
*approach to built heritage" through the*  
*institutional framework of URBS in the*  
*1960s and 1970s*

11.30 - 11.50  
Mirko Sardelić  
*Centre for the Study of Emotions*  
*in Cross-Cultural Exchange*

11.50 - 12.30  
Rasprava / Discussion

12.30 - 14.00  
Posjet Etnografskom muzeju /  
Visit to the Ethnographic Museum

14.00 - 16.00  
Stanka za ručak / Lunch break

16.00 - 18.30  
Posjet Galeriji umjetnina /  
Visit to the Museum of Fine Arts

POPODNEVNA SESIJA /  
AFTERNOON SESSION

Centar Cvito Fisković /  
Cvito Fisković Centre

Javno predavanje / Public Lecture

18.30 - 19.30  
Maja Perić  
*Split, Hvar i susjedni otoci u*  
*nizozemskim i flamanskim putopisnim*  
*izvorima od 15. do 17. stoljeća*  
*Split, Hvar, and Neighbouring Islands in*  
*Dutch and Flemish Travelogues Between*  
*the 15<sup>th</sup> and 17<sup>th</sup> Centuries*

19.30 - 20.00  
Rasprava / Discussion

Subota / Saturday, 10 / 12

Centar Cvito Fisković /  
Cvito Fisković Centre

9.00 - 12.00  
Posjet Galeriji Meštrović /  
Visit to the Meštrović Gallery

12.00 - 13.00  
Završna svečanost / Closing Reception



JAVNO PREDAVANJE  
PUBLIC LECTURE







MF.

Split, Hvar i  
susjedni otoci  
u nizozemskim  
i flamanskim  
putopisnim  
izvorima  
od 15. do 17.  
stoljeća

Razdoblje između 1400. i 1800. mnogi istraživači smatraju dinamičnim razdobljem u kojem značajan broj radoznalih putnika različitih kulturoloških, političkih, društvenih, vjerskih i intelektualnih opredjeljenja istražuje različite regije unutar i izvan Europe. Mnogi od tih putnika ostavili su pisane dokumente, najčešće u obliku putopisa. Putnici su u tim izvorima detaljno pisali o putu, krajoliku, unutrašnjosti gradova koje su posjećivali tijekom putovanja, ljudima koje su susretali itd. Oni su se s različitim motivima odvažili na izazov putovanja. Neki od njih slani su u diplomatske misije diljem Europe, Osmanskog Carstva ili pak u Novi svijet kako bi svoje pokrovitelje (poput političkih vladara) obavijestili o prilikama u zemljama koje su prošli. Drugi su krenuli put Svete Zemlje iz vjerskih razloga. Naime, hodočašće u Jeruzalem već je u prethodnim stoljećima bilo popularno kao odredište za hodočasnička putovanja.

Što se tiče specifičnih istraživanja ranonovovjekovne europske putopisne književnosti, konkretno iz njemačke, francuske, engleske i talijanske tradicije, koja su već korištena u proučavanju istočnog Jadrana i jugoistočne Europe, možemo zapaziti da tek nedavno dobivaju na značaju. Sve se više istraživača u posljednje vrijeme fokusira na putopise putnika koji su željeli stići na odredište preko istočnojadranske regije. No, znanstveni radovi o putopisima kroz jugoistočnu Europu nisu u svoja istraživanja uvrstili nizozemsku i flamansku putopisnu književnost. U prošlosti je jedino Jelica Novaković-Lopušina pokušala vizualizirati doprinos putopisnih pripovijedanja, kao i drugih izvora poput kronika, pamfleta i kartografske građe, iz Nizozemlja u odnosu na kontinentalne dijelove jugoistočne Europe. Ipak, opisi istočnog Jadrana putnika nizozemskog ili flamanskog podrijetla također su relativno nedovoljno proučeni u njezinom radu. Štoviše, tijekom posljednjih godina pojavili su se i drugi putopisi koji su dosad bili nepoznati, što je rezultiralo proširenjem poznatog korpusa i pružilo više mogućnosti za šire istraživanje.

U ovom ću se predavanju stoga usredotočiti na te nizozemske i flamanske putnike koji su putovali istočnim Jadranom između 15. i 17. stoljeća. Glavna svrha je najprije upoznavati slušatelje s nizozemskim i flamanskim putopisnim izvorima. Zašto je važno govoriti o nizozemskim i flamanskim putnicima kao dva razdvojena pojma, a o Nizozemlju kao jednom pojmu (povijesni kontekst)? Kako izgledaju ti putopisi? Jesu li to putopisi i/ili tiskane objavljene knjige? Gdje/u kojim arhivima ih možemo konzultirati? Na kojim su jezicima pisani? Iz kojih slojeva društva potječu ovi putnici? Koliko putopisa nizozemskih i flamanskih putnika je korisno za istraživanje o istočnom Jadrani? Itd.

Nadalje, tijekom izlaganja fokusirat ću se na to što su putnici iz Nizozemlja pisali o Splitu, Hvaru i drugim otocima u tom dijelu Dalmacije. Iako je većini putnika bilo važno što brže stići na željenu destinaciju, brod s putnicima često je trebalo stajati zbog različitih razloga. Ponekad su vremenske prilike na Jadrani igrale važnu ulogu u itineraru, ali je dopunjavanje brodskih zaliha također rezultiralo stankama koje su putnici koristili da bi upoznali regiju. Iako se u Splitu ne bi često stajalo, jer je brodovima bilo lakše usidriti se blizu Zadra, to ne znači da se u nekim putopisnim izvorima ne govori o gradu Splitu. Nadalje, otok Hvar, otok Jabuka, Sveti Andrija te Solin se često spominju u tim flamanskim i nizozemskim

**D**uisseurs xelains aloient vne fois en xelermar  
ge par mer en iherusalem. Et leur aduunt si cō  
me ilz estoient vng jour en la hauite mer que le mai  
stre de la nef congneut que sa nef estoit casse et brisie  
et que scaue de la mer entroit dedens a grant randon si  
que sans remede elle seroit tout iucōtinent perie. Il  
fist mettre sa naucesse dehors et print auec lui vng  
euesque qui la estoit et auans autres des plus nota  
bles xelains de la compaignie. amsi cōme sil les vouf  
fist mener esbautre en la mer sans aduertir les autres  
en quel dangier il les laissoit. Or auant amsi comme  
sun deulx destendoit de la grant nef en la naucesse qui  
choppa d'un pied et cheut au fons de la mer. Quant  
le maistre fut en sa naucesse vng pou eslongie de la  
grande nef. lors il dit a ceulx qui auoit laissie en la



putopisnim izvorima jer su brodovi na primjer znali često stajati u blizini Hvara. Ovi izvori nikada prije nisu korišteni za ovakvu vrstu istraživanja, a putnici potječu iz regije u Europi koja u tom vremenskom razdoblju nije bila u izravnom kontaktu s istočnim Jadranom, za razliku od već postojeće literature o putovanjima tim područjem u ranome novom vijeku.

Rodena je 1997. u Antwerpenu, u Belgiji. Diplomirala je na Sveučilištu u Antwerpenu studij povijesti (2020.) s diplomskim radom o kanonskim vizitacijama u ranomodernom Šibeniku. Od 2020. upisana je na poslijediplomski doktorski studij predmoderne povijesti na Filozofskom fakultetu u Zagrebu. U istraživanju se bavi predodžbama nizozemskih i flamanskih putnika između 15. i 17. stoljeća o istočnom Jadranu. Sudjelovala je na znanstvenim skupovima u Stockholmu, na Kreti, u Pisi, u Readingu, itd., te je objavila nekoliko članaka u vezi s doktorskim radom. Osvojila je prvu nagradu za najbolji rad mladih povjesničara Hrvatskog instituta za povijest - podružnica Slavonije, Srijema i Baranje u listopadu 2022. godine.

The period between 1400 and 1800 is by many researchers considered a dynamic era in which a significant number of curious travellers of various cultural, political, social, religious, and intellectual inclinations explore different regions within and without Europe.

Many of these travellers left behind written documents, most often in the form of travelogues. In these sources, travellers gave detailed accounts of their journey, the landscape, the cities visited during their travels, people they have met, etc. Due to various motivations, they stepped up to the challenge of travelling. Some of them were sent on diplomatic missions across Europe, the Ottoman Empire, or even to the New World in order to notify their patrons (such as political rulers) about events in lands they passed through. Others went to the Holy Land due to religious reasons; Jerusalem was, even in centuries prior, a popular destination for religious pilgrimage.

