

PROGRAMME AND BOOK OF ABSTRACTS

DISCOVERING DALMATIA



Šibenik. Porta Marina.

The week of events in research and scholarship

Student workshop | Public lecture | Colloquy | International Conference

18th-23rd May 2015

Ethnographic Museum, Severova 1, Split

Guide to the
week of events
in research and
scholarship

DISCOVERING DALMATIA

Student workshop (Un)Mapping Diocletian's Palace.
Research methods in the understanding of the
experience and meaning of place

Public lecture Painting in Ancona in the 15th century with several
parallels with Dalmatian painting

Colloquy Zadar: Space, time, architecture. Four new views

International Conference DISCOVERING DALMATIA
Dalmatia in 18th and 19th century travelogues, pictures
and photographs

Organized by Institute of Art History – Centre Cvito Fisković Split
with the University of Split, Faculty of Civil Engineering,
Architecture and Geodesy
and the Ethnographic Museum in Split

18th-23rd May 2015
Ethnographic Museum, Severova 1, Split



NOVA ET ACURATA TABULA
REGIONUM ET PROVINCIARUM
DALMATIAE, CROATIAE, SCLAVONIAE,
BOSNIE, SERBIE, LITHIE, ET REIP.
RAGUSANAE.
CUM FINITIMIS REGIONIBUS
STUDIO ET IMPENSIS
MATTHEI SEUTTERII,
S. C.ÆS. ET REG. CATHOL. MAJEST.
GEOGRAPHI
EDITA
AUGUSTE VINDELICOR.





<p>(Un)Mapping Diocletian's Palace.</p> <p>Research methods in the understanding of the experience and meaning of place</p>	<p>Workshop of students from the University of Split, Faculty of Civil Engineering, Architecture and Geodesy - University study of Architecture and Faculty of Humanities and Social Sciences - Department of Sociology</p>
<p>Organisation and mentoring team</p>	<p>Hrvoje Bartulović (Faculty of Civil Engineering, Architecture and Geodesy = FGAG), Saša Begović (3LHD, FGAG), Ivo Čović (Politecnico di Milano), Damir Gamulin, di.di., Ivan Jurić (FGAG), Anči Leburić, (Department of Sociology), Iva Raič Stojanović (Institute of Art History), Nelija Rudolfi (Manufaktura, Society of Psychologists, Split), Ana Šverko (Institute of Art History - Centre Cvito Fisković, FGAG)</p>
<p>Research and design</p>	<p>Damir Gamulin, di.di.</p>
<p>Research and materials production</p>	<p>Pino Gamulin, media artist, Anita Karaman, MArch, Mirko Menegelo, MArch</p>
<p>Participants</p>	<p>Graduate students of architecture: Bruno Bartulović, Marin Bodrožić, Maria Britvić, Paola Franić, Ana Mikulić, Edo Murtić, Ana Mustapić, Ivana Pamuković, Nikolina Prolić</p> <p>Graduate students of sociology: Antonija Bitunjac, Gorana Bulović, Arijana Glibić, Tea Gutović, Christy Koor, Teuta Stipišić</p>

<p>Painting in Ancona in the 15th century with several parallels with Dalmatian painting</p>	<p>Public lecture</p> <p>The lecture will be held within the context of the academic project of the Institute of Art History entitled Fine arts and communication of power in the early modern period (1450-1800): historical Croatian regions at the borders of Central Europe and the Mediterranean, under the aegis of the Croatian Science Foundation.</p>
<p>Discovering Dalmatia. Dalmatia in 18th and 19th century travelogues, pictures and photographs</p>	<p>International Conference</p>
<p>Academic Committee</p>	<p>Joško Belamarić, Cvijeta Pavlović (University of Zagreb, Faculty of Humanities and Social Sciences), Milan Pelc, Ana Šverko, Elke Katharina Wittich (Fresenius University of Applied Sciences, AMD Hamburg)</p>
<p>Organizing Committee</p>	<p>Joško Belamarić, Nela Gubić, Cvijeta Pavlović, Milan Pelc, Ana Šverko</p>
<p>Assistants</p>	<p>Mirjana Malovan, Iva Raič Stojanović, Ivana Tadić</p>



Discovering Dalmatia is a week-long programme of the Institute of Art History – Centre Cvito Fisković in Split. It is devoted to cultural and historical aspects of the Croatian littoral that, with their many-layered links with the overall Mediterranean and European world, gradually began to be discovered during the 18th and 19th centuries, when many travel writers and visual artists on their Grand Tours started regularly to visit the eastern coast of the Adriatic.

There are two fundamental reasons why Dalmatia became a major destination of the European Grand Tour in the 18th and the 19th century: it represented a fountainhead of Ancient forms, knowledge of which helped in the quest for the universal language of architecture; furthermore, it was almost uncharted territory inspiring the Enlightenment intellectuals to discover and get to know the world.