As for specific research into Early Modern European travel literature, specifically research regarding the German, French, English, and Italian traditions, already used in studies of the Eastern Adriatic and Southeast Europe, one notices that they have only recently gained traction. An increasing number of researchers of late have been focusing on travelogues written by travellers whose destinations took them across the Eastern Adriatic. However, papers regarding travels through the Southeast omitted Dutch and Flemish travel literature. So far, only Jelica Novaković-Lopušina has attempted to visualise the contribution of travel stories, as well as other sources such as chronicles, pamphlets, and cartographic material from the Netherlandic region regarding continental parts of Southeast Europe. Yet, descriptions of the Eastern Adriatic by Dutch and Flemish travellers remain insufficiently examined even in her work, resulting in the expansion of the familiar corpus of work and an opportunity for further research.

Therefore, in this paper, I will focus on Dutch and Flemish travellers across the Eastern Adriatic between the fifteenth and seventeenth centuries. The main goal is to acquaint the audience with Dutch and Flemish travelogue sources. Why is it important to talk about Dutch and Flemish travellers as two separate

Split, Hvar, and  
Neighbouring  
Islands in Dutch  
and Flemish  
Travelogues  
Between the 15<sup>th</sup>  
and 17<sup>th</sup> Centuries

terms, and the Netherlandic region as a single term (referring to historical context)? What do these travelogues look like? Are they travelogues and/or printed published books? Where/in which archives can they be consulted? What languages are they written in? Which echelons of society do these travellers come from? How many Dutch and Flemish travelogues are considered useful for research on the Eastern Adriatic? And so on.

Furthermore, during my presentation, I will focus on these Netherlandic travellers' writings about Split, Hvar, and other islands in central Dalmatia. Although most travellers cared most for getting to their destination as quickly as possible, ships often had to moor for different reasons. Sometimes, weather conditions significantly impacted the itinerary, while refreshing the ship's stock also resulted in breaks travellers used to acquaint themselves with the region. Although Split was not a frequent stop due to Zadar being a more convenient mooring location, this does not mean it remains completely left out of travelogues. What is more, the islands of Hvar, Jabuka, Sveti Andrija, and the town of Solin are often mentioned in Dutch and Flemish travelogues as ships often moored near Hvar as well.

These sources have never before been used for this type of research, while their authors come from a European region that had no direct contact with the eastern Adriatic during their time, which is unlike the situation in previously researched travel literature of the Early Modern age.

Maja Perić was born in Antwerp, Belgium in 1997. She graduated as a Master of History at the University of Antwerp in 2020 with a Master's thesis on the dynamics of the Tridentine reform in 15<sup>th</sup>-17<sup>th</sup> century Šibenik. In October 2020, she enrolled as a PhD candidate in premodern history at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research deals with the conceptions Flemish and Dutch travellers of the 15<sup>th</sup>-17<sup>th</sup> century developed about the Eastern Adriatic.

She has participated in many conferences, such as those in Stockholm, Crete, Pisa, Reading, Missouri, Sarajevo etc., and published articles as well as authored chapters in edited collections related to her PhD research. In October 2022, she received the first prize for "Best work of young historians - Croatian Institute of History - Department for the History of Slavonia, Srijem and Baranja" with a work on Flemish and Dutch travellers in the Central Danube region.



## KONFERENCIJA

Otkrivanje Dalmacije VIII.

Povijest umjetničkih institucija u Dalmaciji:  
historiografija, ljudi, prostori, perspektive

## CONFERENCE

Discovering Dalmatia VIII.

History of art institutions in Dalmatia:  
historiography, people, spaces, perspectives





**Sadreni odljevi kiparske i arhitektonske baštine s područja Dalmacije u Gliptoteci HAZU**

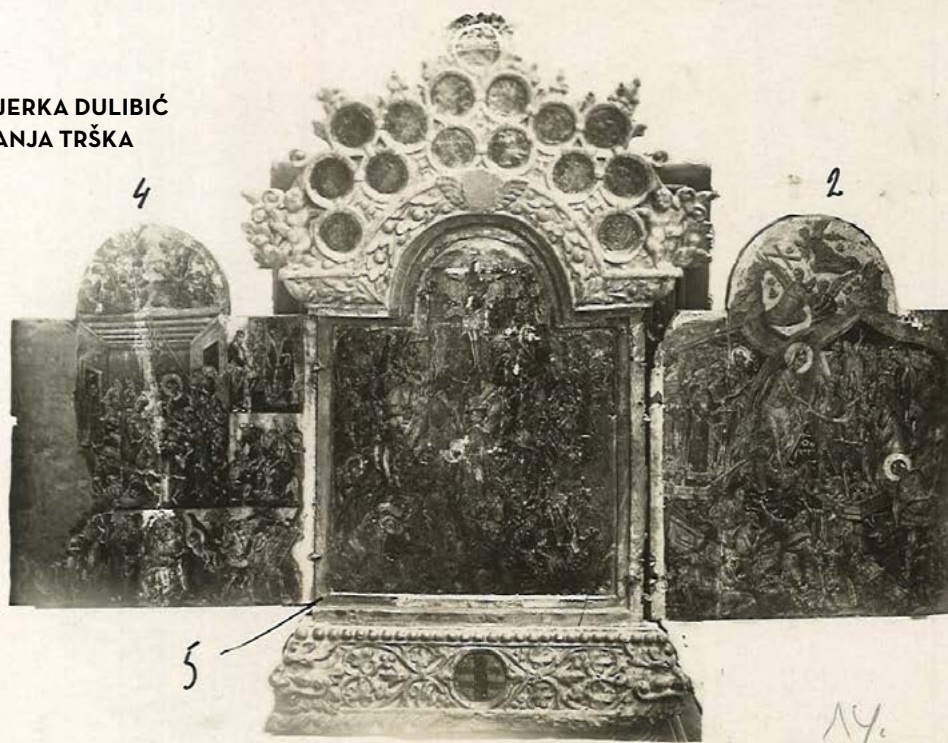
Gliptoteka HAZU prvi je i jedini muzej u Hrvatskoj specijaliziran za sakupljanje sadrenih odljeva. Utemeljen je na načelima i u duhu europskog fenomena prikupljanja odljeva, čime su oformljene brojne zbirke i institucije. Definiranjem nacionalne baštine, sadreni se odljevi pojavljuju diljem Europe početkom 19. stoljeća kao odjek pokreta romantizma, jer se tada stvaraju brojne nacionalne zbirke odljeva u kojima je najviše zastupljena skulptura srednjovjekovnog i renesansnog kiparstva. Time se brojni muzeji potvrđuju kao enciklopedijski i univerzalni s ciljem izgradnje nacionalnog identiteta i kulture. Na tragu ovih ideja, u Gipsoteci, današnjoj Gliptoteci HAZU, sakupljen je značajan korpus nacionalnih spomenika hrvatske kulturne kiparske i arhitektonske baštine od razdoblja predromanike do renesanse s područja Dalmacije. *Zbirka sadrenih odljeva fragmenata hrvatskih povijesnih spomenika od 9.-15. stoljeća* jedinstvena je iz više razloga, jer je od osnutka muzeja smatrana najvažnijim odjelom, na kojem je počivala čitava koncepcija ustanove. Svrha muzeja kroz prizmu ove zbirke sustavno je sakupljanje i prikaz nacionalnog kulturnog razvoja i povijesno-umjetničkih spomenika s područja skulpture. U radu će se naglasiti provenijencija i uloga sadrenih odljeva s raznih arheoloških lokaliteta i različitih zbirki diljem Dalmacije, koji se u Gliptoteci HAZU mogu prezentirati i objediniti u izvornim dimenzijama i na jednom mjestu.

**Sculptural and Architectural Plaster Casts of Dalmatian Heritage in the Glyptotheque of the Croatian Academy of Sciences and Arts**

The Glyptotheque of the Croatian Academy of Sciences and Arts (CASA) is the first and only Croatian museum specialising in plaster cast collecting. It is founded on the principles and in the spirit of the European phenomenon of cast collecting, which led to the formation of many collections and institutions. As national heritage was defined across Europe at the beginning of the 19<sup>th</sup> century, plaster casts appeared as an echo of the Romanticist movement; it was then that many national collections of casts, comprised largely of medieval and Renaissance sculptures, were created. Through this, many museums affirm themselves as encyclopaedic and universal, with the goal of constructing a national identity and culture. Guided by these ideas, the "Gipsoteka" (literally: "Plaster-theque"), today known as the CASA Glyptotheque, has collected a significant body of national monuments that are part of Croatian sculptural and architectural heritage of the pre-Romanesque-Renaissance period in Dalmatia. *The Collection of Plaster Casts of 9<sup>th</sup>-15<sup>th</sup> Century Croatian Historical Monument Fragments* is unique for many reasons - it has been considered the most important department ever since the founding of the museum, a foundation upon which the entire concept of the institution rests. The purpose of the museum, through the prism of this collection, is the systematic collection and presentation of art-historical sculptural monuments and national cultural development. This paper will emphasise the provenance and role of plaster casts from various archaeological sites and different collections throughout Dalmatia, which can, in the CASA Glyptotheque, be brought together and presented in a single location, in their original dimensions.