Ancient architecture presented the dominant cultural infrastructure of that period in Europe. The outline of the European Grand Tour embraces places that preserved the traces of those idealised times. However, travel writers also collected information of another kind; on the topography and customs, language and religion, the physical and human geography, in other words, of the area about which they wished to learn and write.

Within the programme, a workshop will be held on the topic entitled (*Un*) *Mapping Diocletian's Palace: Research methods in the understanding of the experience and meaning of place*. The workshop will be devoted to a monument that has been one of the most powerful magnets for Grand Tourist in their stay on the Croatian Adriatic. The mentors in the research team (a psychologist, sociologist, designer, media artist, art historian and a few architects) will point the students in the direction of various interpretative methods of applied social sciences, of architecture and urban planning and design, endeavouring jointly to develop a research methodology according to the scale of the very specific historical space, of a format for the qualitative presentation of space via different media.

Bearing it in mind that the Adriatic has for centuries been a space connected in cultural historical and economic terms by hundreds of threads, in the context of this one-week programme, we want to open up one more topic – the artistic links between the two shores, which were particularly close in the medieval and Renaissance periods, and a number of related phenomena. Matteo Mazzalupi will give a lecture, along the lines of these observations, entitled *Painting in Ancona in the 15th century with several parallels with Dalmatian painting*, derived from his doctoral dissertation, and from the articles that he has published in the meantime. The lecture will be held within the context of the academic project of the Institute of Art History entitled *Fine arts and communication of power in the early modern period (1450-1800): historical Croatian regions at the*

borders of Central Europe and the Mediterranean, under the aegis of the Croatian Science Foundation.

Attempting one more time to weigh the arguments that the Zadar Forum, with all the stratification of historical monuments of two millennia that it reflects, is indeed a phenomenon of the world heritage, as part of the programme *Discovering Dalmatia* a scholarly colloquium entitled *Zadar: space, time, architecture*. Four new views will also be organised. Four lectures that will be devoted to diverse aspects of the development of the architecture and town planning of Zadar and its renovation will put forward supporting arguments for the proposition that the historical centre of the city possesses indeed all the characteristics of exceptional universal value.

The concluding part of this week-long programme consists of an international conference entitled *Discovering Dalmatia. Dalmatia in 18th and 19th century travelogues, pictures and photographs*, in which these topics will be analysed and evaluated in terms of literary theory and the theory and history of art and architecture.

The workshop and the conference stem from the research project *Dalmatia - a destination of the European Grand Tour in the 18th and the 19th century* of the Institute of Art History, under the aegis of the Croatian Science Foundation.

This collaborative venture of the Institute of Art History, the Ethnographic Museum, located in the centre of Diocletian's Palace, faculties of Split University and colleagues coming from all over Europe will, we believe, in interdisciplinary research and dialogue fulfil the overall aim of the events of the week: to identify, problematise and integrate the issues related to the phenomenon of recording the space, predominantly in Dalmatia.

We also wish to evoke and in a new way renew the aims behind the classic Grand Tour, that is, address the current need for a direct perception of the Croatian cultural and artistic heritage in a more thoroughgoing and sophisticated manner.

	PROGRAMME	Public Lecture
	<p>Monday, May 18</p> <p>Ethnographic Museum, Diocletian's palace</p> <p>Student Workshop</p> <p>12.00</p> <p>Opening</p> <p>12.30</p> <p>Introduction to workshop programme, group assignments and research</p> <p>14.00</p> <p>Lunch Break</p> <p>15.00</p> <p>Fieldwork</p> <p>18.00 – 19.00</p> <p>Results and analysis of fieldwork</p> <p>Tuesday, May 19</p> <p>Ethnographic Museum, Diocletian's palace</p> <p>Student Workshop</p> <p>9.30</p> <p>Fieldwork</p> <p>12.30-13.00</p> <p>Coffee Break</p> <p>17.00</p> <p>Lecture</p> <p>Iva Raič Stojanović</p> <p>Case Study: The perception of Villa Januševac after its destruction and reconstruction</p> <p>17.40 – 18.30</p> <p>Results and analysis of fieldwork</p>	<p>18.30 – 19.15</p> <p>Matteo Mazzalupi</p> <p>Painting in Ancona in the 15th century with several parallels with Dalmatian painting</p> <p>Wednesday, May 20</p> <p>Ethnographic Museum, Faculty of Civil Engineering, Architecture and Geodesy</p> <p>Student Workshop</p> <p>9.30 - 18.00</p> <p>Group work session</p> <p>Colloquy</p> <p>17.00</p> <p>Joško Belamarić</p> <p>Transformations of the Zadar Forum – continuity in change</p> <p>17.30</p> <p>Lariš Borić</p> <p>Early Modern transformations of the town of Zadar</p> <p>18.00 – 18.15</p> <p>Coffee Break</p> <p>18.15</p> <p>Ana Šverko</p> <p>The Sanmichelis' city gate in Zadar: necessity and art, tradition and innovation</p> <p>18.45</p> <p>Antonija Mlikota</p> <p>Valorization of the urban heritage in the renovation of the historic center of Zadar after World War II</p> <p>19.15</p> <p>Discussion</p>