LJERKA DULIBIĆ  
TANJA TRŠKA



Doprinos Strossmayerove galerije institucionalizaciji povijesti umjetnosti u Dalmaciji

Strossmayerova galerija starih majstora HAZU, zasnovana još šezdesetih godina 19. stoljeća te otvorena za javnost 1884. godine, jedna je od najstarijih muzejskih institucija u Hrvatskoj, čiji je osnutak neodvojivo povezan s utemeljenjem povijesti umjetnosti kao znanstvene discipline u našoj sredini. Galerija je i desetljećima nakon svoga osnutka bila ključno referentno mjesto za širok raspon znanstvenih i stručnih pitanja na polju povijesti umjetnosti i skrbi o (ne samo) pokretnoj kulturnoj baštini.

U izlaganju će se predstaviti uloga Strossmayerove galerije u institucionalizaciji različitih aspekata naše struke na području Dalmacije tijekom međuratnoga razdoblja, kada je Galerija djelovala pod upraviteljstvom Artura Schneidera i u tijesnoj suradnji s tada osnovanim Društvom prijatelja Strossmayerove galerije. U cilju sustavnije skrbi o kulturnoj baštini, Galerija i Društvo okupili su ugledne članove šire zajednice na cijelom nizu inicijativa za registraciju umjetnina u privatnim zbirkama i zaštitu od njihova izvoza u inozemstvo, za repatrijaciju umjetnina zatečenih u inozemstvu uslijed različitih povijesnih okolnosti, za očuvanje naših narodnih starina i promoviranje pučke suvremene umjetnosti, za unaprjeđenje svijesti o nužnosti provođenja stručnih konzervatorsko-restauratorskih radova na oltarnim slikama diljem Hrvatske te mnogim drugim samopostavljenim zadaćama. Izlaganje će se temeljiti na istraživanju arhivskih dokumenata (arhivski fond Društvo prijatelja Strossmayerove galerije u Državnom arhivu u Zagrebu te arhivska dokumentacija sačuvana u Strossmayerovoj galeriji), u kojima se ogleda čitav panoptikum tadašnjih društvenih zbivanja te razotkrivaju pojedinačni doprinosi njihovih protagonista od Istre i Kvarnera do Dubrovnika.

The CASA Strossmayer Gallery of Old Masters, founded in the 1860s and opened to the public in 1884, is one of the oldest museum institutions in Croatia, whose establishment is inseparably connected to the founding of art history as a scientific discipline in our region. Even decades after it was established, the Gallery remained a key location of reference for a wide array of scientific and professional dilemmas in the field of art history and care for (not only) movable cultural heritage.

This paper will present the role of Strossmayer's Gallery in the institutionalisation of various aspects of our discipline in Dalmatia during the inter-war period, when the Gallery functioned under the management of Artur Schneider and in close cooperation with the newly founded "Society of Friends of the Strossmayer Gallery". With the goal of more systematic care for cultural heritage, the Gallery and the Society engaged reputable members of the wider community on a slew of initiatives: artwork registration in private collections and protection against their export abroad, repatriation of artworks that found themselves abroad due to different historical circumstances, preservation of national artefacts, and the promotion of contemporary folk art, developing consciousness of the need to carry out professional conservation-restoration work on altarpieces across Croatia, and many other self-imposed missions.

This paper will be based on research of archival documents (the archival fond of the Society of Friends of the Strossmayer Gallery in the National Archive in Zagreb, and documentation preserved in the Strossmayer Gallery), which deliver multifarious accounts of then contemporary social events and uncover the individual contributions of their protagonists from Istria and the Kvarner to Dubrovnik.

The Contribution  
of Strossmayer's  
Gallery to the  
Institutionalisation  
of Art History in  
Dalmatia





**Otkrivanje Gundulića:** Oblikovanje nacionalnih institucija kroz lik pjesnika

Buđenje nacionalne svijesti kroz čitavo 19. stoljeće pratilo je istovremeno pozivanje na nasljeđe starije hrvatske književnosti, naročito one dubrovačke, a već su ilirci posebno istaknuli lik i djelo Ivana Gundulića kao vodećeg uzora. Onodobna istraživanja njegovih književnih djela kod niza autora (I. Mažuranić, A. Pavić, F. pl. Marković) kao i ponovna njihova dramska uprizorenja (A. Mandrović, S. Miletić) kulminirat će velikim slikarskim kompozicijama Vlaha Bukovca za temeljne nacionalne institucije u Zagrebu (Akademiju, Institut, Kazalište i Knjižnicu). Na njima je Gundulić uzdignut na prijestolje nacionalnog Parnasa kao knez i (o)krunjen kao *poeta laureatus*. Dosadašnje interpretacije, uz pojedine iznimke u novije vrijeme (T. Jukić), uglavnom su vidjele njegov lik kao oživljavanje nacionalne svijesti u želji za ujedinjenjem razdijeljenog sjevera i juga Hrvatske. U ovom izlaganju postaviti će se šira pitanja o odnosu umjetničkog i nacionalnog, estetskog i političkog, slike i teksta. Slijedom toga, otkrivanje Gundulića nastojat će se promotriti nadnacionalno kroz ideju jezika i obrazovanja kao jedinog puta istinskoj slobodi temeljenoj u ilirskom pokretu koju je potom zastupao i biskup Strossmayer u činu osnivanja institucija. Propituje se tako nadilazi li lik pjesnika prostor i vrijeme Hrvatske 19. stoljeća.

**Discovering Gundulić:** The Formation of National Institutions Through the Figure of a Poet

The awakening of national consciousness throughout the entirety of the 19<sup>th</sup> century was at the same time followed by this movement's call back to the heritage of older Croatian literature, particularly that of Dubrovnik, with the Illyrians giving special attention to the figure and work of Ivan Gundulić as a leading protagonist. Research of his literary work among many authors of that time (I. Mažuranić, A. Pavić, F. Marković), as well as their repeated theatrical adaptations (A. Mandrović, S. Miletić), culminated in the grand pictorial compositions of Vlaho Bukovac made for foundational national institutions in Zagreb (the Academy, the Institute, the Theatre, and the Library). On these paintings, Gundulić is elevated to the throne of a national Parnassus as a lord and crowned as a *poeta laureatis*. Interpretations presented so far, with individual exceptions in recent times (T. Jukić), mostly observed his character as representing a revival of national consciousness with the desire of unifying Croatia's separated northern and southern regions. This paper will pose broader questions about the relation between the artistic and the national, aesthetic and political, image and text. To this end, the discovering of Gundulić will be viewed through a supra-national lens; through the idea of language and education as the only path to true freedom founded in the Illyrian movement, a freedom that Bishop Strossmayer too was affiliated with in the act of founding institutions. In this way, we consider if the figure of the poet transcends the space and time of 19<sup>th</sup>-century Croatia.





Nikola Adžija  
- počasni  
konzervator za  
kotar Drniš i  
osnivač Gradskog  
muzeja Drniš

Nikola Adžija (Drniš, 1875.-1972.) posljednji je izdanak obitelji Adžija koja je bila aktivni sudionik društvenoga i kulturnog života grada Drniša od kraja 19. do sredine 20. stoljeća. Igrom slučaja baš su u gostionici koju je držao njegov otac Dumas održavani prvi sastanci grupe građana koja se združila u „Društvo za pripomoć za uzgoj mladog Meštrovića“ te je s njima Nikola Adžija već u mladenačkim danima postao jedan od mecena Ivana Meštrovića. Od rane je mladosti pokazivao sklonost prema baštini, povijesti i kulturnome naslijeđu drniškoga kraja. Prikupljao je u svojem domu različitu etnografsku, povijesnu, knjižnu i arhivsku građu. Pratio je stanje spomeničke i prirodne baštine te je upozoravao nadležne na potrebne zahvate za zaštitu od propadanja. Zasluge za aktivno djelovanje u očuvanju spomenika kulture priznate su mu 1951. godine kad ga je dr. Cvito Fisković kao direktor Konzervatorskog zavoda za oblast Dalmacije imenovao počasnim konzervatorom za Kotar Drniš. Nikola Adžija zaslužan je za postavljanje javnih spomenika u Drnišu koje je izradio Ivan Meštrović odradivši posredničku ulogu u komunikaciji između Općine Drniš i umjetnika pri narudžbama. Svoje cjeloživotno prijateljstvo s umjetnikom iskoristio je i za pribavljanje Meštrovićevih djela za osnivanje „spomen-galerije“ u Drnišu. Naime, udobrovoljio je Meštrovića da za Drniš izdvoji tridesetak svojih radova – skulptura i slika – koji su postali temelj za osnivanje Gradskog muzeja Drniš. Muzej je službeno osnovan 1960. godine u obiteljskoj kući Adžija koja je oporučno darovana gradu zajedno sa svom prikupljenom građom, no o svemu je sve do svoje smrti sam Nikola vodio brigu. Novoosnovanome muzeju osigurao je sve osnovne preduvjete za rad – prostor, građu i djelatnika.

Nikola Adžija  
- Honorary  
Conservator for  
Drniš County  
and Founder of  
the Drniš City  
Museum

Nikola Adžija (Drniš, 1875-1972) was the last of the Adžija line, a family that played an active role in the social and cultural life of Drniš from the end of the 19<sup>th</sup> to the middle of the 20<sup>th</sup> century. Through mere chance, it was an inn owned by Nikola's father, Dumas, that was host to the first meetings of a group of citizens that banded together into a "Society for Aid in the Raising of Young Meštrović", and with them, Nikola Adžija became one of Meštrović's patrons even during his younger years. He demonstrated an inclination for the heritage, history, and cultural legacy of the Drniš region from an early age. In his home, he collected various ethnographic, historical, literary, and archival material. He tracked the condition of artistic and natural heritage and warned authorities about necessary measures for protection against their decay. He was given merit for his active participation in cultural monument preservation in 1951, when Dr Cvito Fisković, as director of the Conservation Institute for Dalmatia, named him an honorary conservator for Drniš County. Nikola Adžija is responsible for the placement of Ivan Meštrović's public monuments in Drniš, having acted as an intermediary between the artist and the municipality of Drniš during their commissions. He used his life-long friendship with the artist to collect Meštrović's works for the foundation of a "commemorative gallery" in Drniš. Namely, he persuaded Meštrović to select about thirty of his works – sculptures and paintings – that became the foundation of the Drniš City Museum. The museum was formally founded in 1960 in the Adžija family house, which was, together with its collected material, gifted to the city through a will, but all of it was cared for by Nikola until his passing. He had secured all the necessary working conditions for the newly founded museum – a location, its funds, and an employee.





*Moi' Doga*

**Baltazar Bogišić i (pret)povijest dubrovačkog Domorodnog muzeja** Dubrovački muzeji, kao baštinici Domorodnog muzeja osnovanog 1872. godine, obilježavaju okruglu 150. godišnjicu postojanja. Muzej je nastao zalaganjem niza pojedinaca među kojima istaknuto mjesto zauzima dubrovački ljekarnik Antun Drobac (1810.–1882.). Ovaj znanstvenik, trgovac i brodovlasnik, politički aktivist i općinski dužnosnik te „prvi domaći fotograf“ na dubrovačkom prostoru nositelj je titule osnivača Muzeja i njegovog doživotnog predsjednika. Rad nastoji rasvijetliti dosad neuočenu ulogu Dropčeva suvremenika, kozmopolita i erudita Baltazara Bogišića (1834.–1908.) u vremenu pretpovijesti dubrovačkog Domorodnog muzeja te u procesu formiranja i osnutka prve muzejske institucije na zapostavljenom jugu tadašnje Austro-Ugarske Monarhije, polazeći od sačuvane korespondencije ova dva uglednika i imajući u vidu objavljene muzeološke ideje Baltazara Bogišića.

**Baltazar Bogišić and the (Pre)History of Dubrovnik's Patriotic Museum** Dubrovnik Museum, as inheritors of the Patriotic Museum founded in 1872, are celebrating their 150<sup>th</sup> anniversary. The museum was founded through the advocacy of several individuals, among whom the physician Antun Drobac (1810-1882) stands out as a prominent figure. This scientist, merchant, shipowner, political activist, municipal official, and “the first native photographer” in the region of Dubrovnik carries the title of museum founder and its director, a role he assumed for life. This paper intends to shed light on a thus far unnoticed contemporary of Drobac, the cosmopolite and erudite Baltazar Bogišić (1834-1908), during the prehistorical period of Dubrovnik's Patriotic Museum and the process of forming and founding the first museum institution on the then forsaken south of the Austro-Hungarian Monarchy, starting with preserved correspondence between these two dignitaries and keeping in mind Baltazar Bogišić's published museological ideas.

atrio Spalatensis Archiepiscopalis Palatii.

ARSEN DUPLANČIĆ

ANA TORLAK

CLXXI.  
D. M.  
TERENTIAE  
TITIAE. P. NOVI  
VS. LAVRVS  
CONIVGI RA  
RISSIME POSVIT  
B. M.

CLXXII.

*Ibidem*

CANDIDO  
DEFVNCTO  
ANN. XXI.  
SODALES  
B. M.

CLXXIII.

*Ibidem*

CORNELIA  
FEROCILLAET  
COELIA OCTA  
TIA COELIAE MAR  
CELLÆ DEF. ANN.  
XXV. MATER, ET

*Fortasse Octavia*

MA.

Nadbiskupski  
muzej u Splitu

U baroknoj Nadbiskupskoj palači u Splitu sagrađenoj 1677., koja je nestala u požaru 1924. godine, nalazila se zbirka antičkih spomenika. Vrsnoća zbirke očituje se u brojnim bilješkama koje su o njoj ostavili ljubitelji starina i antikvari tijekom 19. stoljeća. Unatoč tome, zbirka nikada nije cjelovito opisana. Pojedini spomenici su zabilježeni u različitim korpusima, a o samom smještaju spomenika unutar palače, malo se zna. Budući da tema nadbiskupskog muzeja nije do sada monografski obrađena, u ovom će se radu iznijeti podatci o izgledu palače i smještaju spomenika. Sudbina muzeja bit će prikazana od godine navodnog utemeljenja, 1750., potom vremena raznošenja spomenika tijekom 19. stoljeća, i konačno, njihova premještaja u Arheološki muzej u Splitu.

The Archbishop's  
Museum in Split

The Baroque Archbishop's Palace in Split, built in 1677 and lost to a fire in 1924, was home to a collection of classical monuments. The exquisiteness of the collection is evident in many related notes left by connoisseurs of antiquities and antiquarians during the 19<sup>th</sup> century. Despite this, the collection was never described in full. Individual monuments were noted across different units, but little is known about their distribution within the palace. As the topic of the Archbishop's Museum has not yet been monographically researched, this paper will deliver information about the appearance of the palace and the placement of monuments within it. The fate of the museum will be displayed beginning with the year of its supposed foundation, 1750, followed by an era of monument dispersal during the 19<sup>th</sup> century, and finally, their relocation to the Archeological Museum in Split.





**Arhitektura arheoloških muzeja u Dalmaciji od druge polovine 20. stoljeća**

Od druge polovine 20. stoljeća u Dalmaciji su izgrađena tri arheološka muzeja – Arheološki muzej u Zadru (1965.–1973.), Muzej hrvatskih arheoloških spomenika u Splitu (1954.–1976.) i Arheološki muzej Narona u Vidu kraj Metkovića (2001.–2007.). Iako su se tijekom tri desetljeća između izgradnje muzeja Mladena Kauzlarića (1896.–1971.) u Zadru i Splitu i muzeja Gorana Rake (rod. 1952.) u Vidu tendencije u oblikovanju estetike muzejskih zgrada značajno promijenile, njihovi muzeji dijele važnu odliku podređivanja zgrade njezinoj okolini dopuštajući joj da odredi mjerilo zgrade. Uz pozitivnu komunikaciju muzeja s njegovom neposrednom okolinom postoji još nekoliko važnih čimbenika na temelju kojih je moguće utvrditi je li muzejska zgrada u potpunosti ispunila svoju svrhu, poput načina na koji sudjeluje u oblikovanju svoje šire okoline, sposobnosti samoga muzeja da djeluje kao umjetničko djelo ili spomenik te funkcionalan unutarnji prostor, kojega stručnjaci poput Barryja Lorda i Ive Maroevića smatraju najvažnijim i često nedovoljno promišljenim faktorom. Cilj izlaganja je razmotriti kako arheološki muzeji u Zadru, Splitu i Vidu funkcioniraju u okviru navedenih zahtjeva – kao spomenici, logikom i funkcionalnošću svojih unutarnjih prostora te u kreiranju svojih širih okruženja, posebice u kontekstu izazova koji predstavlja smještaj Arheološkog muzeja u Zadru u srcu antičke povijesne jezgre grada i *in situ* položaja Arheološkog muzeja Narona.