Thursday, May 21
Ethnographic Museum, Faculty of Civil
Engineering, Architecture and Geodesy

Student Workshop

9.30 - 18.00
Group work session

International Conference

9.00
Registration

10.00
Welcoming remarks

10.30
1st session
Moderators: Cvijeta Pavlović, Patrick Levačić

10.30
Elke Katharina Wittich
On towns and people.
Illustrations in reports on Dalmatia at the turn
of the 18th century

10.55
Jean-Pierre Caillet
Le premier regard d'un humaniste français
sur l'Istrie et la Dalmatie: le récit du voyage de
Jacob Spon, 1678

11.20
Valery Shevchenko
Clérisseau - un principal dessinateur de
l'expédition dalmate d'Adam

11.45
Gabrijela Vidan
La Dalmatie dans le Grand Tour Européen:
espace limitrophe de l'Empire ottoman, sa
fonction de pays-relais

12.10-12.40
Coffee Break

12.40 -13.10
Discussion

13.30
Lunch Break

16.00
2nd session
Moderators: Gabrijela Vidan, Milan Pelc

16.00
Cvijeta Pavlović
Correctio descriptiae: Lovrić vs. Fortis

16.25
Patrick Levačić
Humour in French travelogues through Dalmatia

16.50
Joško Zaninović, Antonia Tomić
Drniš in the eyes of travel writers in 18th and
19th century

17.15
Flora Turner Vučetić
The painted coast

17.40 – 18.10
Discussion

Friday, May 22
Ethnographic Museum, Faculty of Civil
Engineering, Architecture and Geodesy

Student Workshop

9.30 - 18.00
Group work session

International Conference

9.30
3rd session
Moderators: Flora Turner Vučetić, Josip Vrandečić

9.30

Andrej Žmegač

De Traux's description of Dalmatia

9.55

Ivana Popović

Dalmatian monuments in German 19th century travel-records – Ida von Düringsfeld

10.20

Nataša Ivanović

Everywhere palm trees, gigantic aloe in enormous amount ... this is Dalmatia!

10.45-11.15

Coffee Break

11.15

Irena Kraševac

Dalmatian travels of Emil Jakob Schindler

11.50

Zoraida Demori Staničić

T. G. Jackson and the drawings of icons in Hvar Cathedral

11.50-12.20

Discussion

12.30

Lunch Break

16.30

4th session

Moderators:

Elke Katharina Wittich, Joško Belamarić

16.30

Josip Vrandečić

Masaryk in Split

16.55

Daniela Calciu

East of Grand Tour

16.55

Sanja Žaja Vrbica

Dubrovnik area travelogues of the Archduke Ludwig Salvator von Habsburg (1847-1915)

17.20

Dragan Damjanović

Politics, photography and architecture – The First Viennese University Trip (Erste Wiener Universitätsreise) and Dalmatian monuments

17.45

Ivana Vlaić

Analog urbanism as discourse: Robert Adam and the urban space in contemporary Split

18.10 – 18.40

Discussion

Saturday, May 23

Ethnographic Museum,

Diocletian's Palace, Split

International Conference and Student Workshop

9.30 – 12.30

Goran Nikšić

Walking tour in Diocletian's Palace

12.30 – 13.30

Summary of the Conference

13.30 – 14.30

Closing reception

15.00 – 18.00

Final presentation of Workshop results

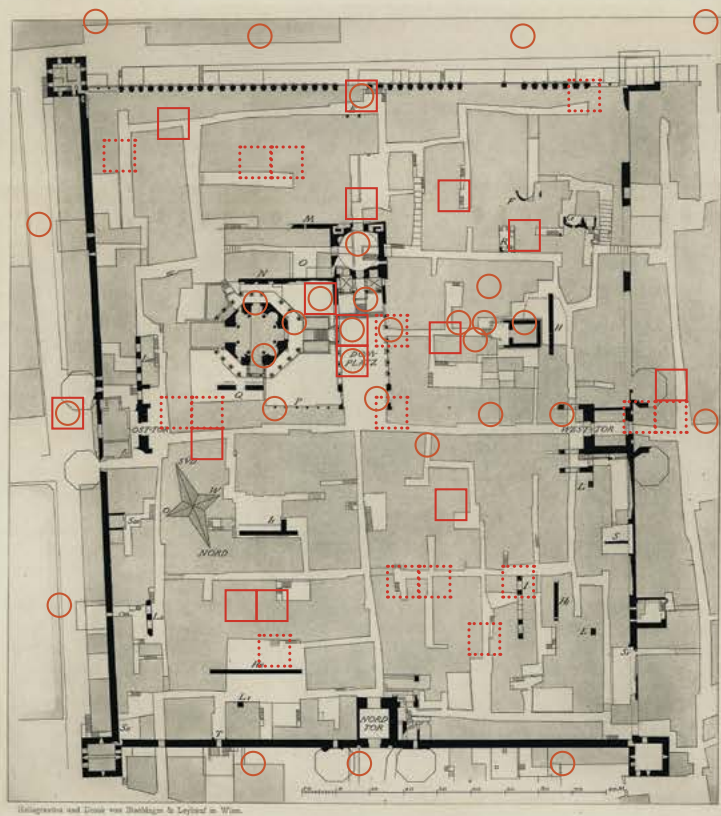
18.00-19.00

Closing of the Workshop

(UN)MAPPING DIOCLETIAN'S PALACE.