**The Architecture of Archaeological Museums in Dalmatia Built from the Second Half of the 20<sup>th</sup> Century Onwards**

Since the second half of the 20<sup>th</sup> century, three archaeological museums have been built in Dalmatia: the Archaeological Museum in Zadar (1965–1973), the Museum of Croatian Archaeological Monuments in Split (1954–1976), and the Narona Archaeological Museum in Vid near the city of Metković (2001–2007). Although the three decades between the construction of the museums of Mladen Kauzlarić (1896–1971) in Zadar and Split and the museum of Goran Rako (1952) in Vid saw significant shifts in the tendencies shaping the aesthetics of museum buildings, their museums share the important feature of subordinating the building to its environment, allowing it to determine the scale of the building.

In addition to the positive communication of the museum with its surroundings, there are several other important factors that can be used to determine whether the museum building has fully fulfilled its purpose: the way in which it participates in shaping its wider environment, the capacity for the museum itself to act as a work of art or a monument, and a functional interior space, which experts such as Barry Lord and Ivo Maroević consider the most important and often insufficiently developed factor. The aim of the presentation is to consider how the archaeological museums in Zadar, Split, and Vid function within these requirements – as monuments, with the logic and functionality of their interior spaces, and in the creation of their wider environments, especially in the context of challenges posed by the location of the Archaeological Museum in Zadar in the heart of the city's ancient historic centre, and the on-site location of the Narona Archaeological Museum.





**Preuređenje Muzeja grada Splita** Predavanje će prikazati koncept preuređenja prizemlja Muzeja grada Splita smještenog u najljepšoj i najbolje sačuvanoj splitskoj palači. U prvom redu se kani „pojačati“ njezine izvorne elemente koji bi još sugestivnije prikazali

visoke standarde onodobnog stanovanja i svakodnevne kulture splitskog patricijata i građanstva. U tom smislu muzeološka koncepcija u prvi plan stavlja rekonstrukciju znamenitog lapidarija Dmine Papalića koji je bio prva epigrafička zbirka u Hrvatskoj, k tome koncipirana uistinu znalačkim kriterijima, a katalogizirao ju je i providio s iscrpnim komentarima sâm Marko Marulić.

Dvorane u prizemlju sklopa bi trebale posjetiteljima objasniti temeljne „lozinke“ ovoga grada: političku, kulturno-povijesnu i duhovnu opoziciju antike i srednjega vijeka, poganstva i kršćanstva, Dioklecijana i sv. Dujma... Novi postav bi trebao protumačiti Dioklecijanovu povijesnu ulogu na općem i lokalnom planu, te na lapidaran način pokazati u čemu se sastoji značaj Dioklecijanove palače za razvoj univerzalne povijesti arhitekture. U drugom fokusu bila bi priča o zvoniku splitske katedrale, najizrazitijem simbolu komunalnog identiteta od vremena autonomne gradske uprave u 13. st. do naših dana.

Sadržaj prizemlja 11 kule Dioklecijanove palače određen je kao Muzej splitske Rive, od Dioklecijanova doba do početka 20. st. U prostorima prvoga kata ugaone kule Dioklecijanove palače prezentirat će se značaj nadbiskupske palače koja je do 16. st. bila smještena u jugoistočnom uglu Palače. Donijet će se „povijesni medaljoni“ vezani za najznačajnije pastire salonitansko-splitske metropolije (od još uvijek enigmatičnog Ivana Ravenjanina, do Lovre Dalmatinca, Bernarda i Rogerija ... Markantuna de Dominisa, Stjepana Cosmija i Frane Franića).

U preostalom dijelu prostora prikazat će se višestoljetne građevinske modifikacije/transformacije jugoistočnog dijela Dioklecijanove palače od kasnoantičkog do novovjekovnog razdoblja. Kroz niz metaforičkih a konkretnih slika, naoko sitnim nalazima, ali koji rječito govore o gustoj povijesnoj stratigrafiji ovog grada, prikazat ćemo načine kojima se dogodila metamorfoza carske palače u nastanjeni grad.



This presentation will showcase the concept for the redesign of the Split City Museum's ground floor, situated in the city's most beautiful and well-preserved palace. The main intent is to bolster the palace's original elements to be even more plainly evocative of the high living standards and daily culture of Split's aristocracy and citizens of that time. In that sense, the museological conception considers it most important to reconstruct the notable lapidarium by Dmine Papalić, which was not only the first epigraphic collection in Croatia, but also conceptualised according to the criteria of a true savant, catalogued and exhaustively discussed by Marko Marulić himself.

The ground floor complex halls should be able to explain to visitors the "keys" to this city: the political, cultural-historical, and spiritual opposition of Antiquity and the Middle Ages, paganism and Christianity, Diocletian and St. Domnius... The new exhibit should examine Diocletian's historical role on both a general and local level, and concisely indicate the importance of Diocletian's Palace for the development of universal architectural history. The secondary focus lies in the story of the cathedral's belfry, the most recognisable symbol of communal identity ever since the time of the city's autonomous administration in the 13<sup>th</sup> century.

The contents of the southeast tower's ground floor have been designated as the Split Waterfront Museum, from Diocletian's age to the beginning of the 20<sup>th</sup> century. The first floor of the palace's corner tower will present the significance of the Archbishop's Palace, situated in the southeast corner of the palace until the 16th century. "Historical medallions" of sorts will be presented regarding the most significant "shepherds" of the Salonitan-Split diocese (ranging from the ever-enigmatic Ivan of Ravenna, to Lovre Dalmatinac, Bernard and Rogerius... Markantun de Dominis, Stjepan Cosmi, and Frane Franić).

The remaining space will present the architectural modification/transformation of the southeast part of Diocletian's Palace across the centuries, from late Antiquity to the Early Modern age. Through a slew of metaphorical but concrete images that seem to be small discoveries, yet speak volumes about the city's dense stratigraphy, the metamorphosis of an imperial palace to an inhabited city will be demonstrated.

Redesign  
of the  
Split City  
Museum



Značaj donacije  
Mavretić Muzeju  
grada Trogira  
-  
prilog trogirskoj  
svakodnevi 19.  
stoljeća

Muzej grada Trogira u vremenu od 2017. do 2020. godine došao je u posjed vrijedne donacije namještaja, slika i uporabnih predmeta koji su pripadali obitelji Antuna Mavretića a koje je naslijedila obitelj Mirka Svilana. Godine 2017. darovan je Muzeju grada Trogira portret Antuna Mavretića, portret njegove sestre (?) te odlikovanje pape Pia IX. Antun Mavretić pripadnik je istaknute i bogate građanske obitelji koja se u Trogiru spominje od 18. stoljeća. Karlo Mavretić sagradio je kuću u predjelu Pasike 1874. godine. Papa Pio IX 1868. godine odlikovao je Antuna Mavretića ordenom sv. Silvestra za njegove zasluge. Portret u pozlaćenom okviru datira se u početak druge polovice 19. stoljeća, ulje na platnu, rad venecijanske slikarice Marie Tagliapietra. Portret gospođe Mavretić prikazuje ženu odjevenu u tamnu haljinu ili haljetak visokog ovratnika ukrašenog kopčom te maramom sa strane. Slika u crnom okviru datira se u godinu 1890., ulje na platnu, rad Fr. Hallera. Godine 2020. dobili smo i drugu donaciju zahvaljujući dobroj volji nasljednika Mirka Svilana, njegovih sinova Vjekoslava i Sibila. Drugi dio donacije obuhvaća namještaj spavaće sobe i salona s pojedinim uporabnim predmetima koji uglavnom pripadaju razdoblju 19. stoljeća. Predmeti su u prilično dobrom stanju, uvršteni su u Zbirku novovjekovne kulturne povijesti te su izloženi u stalnom postavu Muzeja grada Trogira, osim namještaja spavaće sobe. Radi se o izuzetno vrijednoj donaciji koja je obogatila muzejsku zbirku i stalni postav, te doprinijela rasvjetljavanju trogirске građanske svakodnevice 19. stoljeća. Analizirajući način odijevanja na portretima te bogati namještaj stječemo uvid u način odijevanja bogatog građanskog sloja te opremu njihovih kuća, kao prilog pojašnjenju života onodobnog društva.

The Significance  
of the Mavretić  
Donation to  
the Trogir City  
Museum  
-  
A Contribution  
to the Everyday  
Life of 19th-  
Century Trogir

Between 2017 and 2020, the Trogir City Museum came to possess a valuable donation of furniture, paintings, and items of practical usage that belonged to the family of Antun Mavretić, and that were then inherited by the family of Mirko Svilan. In 2017, the Trogir City Museum was gifted a portrait of Antun Mavretić, a portrait of his sister(?), and a medal of Pope Pius IX. Antun Mavretić belonged to a notable and wealthy city family that has been mentioned in Trogir since the 18<sup>th</sup> century. Karlo Mavretić constructed a house in the Pasike region in the year 1784. Pope Pius IX distinguished Antun Mavretić in 1868 with the medal of Saint Silvester for his merits. The gilded frame portrait dates to the beginning of the second half of the 19<sup>th</sup> century, and represents an oil on canvas by Venetian painter Maria Tagliapietra. The portrait of Ms Mavretić depicts a woman clothed in a dark dress or a high-collar vest decorated with a brooch and a pocket square. The oil on canvas by Fr. Haller placed within a black frame is dated to the year 1890. In the year 2020, we received a second donation thanks to the goodwill of Mirko's inheritors - his sons, Vjekoslav and Sibil. The second part of the donation includes bedroom and salon furniture with individual items of practical usage generally dated to the 19<sup>th</sup> century. The objects, which are in quite good condition, have been incorporated into the Collection of Early Modern Cultural History and are part of the permanent exhibition of the Trogir City Museum, with the exception of bedroom furniture. This is a donation of exceptional value, which not only enriched the museum collection and permanent exhibit in question, but shed some light on the everyday city life of the 19<sup>th</sup> century. Through analysis of the mode of dress in portraits and the elaborate furniture, we gain insight into the life of the wealthy classes and the furnishing of their homes, as a contribution to the presentation of life in 19<sup>th</sup>-century society.





Doprinos  
Cvita Fiskovića  
istraživanju  
benediktinske  
crkve i samostana  
sv. Marije na  
otoku Mljetu

U izlaganju će se sagledati konzervatorski i povijesnoumjetnički doprinos Cvita Fiskovića istraživanju benediktinske crkve i samostana sv. Marije na otoku Mljetu. Nakon Drugoga svjetskog rata ta višestoljetna graditeljska cjelina iznimne umjetničke, povijesne i ambijentalne vrijednosti povjerena je Jugoslavenskoj akademiji znanosti i umjetnosti (JAZU). Pod vodstvom akademika Cvita Fiskovića, ondašnjeg ravnatelja Konzervatorskog zavoda za Dalmaciju u Splitu, poduzeti su zamašniji zahvati obnove na mljetskom spomeniku od 1948. do 1951. godine. U tom razdoblju je veći dio samostanskog sklopa istražen i arhitektonski snimljen, a otkriveni su i izvorni dijelovi srednjovjekovne crkve, predvorja i samostanskih zgrada. Također, tada je utvrđeno da je romanička crkva sv. Marije bila jednobrodne osnove, tj. da postojeći križni oblik dobiva tek prigradnjom bočnih kapela u razdoblju baroka, a to je uvelike izmijenilo dotadašnje spoznaje o prvotnom izgledu mljetskog zdanja. Na osnovi dokumentacijske građe pohranjene u Konzervatorskim odjelima u Splitu i Dubrovniku Ministarstva kulture i medija RH, kao i građe iz Arhiva Cvita Fiskovića u Splitu i Arhiva Hrvatske akademije znanosti i umjetnosti (HAZU) u Zagrebu, namjera je podrobnije predočiti provedene konzervatorsko-restauratorske zahvate na crkvi i samostanu, s osvrtom i na nerealizirane projektne prijedloge revitalizacije benediktinskog samostana na otoku Mljetu. Pozornost će biti usmjerena i na Fiskovićevu interpretaciju tog vrijednog spomenika graditeljske baštine istočnoga Jadrana, napose njegovu tumačenju arhitektonske kompozicije srednjovjekovne crkve sv. Marije.

The Contribution of  
Cvito Fisković  
to the Research into  
the Benedictine  
Church and  
Monastery of  
St Mary on the  
Island of Mljet

This paper will consider the conservational and art-historical contribution of Cvito Fisković to the research into the Benedictine church and monastery of Saint Mary on the island of Mljet. After World War II, this architectural unit of century-spanning construction efforts and exceptional artistic, historical, and ambient value was entrusted to the Yugoslav Academy of Sciences and Arts (YASA). Under the leadership of academic Cvito Fisković, then the director of the Conservation Institute for Dalmatia in Split, expansive restoration procedures were undertaken on the monument from 1948 to 1951. During this period, most of the monastery complex was researched and architecturally probed, and original parts of the medieval church, atrium, and monastery buildings were discovered. It was then also determined that the Romanesque church of Saint Mary originally had a single nave, i.e., that the existing cross shape appeared only with the addition of side chapels during the Baroque period, which had a tremendous impact on the existing knowledge of the Mljet edifice acquired thus far. Based on documentation stored in the Ministry of Culture and Media of the Republic of Croatia's Conservation Departments in Split and Dubrovnik, as well as material from the Archive of Cvito Fisković in Split and the Archive of the Croatian Academy of Sciences and Arts (CASA) in Zagreb, the intent is to present the completed conservational-restorative procedures on the church and monastery in greater detail, while also reflecting on the unrealised project proposals of revitalising the Benedictine monastery on the island of Mljet. Attention will also be directed toward Fisković's interpretation of this valuable monument of architectural heritage on the Eastern Adriatic, primarily his interpretation of the medieval church's architectural composition.



Restauratorska  
radionica Hrvatskog  
restauratorskog  
zavoda u Splitu

Među mnogim legatima koje nam Cvito Fisković ostavlja je i osnivanje Restauratorske radionice pri Konzervatorskom zavodu za Dalmaciju daleke 1954. godine. Interdisciplinarni pristup suradnje među konzervatorima i restauratorima iznjedrio je sustavnu skrb o pokretnim umjetninama Dalmacije od evidencije i valorizacije preko legalizacije, restauracije do objave. Godine 1967. radionica postaje sastavni dio Regionalnog zavoda za zaštitu spomenika kulture u Splitu, a 1997. godine zajedno s radionicama u Zadru i Dubrovniku priključuje se Hrvatskom restauratorskom zavodu sa sjedištem u Zagrebu. Odjel za radionice izvan Zagreba 2017. godine biva obogaćen otvaranjem Radionice za restauraciju polikromne skulpture u Šibeniku. Novi zamah u radu, radionice dobivaju nakon otvaranja sveučilišnog studija konzervacije-restauracije na Umjetničkoj akademiji u Splitu. U Splitu se formiraju specijalizirani odjeli za konzervaciju-restauraciju kamene plastike i odsjek za konzervaciju-restauraciju zidnog slikarstva, mozaika i štuka, odsjek za metal unutar radionice u Zadru i Odsjek za papir unutar dubrovačke radionice. Unatoč prostornoj udaljenosti i raznovrsnosti materijala na kojima se radi fokus dalmatinskih radionica usmjerava se na prepoznavanje restauratorske djelatnosti kao discipline koja se u jednakoj mjeri bavi istraživanjem, kurativnim postupcima te intervencijom na kulturnom dobru valorizirajući istovrijedno sve tri vrste djelatnosti.