RESEARCH METHODS IN THE
UNDERSTANDING OF THE EXPERIENCE
AND MEANING OF PLACE

STUDENT WORKSHOP



○ □ GRAND TOUR □ 2015

During the 18th and 19th century, European architects, writers and painters, during the Grand Tour, a practice aimed at making the direct acquaintance of other cultures, which represented the foundation of classical education and the formation of artistic stances and expressions, left verbal and pictorial records of their visits to Diocletian's Palace in Split. Diocletian's Palace was a must-see of the Grand Tour on the eastern shores of the Adriatic.

Through an analysis of the drawings and texts, the key points that the travel writers of the time selected to define Diocletian's Palace and of which they left a lasting record in their art works have been defined. The travellers did not record just the physical condition of the monuments, but also the life within the palace, and rendered their personal impressions and feelings during their sojourns in this very specific space.

Does everything that represented, over a period of 200 years, the key places for a qualitative mapping of Diocletian's Palace, still have such a powerful meaning? To what extent does the medium in which a space is registered have an effect on our perception of place? Have some of these defining points in the meantime become worthwhile un-mapping as formative elements of the current image of the place? Have they been in the meantime replaced by some other points, or is it necessary or possible to ratchet up their importance once again?

The workshop should primarily be useful for students as spur to the development of research methodology, of a format for the qualitative presentation of space via different media.

The results of this workshop would serve to define the tasks of an international workshop to be held in 2017.

The workshop should primarily be useful for students as an incentive for the development of research methodology, as a format for the qualitative presentation of space via different media. Accordingly, to quantitative research methods of mapping (urban morphology; communications network; purpose of spaces; greenery; historical differentiation of spaces; suitability of urban equipment and so on), certain new models of research and mapping would be added, their aim being to evaluate the space and to contribute to the detection of problems in the space.

Assignment 1

Perception of Diocletian's Palace at the time of the *Grand Tour* and today

The students examine the labelled key places in Diocletian's Palace that the travel writers regularly recorded and highlighted in their pictorial and textual records in the 18th century, making a comparison with the situation as it is today. Each location is noted with the use of contemporary media. The reasons for and the manner of recording the same space today and once upon a time are compared and contrasted.

Expected result: indication of the concrete parts of the palace the former identity of which has been changed or lost. Highlighting the role of the medium in which space is recorded in the perception of place.

Assignment 2

Mental maps of Diocletian's Palace

(referring to the approaches of Kevin Lynch and Roger Trancik)

After the joint definition of the key elements of the physical environment that constitute the space of Diocletian's Palace, the students will poll their fellow citizens, make up their own mental maps of Diocletian's Palace, and fill out a textual questionnaire drawn up in collaboration with a psychologist.

Expected result:
indication of the degree of spatial legibility of the palace

Assignment 3

Mapping organised events and spontaneous rituals and events

On a map marked with the locations of registered annual events in terms of seasons, inside the palace, students will note down the locations of spontaneous rituals and events in the palace, which will be collected on a single jointly produced map.

Expected result:

indication of the intensity of and lack of events in different parts of Diocletian's Palace and the possibility of use. Foregrounding events as the key element of the life of public space.

Final expected result: with a synthesis of results of all the assignments, input data will be created for the following workshop, in which there will be an endeavour to provide solutions on the basis of the problems detected here.

SUMMARIES



The Gate of Terraferma (Sanmichele).

ZARA - La Porta di Terraferma (Sanmichele).

La Porte de Terraferma (Sanmichele).

Painting in Ancona in the 15th century with several parallels with Dalmatian painting

PUBLIC LECTURE

Zadar: Space, time, architecture. Four new views

COLLOQUY

Few Croatian cities have had such a dramatic history. Zadar has the most scars, and it is consequently amazing how many of its tangible heritage memories it has managed to transmit through all of its misfortunes. Always bearing the brunt of the region's problems, located on the crucial geographical coordinates of the Adriatic, it has on numerous occasions been attacked and ravaged, but has always had a phoenix-like power of renovation. And that is why it looks, notwithstanding its ancient and medieval heritage, so young to us today.

While the original geometrical order of the other ancient cities on the eastern shores of the Adriatic (Kotor, Split, Trogir, Rab and Poreč) has survived as a visible if confused armature of medieval street lines, in Zadar the ancient grid has remained to this day the clear pattern of communications and open public spaces. As on several other occasions in history, after the destruction that Zadar knew in the bombing of 1944, when various models for the reconstruction of the city were being discussed, it was the original grid that was resorted to. It was identified as bearing not only the historical but also the moral component of the Roman and historical orthogonal urban plan.

Constant return to the original ancient matrix and unbroken contact with the wide space around the city, in which the image of the original urban order has been imprinted, have resulted in Zadar in something quite uncommon: in spite of the traumatic historical woes and cataclysms, in spite of a series of dramatic historical discontinuities, which is materialised in an architecture of heterogeneous stylistic features, the Roman matrix and the continuity in the functioning of the very centre of the city, as well as contact with the surrounding historical landscape, have preserved the genius loci and the general visual integrity of the urban unit.

For all these reasons, the Zadar historic core, with all the historical layers that have been laid down in it over the course of time, deserves indeed to be entered onto the UNESCO World Heritage List. Four lectures to be devoted to various aspects of the architectural and urban development of Zadar and its renovation will endeavour to put forward new grounds for supporting such a conclusion.

Painting in Ancona in the 15th century with several parallels with Dalmatian painting

Matteo
Mazzalupi

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One of the main harbours on the Adriatic Sea, linked commercially and culturally to Venice, Croatia, and the East, the city of Ancona also had a flourishing artistic life in the 15th century, though it is hard to get a clear idea of it today because of the losses and dispersals of the last centuries. While Juraj Dalmatinac's beautiful architecture stands as a witness to this flowering, very little survives of the no less important paintings that enriched the city's churches, by the hands not only of gifted local artists, such as Olivuccio di Ceccarello da Camerino (in the first half of the century) and Nicola di maestro Antonio (in the second half), but also of an extraordinary foreigner, namely Piero della Francesca. Following deep archival research and a renewed study of numerous works in museums and private collections, a satisfactory panorama of 15th century painting in Ancona can finally be drawn: painters, dates, provenances, patrons. Further clarification of this research, conducted between 2005 and 2008, was recently added thanks to the attribution of several manuscripts to Antonio di Domenico da Firenze, Nicola di maestro Antonio's father, who can now be regarded as the main illuminator active in the city during the 15th century.

Matteo Mazzalupi, born in Rome (1977), graduated from the University of L'Aquila in art history, received his PhD degree at the University of Udine with thesis *La pittura ad Ancona nel Quattrocento* (mentor Andrea De Marchi). Among fellowships and scholarships, a few might be mentioned: Research grant, University of Florence, September 2011 – August 2014. Project title: *Per un corpus informatico dei contratti delle pale d'altare. Toscana, secc. XIV-XV* (Towards a digital corpus of contracts for altarpieces. Tuscany, 14th-15th centuries); Andrew W. Mellon Fellowship, the Metropolitan Museum of Art, New York, October 2010 – January 2011. Project title: *Francescuccio di Cecco "Ghissi" and the fourteenth century painting in Fabriano*: The Harvard University Center for Italian Renaissance Studies (2010), Villa I Tatti, Florence, review of photographs of Central Italian paintings in the Berenson Photo Archive; Annual scholarship, Fondazione di Studi di Storia dell'Arte Roberto Longhi, Florence, October 2008 – June 2009. He won Salimbeni Award, Salimbeni Foundation, Sanseverino Marche, for the book *Pittori ad Ancona nel Quattrocento*, Milan, 2008. He has published a number of articles and studies on the Medieval and Renaissance paintings of Marche and Central Italy.

Transformations of the Zadar Forum – continuity in change

Many Roman cities managed to achieve an urban continuity between antiquity and the early medieval period. But in how many cases were their forums transformed into new city squares? In principle this happened almost nowhere, save for a couple of exceptions, and even then everywhere in a much less visible and still less suggestive manner than was the case in Zadar. The authority of the original Roman forum, which is reflected by the regular order of the whole urban scheme of Zadar, ensured, in spite of the many metamorphoses, a continuity of the most important religious and government functions of the city for a full two millennia on the same space, although the predicates of the functions changed a number of times. Part of the forum – which contracted or expanded for centuries – continued to be used for various purposes as city centre right until the middle of the 13th century.

Notwithstanding a series of dramatic historical events that are materialised in an architecture of heterogeneous stylistic characteristics, the Roman matrix and the continuity in the functioning of the actual centre of town, as well as the undisturbed contact with the surrounding historical landscape, have preserved the genius loci and overall visual integrity of the urban unit. For all this, the space of the Zadar forum, with all of the historical strata that have been laid down during the course of time in and around it, really does deserve to be inscribed on the UNESCO World Heritage List.