The Restoration  
Workshop of  
the Croatian  
Conservation  
Institute in Split

Among the many legacies left to us by Cvito Fisković is the establishment of the Restoration Workshop at the Conservation Institute for Dalmatia back in 1954. The interdisciplinary approach of cooperation between conservators and restorers fostered systematic care for movable works of art in Dalmatia, from record-keeping and valorisation to legalisation, restoration, and publication. In 1967, the workshop became an integral part of the Regional Institute for the Protection of Cultural Monuments in Split, and in 1997, together with the workshops in Zadar and Dubrovnik, it joined the Croatian Restoration Institute based in Zagreb. In 2017, the department for workshops outside Zagreb was enriched by the opening of a workshop for the restoration of polychrome sculpture in Šibenik. The workshops gained new momentum after the creation of a university course for conservation-restoration at the Academy of Arts in Split. The specialised Department for the conservation-restoration of stone sculpture and the Department for the conservation-restoration of wall paintings, mosaics, and stucco were formed in Split, the Department for metal was formed within the Zadar workshop, and the Department for paper was formed within the Dubrovnik workshop. Despite their distance between one another and the variety of materials used, the focus of the Dalmatian workshops is on recognizing restoration activity as a discipline that is equally concerned with research, curative procedures, and intervention on cultural property, valorising all three types of activity equally.





**Umjetničko-obrtne škole kao zalog razvoja svojih sredina**

Veliki procvat umjetničkog obrta u razdoblju 19. stoljeća rezultat je afirmacije koju je stekao zahvaljujući konkurenciji koju je nesmiljeno nametala rastuća industrijska proizvodnja i tehnološke inovacije. Stoga je pitanje čuvanja kvalitete umjetničkog obrta postalo i pitanje nacionalnog prestiža, te se nakon engleskog pokreta *Art & Crafts* i Londonske izložbe 1851. godine u gotovo svim europskim zemljama otvaraju škole umjetničkog obrta s pripadajućim muzejima koji su ponajprije služili kao zbirke uzoraka za rad u nastavi. Razdoblje historicizma koje u svojoj suštini rekapitulira dotadašnje povijesne stilove, klasični, romanički, gotički, renesansni i barokni u njihovim neo-inačicama, pružalo je idealnu podlogu u arhitekturi koja je smatrana cjelokupnim umjetničkim djelom u kojem sudjeluju sve umjetničke vrste. Austrijski muzej za umjetnost i industriju osnovan je u Beču 1864. i s njim je spojena Škola umjetničkog obrta osnovana 1868. godine, poslužili su kao model po kojem će se na širem području Monarhije otvarati umjetničko-obrtne škole. U Zagrebu Društvo umjetnosti osniva Muzej za umjetnost i obrt 1880., a dvije godine potom i Kraljevsku mušku obrtnu školu. Godine 1887. u Trstu se otvara Scuola Industriale. U Splitu je 1907./1908. godine osnovana Graditeljska, zanatlijska i umjetnička škola, a 1910. utemeljen je Pokrajinski muzej za narodni obrt i umjetnost. Navedene škole i muzeji dali su značajan doprinos razvoju svojih sredina u vremenu reformi umjetničkog obrta, utjecale su na ukus onodobne građanske klase i kulturu stanovanja te su pridonijele opremanju gradova kvalitetnom urbanom opremom. Zahvaljujući svojim solidnim temeljima, umjetničko-obrtne škole s prijelaza 19. u 20. stoljeće uspjele su trasirati put umjetničkom školstvu u Hrvatskoj kakvo danas poznajemo i razvijamo.

The flourishing of artistic crafts in the 19<sup>th</sup> century is a result of the affirmation they attained owing to the competition relentlessly imposed by growing industrial production and technological innovation. It is for this reason that the preservation of artistic crafts' quality became a matter of national prestige; after the English Arts and Crafts movement and the London Exhibition of 1851, almost all European countries became host to schools of artistic crafts with corresponding museums that first and foremost acted as sample collections for teaching purposes. The period of Historicism, which essentially recapitulates previous historical styles – the Classical, Romanesque, Gothic, Renaissance, and Baroque styles in their neo-variants – served as an ideal foundation in architecture considered as a total work of art, one that ensures the participation of all art forms. The Austrian Museum of Art and Industry founded in Vienna in 1864, and its associated School of Artistic Craft founded in 1868, served as a template according to which schools of arts and crafts were modelled across the Monarchy. In Zagreb, the Art Society opened the Museum of Arts and Crafts in 1880, and two years later, the Royal Crafts School for Men. In 1887, the Scuola Industriale was opened in Trieste. The Construction, Crafts, and Arts school was founded in Split in 1907/1908, and in 1910, the Regional Museum of Arts and Crafts. The listed schools and museums were significant contributors to the development of their environment during a time of artistic craft reforms, influenced the tastes of contemporary citizens and living culture, and helped equip cities with high-quality urban facilities. Owing to their solid foundations, arts and crafts schools from the turn of the century successfully created the path for the Croatian artistic education that we know and continue to develop today.

#### Arts and Crafts Schools as a Portent of Their Environment's Development





**Splitska škola arhitekture** Osnovati školu arhitekture zahtjevan je proces pregovaranja, dogovaranja, istraživanja i pisanja nastavnih planova i programa, istraživačkih putovanja i diskusija s akterima već postojećih institucija, dobivanja dopusnica za izvođenje nastave, borbe za ime novoosnovane institucije, osvajanja i zapošljavanja stručnog kadra, te, uz njihovu pomoć, implementiranja planova i programa u praksi odnosno nastavi. No prije svega osnivanje zahtjeva veliku dozu entuzijazma, vizionarskih pristupa o mogućim dobitcima za grad, zajednicu, regiju i šire, kao i javnog predstavljanja i svojevrsnog brendiranja tih zamisli... osnivanje zapravo počinje od snova. Splitska škola arhitekture naziv je od milja za sveučilišne studije arhitekture pri Sveučilištu u Splitu, koja, na novo preimenovanom Građevinsko-arhitektonskom fakultetu (skraćeno GAF), upisuje svoje prve studente u jesen 2003. godine. Nakon dugog perioda borbe za studijem, san se, i to zbog izuzetnih osnivačkih napora njegovih osnivača, počeo realizirati, uz podršku dotadašnjeg Građevinskog fakulteta te Sveučilišta u Splitu. Implementaciju nastavnog programa provodi nastavnički profesorski kadar s matičnog sveučilišta, uz nekolicinu gostujućih profesora s Arhitektonskog fakulteta Sveučilišta u Zagrebu, ali i, za školu izuzetno važan, nastavnički kadar u sastavu odabranih ponajboljih suvremenih hrvatskih arhitekata, s bogatim iskustvom u arhitektonskoj i urbanističkoj praksi. U ovom radu bavim se promemorijom, analizom i sintezom obrazovnih programa i projektantskih procesa proizašlih iz specifičnih nastavničkih pristupa nastavnika škole s početaka njenog djelovanja. Tema rada je razumijevanje pristupa učenju o prostoru, razumijevanje koncepata predstavljanih na školi, kao i istraživačkih i projektantskih procesa na poljima arhitektonskog i urbanističkog djelovanja. Radu pristupam kao alumna studija, ali i kao asistentica i bliska suradnica jedne od osnivačica studija i predstaviti ću ga kroz četiri ključna segmenta: promemorija (o formalnim planovima i počecima studija), predigra (o programu i ciljevima studija), dvostruka fuga (arhitektonske i urbanističke vrijednosti nastavnika škole pretočene u nastavne obrazovne programe), kontrapunkt (taloženjem u sjećanju, umjesto zaključka).

Founding a school of architecture is a challenging process that involves negotiation, organisation, research, and the development of course plans. It includes research trips and discussions with key figures from existing institutions, acquiring permits for carrying out classes, struggles for the reputation of the newly-established institution, attracting and hiring qualified staff, and, with their help, implementing the educational plans in practice, that is, in classes. Above all, however, founding such an institution requires an exceptional amount of enthusiasm, a visionary approach to the possible benefits that the city in question would receive, as well as the community, the region and beyond. It also involves representing the institution in public and a kind of branding of those concepts... establishing such an institution in fact begins with dreams. The Split School of Architecture is a nickname for the University of Split's school of architecture, which at the recently-renamed Građevinsko-ArHITEKTONSKI Fakultet (the Faculty of Civil Engineering and Architecture, GAF for short) welcomed its first students in the autumn of 2003. After many years fighting for the establishment of this course of study, the dream began to come true, thanks to the exceptional efforts of its founder. This occurred with the support of what had until then been the Faculty of Civil Engineering and the University of Split. The implementation of the plan of study was carried out by professors from the university, with several visiting professors from the University of Zagreb's Faculty of Architecture. However, of particular importance for the School was the participation of a selection of the best contemporary Croatian architects for the teaching staff, all with a wealth of experience in architecture and urbanism. In this paper I will focus on pro memoria, an analysis and synthesis of the course plans and architectural processes that emerged from the particular teaching approaches of the School's professors from its foundation. The theme of this paper is an understanding of the approach to learning about space, an understanding of the concepts presented at the school, as well as research and architectural processes in the fields of architecture and urbanism. I approach this paper as an alumna of the School, as well as an assistant and close collaborator of one of its founders. I will present these ideas through four key segments: pro memoria (on the formal plans and the school's beginnings), prelude (on the programme and its goals), double fugue (on the architectural and urban values of the school's teachers as they appeared in the course plans), and counterpoint (bringing together in memory, rather than conclusions).