Joško Belamarić graduated from the Lyceum Classicum in Split and the cross-departmental studies in Art History and Musicology at University of Zagreb where he then received his MA and PhD degrees. From 1979, he was an employee of the monument protection services in Split and, in period 1991-2009, the director of the Regional Office for Monument Protection in Split (today's Conservation Department of the Ministry of Culture). Since 2010, he has been employed at the Institute of Art History, as the head of newly established Cvito Fisković Center in Split. He is also a Professor at the Department of Art History, University of Split. He has published a number of books and a series of articles and studies on the topic of urban history of Dalmatian cities and Medieval and Renaissance art. As the editor of the exhibition "Tesori della Croazia" (Venice 2001) he won the award "Vicko Andrić" for the national conservation enterprise of the year. He also headed the team in charge of restoring the Renaissance Chapel of Blessed John at Trogir cathedral ("Europa Nostra", an award by the Council of Europe, 2003).

Early Modern Transformations of the town of Zadar

Laris Borić

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The paper will refer to the crucial transformations in the image of the Dalmatian town of Zadar during the Early Modern Period of the sixteenth and seventeenth centuries, within the context of the diminution and final ending of its functions as an independent commune and the transformation of the town into the military/administrative seat of a province at the border of two worlds. This is epitomized not only in its newly formed rings of exceptional fortifications, but also in a number of other urban architectural interventions, particularly in several ecclesiastical and public buildings of particular interest.

After they have been defined and contextualized, those elements of transformation will be seen in the framework of the Zadar *genius loci*, drawn out of the continuity of its forms and contents from antiquity until that particular period, following the impressions of the town's communal identity. These were mostly reflected in the areas and the settings related to its patrons and their respective roles played in the complicated games of Venice and Zadar, strategies of rivalry and competition, rivalry of earlier centuries and subsequent submission, followed by the final annulment of civic pride and the castration of its symbols.

The paper will conclude with the reference to some activities of the late Cinquecento local humanist elite, activities that may be recognized as the final attempt to express a communal self-awareness grounded on the recognition of identity patterns related to the urban continuity from the glory of antiquity and the early Middle Ages to the troubled sixteenth century.

Laris Borić is assistant professor in the Department of Art History, University of Zadar, Croatia where he lectures on topics related to the Early Modern art and architecture. His scholarly interests are focused on questions of heterogeneous influences in artistic and architectural production in the cities of the Adriatic basin from the 15th to the 17th century, with particular attention to the context of the spread of humanist culture and various levels and forms of collective identities. Currently, he is the chair of the department and the editor of *Ars Adriatica*, peer-reviewed art history journal published by the University of Zadar.

In his celebrated book (1772) about the lives of the most famous Venetian architects and sculptors of the 16th century, Tomasso Temanza writes under a single heading of Michele (1484-1559) and his nephew Giangiolamo Sanmicheli (1513/15-1559). This is not surprising for it has been shown that Giangiolamo continued projects founded on joint work with his famed uncle with convincing mastery.

But what are those basic premises in the work of Michele Sanmicheli that Giangiolamo also used? We should consider his models and contemporaries, in order to be able to recognize more easily the significance of the works on Zadar city gate in the context of the activities of the Sanmichelis. These are, primarily, Donato Bramante and Giuliano Da Sangallo, who were Michele Sanmicheli's teachers in Rome. If we take the case of a slightly older contemporary of Sanmicheli, Giovanni Maria Falconetto, it is clear that the Zadar gate was created through a fusion of Falconetto's composition and the classical Doric style that Sanmicheli interpreted with the rustication that imparts an impression of three-dimensionality to the façade.

In order to further highlight the importance of Dalmatian projects within the oeuvre of the Sanmichelis, the author will also present parts of her research on the Fortress of St. Nicholas in Šibenik, whose construction can mostly be credited to Giangiolamo Sanmicheli. She will point to a highly interesting frieze detail on the entrance of St. Nicholas' Fortress: around the central triglyph are – so far overlooked in the literature – two lions in place of a decorative shield, both without a sword and aureole; one holds an open, and the other a closed book. These motifs were sufficiently intriguing to warrant further study and interpretation, which is being conducted by the author during an investigation into the wider theme of Renaissance fortifications on the Adriatic within the Harvard University research seminar under the aegis of the Getty Foundation *Connecting Art Histories* initiative.

Accordingly, the Sanmichelis' military architecture is impressive not only from the viewpoint of its innovative structural concepts but also in its purely artistic component, and as a vehicle for symbolic meanings. This is well demonstrated by the fortified three gates of the Verona forts, the façade of the fort of S. Andrea in Venice, as well as the gates of Zadar and Šibenik on the Dalmatian coast.

Ana Šverko (1972) is research associate at the Institute of Art History – Center Cvito Fisković in Split. Her background is in Architecture, Urban Design, Heritage Conservation and Architectural History. She has published on topics across Early Modern and Modern Architecture, Heritage Conservation and Urban Design, including books: *Diocletian's Palace: Palace of Places. Integration of Urban Design and Heritage Conservation Strategies* (Zagreb, 2011) and *Designs of the Neoclassical Venetian Architect Giannantonio Selva in Dalmatia* (Zagreb, 2013), awarded by diploma of the Croatian Society of Art Historians in 2014. Her book *A city is (not) a house. The dialogue between the old and the new Split* (Zagreb, 2015) is in the process of being published.