## The Split School of Architecture



**From Vis to Where?** Vukasinović Palace dominates the port of Vis. Listed today as one of the destinations the growing crowds of tourists must not miss (not including these most recent years of the pandemic), the mansion was once the fashionable

**The Diaspora of an Archaeological Collection Through the Documents of the Dojmi di Delupis Family** house of the Vukasinović and Dojmi di Delupis families. The latter acquired it in the late 18<sup>th</sup> century to make it not only their home right next to the main port of the Croatian island, but also their prized venue, where they would preserve the archaeological collection they had been building for centuries. The Dojmi di Delupis family lost all their possessions – land, houses, palaces, and works of art – during World War II. Their departure was sudden, having been asked to leave the island and their land. Having the time to take only easily portable luggage, they were pushed into creating a diaspora that saw them settle down in diverse nations and cities. The little that they were able to bring served as mementos, creating a kind of “diffused family” whose history is still to be unearthed and written down.

Due to my own familial history, I own a small, yet rich archive which helps delineate part of their history. Through books, letters, and beautiful and eloquent pictures that I have been studying for years, I am able to highlight some events and protagonists who have contributed to the history of Dalmatia, considering in particular their various political, social, cultural, and historical contexts.

Thus far, I was able to recreate the Vis environment in the 19<sup>th</sup> and 20<sup>th</sup> centuries through:

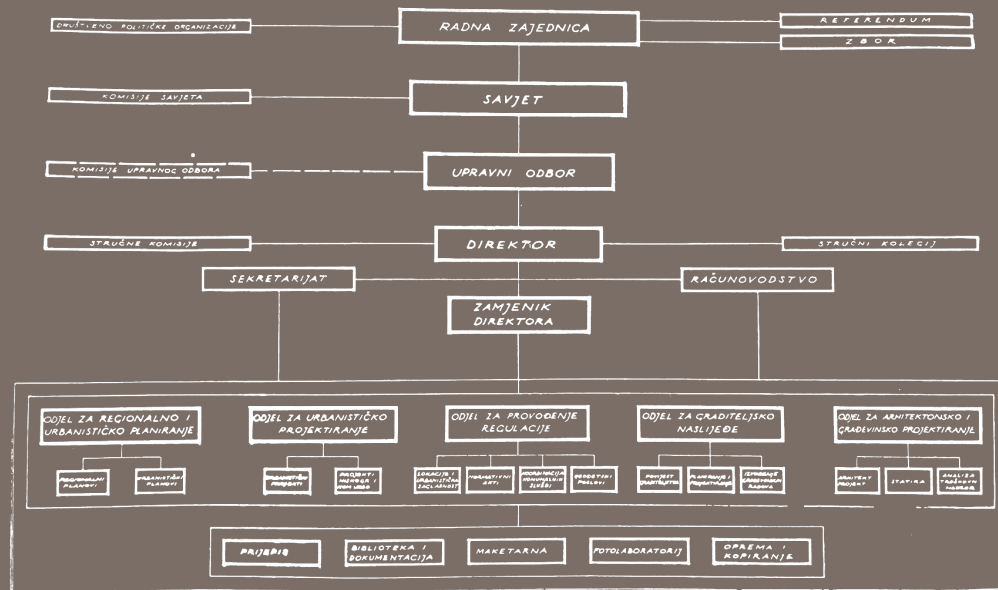
- the buildings of art institutions: their organization, architecture, and genesis;
- the role of art institutions in creating the local and regional art scenes;
- the role of private collections in art-historical infrastructure.



The Activities  
of the "Croatian  
Home" in Split

The building of the "Croatian Home" in Split is most often talked about as a representative secessionist architectural achievement by Kamilo Tončić, and is most often mentioned in literature dealing with early 20<sup>th</sup>-century architecture in the city of Split. Although emphasised as such for good reason, the significance of the Hall in service of cultural and artistic development is equally important. One of the pivotal events of early Croatian Modernism, the "First Dalmatian Art Exhibition", took place within the Home; a space serving several artistic, musical, and sport societies that were active and performing in the national spirit of the time, but also societies that came after. In this paper, the Croatian Hall is, as a stage for cultural events, observed in comparison with similar cultural nexuses of the early 20<sup>th</sup> century, both in Croatia and abroad, in order to paint a clearer picture of this institution, whose function is situated somewhere between other cultural-artistic establishments, within a niche that is difficult to define.





Shema organizacije Urbanističkog zavoda u Splitu

The formation of the concept of “active approach to built heritage” through the institutional framework of URBS in the 1960s and 1970s

The concept of “active approach to built heritage” is an idea and discourse that addresses the relationship between the old and new with the ambition to reinforce life and assure its continuity in historic urban centers. Introduced during the planned modernization of the Croatian Adriatic coast in the mid-1960s, the “active approach to built heritage” may be traced through the institutional framework of the local planning institutions, much as the politico-economic context of Yugoslav self-managing socialism. This paper focuses on the institution of Urbanistički zavod Dalmacije - Split (URBS), as an important center for regional and urban planning in Dalmatia, with the aim to understand how its institutional landscape facilitated the emergence of new ideas, more specifically the discourse of an “active approach to built heritage” in the late 1960s and early 1970s.

Aimed at a comprehensive understanding of physical development, the urban and regional planning practice rehearsed in URBS integrated various disciplines changing their conventional disciplinary boundaries. For instance, the 1969 proposal for the international Interdisciplinary Research Symposium: Preserving Historic Urban Centers (Split - Ljubljana) addressed the design strategies for historic urban centers by first detecting conservationists’ “lack of understanding and expertise in economics, sociology, planning, politics, and law”. Secondly, the symposium proposal suggested the use of new methods for urban analysis, such as “location theory,” “market research,” and “social area analysis”. With these aspects being identified, the conservationists could then proceed with “designing a program”. In other words, the conservationists were encouraged to consider the mechanisms beyond the sheer physical concerns, integrating wider social and economic principles and values into a new concept of “active conservation”. In addition, the abolition of centralized planning, administrative management, and budgetary functioning of planning activities within the Yugoslav socialism of self-management, allowed URBS to operate as a financially independent organization. While tracing different spheres of influence, this study aims to disentangle how the socialist institutional landscapes in urban planning produced certain ideas - the ideas that have been jeopardized after the transition to market economy and the downfall of institutions yet persist as cultural values and continue to inform the present spatial reality.



Centre for  
the Study of  
Emotions in  
Cross-Cultural  
Exchange

The Centre was established in 2017 with the goal of fostering collaboration between scholars in the field of the History of Emotions, especially in relation to its cross-cultural dimensions. The timeframe is conceived widely - from Antiquity to the present day - to encompass the multiple cultural traditions shaping collective emotions and identities in Europe. Geographically, the focus is South East Europe, the area between the Adriatic and Black Seas, however it welcomes research on other contact zones in any period as providing common ground for comparative study, and the exchange of methodological approaches to the study of emotion through situations of cultural encounter, conflict, and exchange. The establishment of this research network has had many challenges from the very beginning.

Ideally, it was conceived as a multidisciplinary platform that could be used to do research on various aspects of cross-cultural exchange, especially emotions and identities. (This triple helix - culture, emotion, and identity, is the essence of fundamental questions in sociology, anthropology, and art, among others). Seemingly it went beyond disciplinary boundaries, and possibilities were uncountable. Nonetheless, three major issues arose:

1. The scholars associated with the network had already been engaged in many research projects that either did not have emotional component in its focus, or were just tangentially related;
2. The methodologies of the history of emotions are still relatively fresh and developing, and not many scholars are acquainted with them;
3. The studies of history and art history in the countries of South East Europe have always been mostly focused on 'national' research questions - which makes sense as local (art) history is always a base for comparative or world histories. Unfortunately, it also meant that large-scale multidisciplinary projects were extremely rare. It has always been quite difficult both to find a critical mass of scholars and requisite funding to explore complex research questions.

The author hopes to encourage a discussion on the relations between micro- and macro- levels of (art) history, and on the relations between prominent institutions with long tradition and newly established networks/clusters, both of which face challenges of modern science.



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