Additionally she works part-time at the Department of Urban Planning of the Faculty of Civil Engineering, Architecture and Geodesy in Split.

Most recently, she is a principal investigator of an installation research project of the Institute of Art History: *Dalmatia - a destination of the European Grand Tour in the 18th and the 19th century* (2014-17), under the aegis of Croatian Science Foundation. She participates in a Harvard research seminar led by Professor Alina Payne and funded by the Getty Foundation (2014-15). She takes part in the organisation of specialised and scholarly public lectures, seminars and conferences aimed at the popularisation of science.

**Antonija
Mlikota**

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Valorization of the urban heritage in the renovation of the historic center of Zadar after World War II

The paper will discuss the renovation and reconstruction of the historic center of Zadar after the devastation of World War II. By the end of WW II Zadar was one of most devastated cities in the former Yugoslavia. In addition, the political situation was specific because Zadar had been a part of Italy before WW II. Although Zadar was formally annexed to Yugoslavia after the war, the legal issues were not resolved until the Peace Treaty of 1947. Special attention will be paid to the first development plan of 1945/6. Through an analysis of urban plans, competition, the ways in which protection, restoration, renovation and development of new facilities were handled, all the aspects of the renovation and reconstruction of the historic center of Zadar will be discussed. The reasons for the involvement of the Yugoslav Academy of Arts and Sciences, headed by Miroslav Krleža, in the reconstruction of Zadar will be considered. The possible unlawfulness of the construction in the historic center of Zadar conducted by the civic authorities will be addressed (including whether, for example, Alfred Albini and Ivo Bartolić were illegal constructors). Very important were the rules for the competition for the development plan for the historic center of Zadar on the peninsula and for architectural and urban sketch for the very center of the city, which was launched in 1953 from the Yugoslav Academy in cooperation with the Committee in Zadar (valorization of the ancient street layout and the existing Renaissance fortifications in defining the modern city). Fourteen works were submitted for the competition; the jury gave three equal prizes and suggested all three should be purchased, and two were rejected. The largest part of the presentation will be devoted to the analyses of those works and the fate of the preliminary development plan, made (after the competition) in 1955 by architect Bruno Milić, the 60th anniversary of which is being marked this year.

Antonija Mlikota is working as senior teaching assistant at the Art History Department, University of Zadar in Croatia. In 2013 she completed her PhD at the University of Zagreb in art history, history of architecture and urbanism with the dissertation *Renovation and construction of the historic center of Zadar after the devastation of World War II*. Her scholarly interests are focused on 20th century art and architecture, especially the life and work of the textile designer Otti Berger (she was at first a student and later a teacher at the Bauhaus school in Dessau), the post-war period in Zadar, the provenance and transfer of cultural goods in the ex-Yugoslav region before and during WW II (with key research into the transfer of the moveable collection from the Museum of St. Donatus in Zadar to Italy during WW II). During the past six years she has taught several courses for undergraduate and graduate students, related to 19th and 20th century art and architecture in Europe and Croatia.

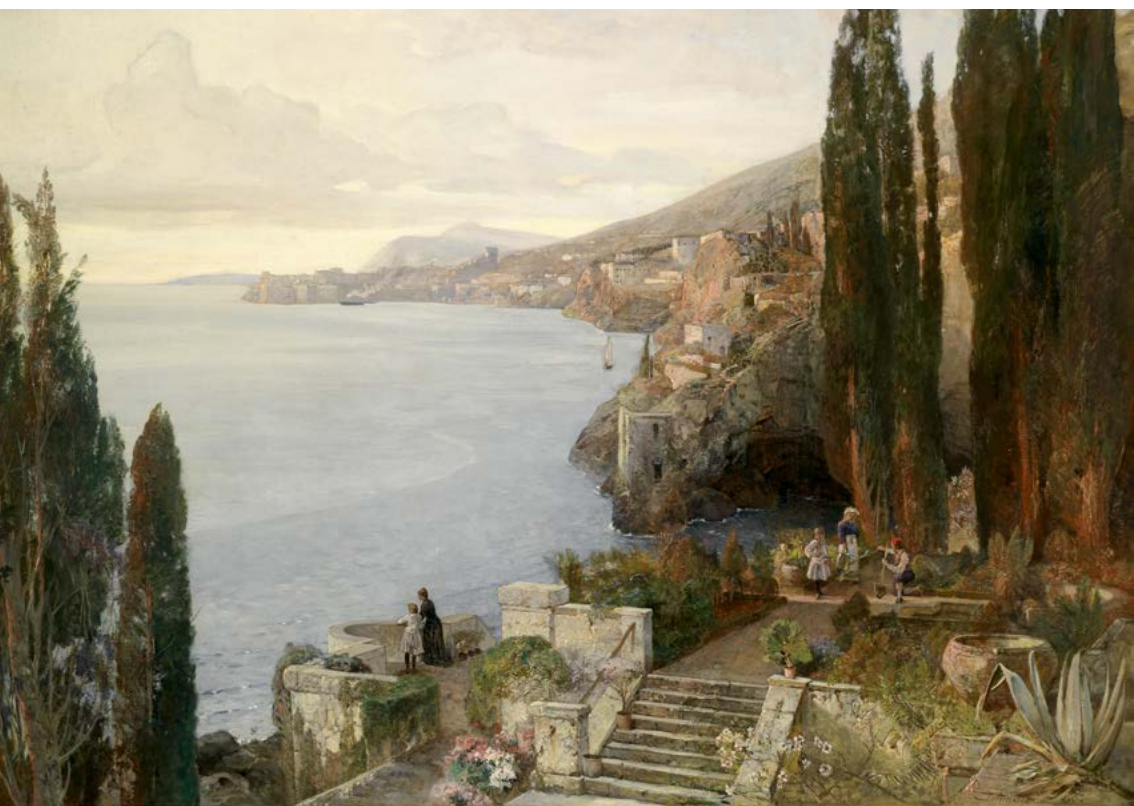
SUMMARIES

Discovering Dalmatia

Dalmatia in 18Th and 19Th Century

Travelogues, Pictures and Photographs

International Conference



The idea of the Grand Tour, which began in the 17th century, gained extreme popularity throughout the 18th and 19th centuries. Although the Grand Tour originally focused on Rome, the exploration of the Ancient World, in which the origins of the Neoclassical period lay, its reach widened to further areas once part of the Roman Empire, among which Dalmatia held a prominent position. Drawings and literary works by travel writers-artists from that period are treasured in prestigious European museums and libraries and together constitute a priceless portion of the European cultural heritage.

There are two fundamental reasons why Dalmatia became a major destination of the European Grand Tour in the 18th and the 19th centuries: it presented a fountainhead of Ancient forms, knowledge of which helped in the quest for a universal language of architecture, and in addition it was almost an uncharted territory inspiring Enlightenment intellectuals to discover and get to know the world.

Ancient architecture presented the dominant cultural infrastructure of that period in Europe. The outline of the European Grand Tour embraces places which preserved the traces of those idealised times. However, travel writers also collected information of another kind; on the topography and customs, language and religion and in short a general representation of the area they wanted to come to know and write about.

The overall aim of the conference is to identify, problematise and integrate the issues related to the phenomenon of description of space, predominantly Dalmatian. This phenomenon was a formative factor in the development of European Neoclassicism and Romanticism in literature, the arts and architecture. Invited to the conference, accordingly, are art historians, literature comparatists, historians, architecture historians and theorists and experts from cognate disciplines to contribution to the research into the role of Dalmatia in the European Grand Tour in all its aspects.



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On towns and people.

Illustrations in reports on Dalmatia at the turn of the 18th century

In a historical scientific context, travelogues of the 18th century are based on the tradition of previous historiographical reports about countries and regions. They were written in order to collect and to set out knowledge. Astonishingly enough, lots of such reports on Dalmatia had been published by the late 17th century. In translation, characterising the scientific dialogues of that time, they had been circulated all over Europe. In addition, illustrations were used to complement these publications. At the turn of the 18th century, these reports were understood as important sources to define secular wisdom as a part of historiographic and philosophical research. They cover politics and geography as well as costumes, traditions and languages. Reports on antiquities, in addition, circulated antiquarian knowledge, which at that time was focussed on literary and material sources such as inscriptions, coins and remains of architecture. Among them the early travelogue *Voyage d'Italie, de Dalmatie, de Grece et du Levant* by Jacob Spon has to be mentioned. However, it seems to be important to reflect upon the contexts of the scientific purposes and upon the forms of reports at that time in order to understand their impact on travelogues published later on. Whereas these historiographical reports, including a few travelogues, dominated the scientific dialogues at the end of the 17th century, this proportion changed fundamentally over the 18th century. Travel was used to verify the factual and educational claims transmitted in ancient literary sources, especially concerning natural history and the history of manners. Travelogues thus became a preferred genre for knowledge transfer. The formerly predominant aims of representing political sovereignty and dominion as well as entertaining by presentation of curiosities were then neglected. However, the classification systems of these previous reports were borrowed. Therefore the means of the illustrations in these reports are extremely important and interesting. They were concentrated on towns and people. As icons of politics, history and morality illustrations transmit what had been of interest. The techniques of the illustrations, such as the construction of perspective and the range and emphasis of motifs can be regarded as significant.

Elke Katharina Wittich studied history of art, archaeology, German literature and history of music (University Hamburg), and was a member of the post graduate research group "Political iconography" of the Deutsche Forschungsgemeinschaft (DFG). Her graduate thesis "Karl Friedrich Schinkel zum Beispiel – Kenntnisse und Methoden im Architekturdiskurs

des frühen 19. Jahrhunderts” (Humboldt University Berlin) examines the knowledge about architecture and the methodology of architectural writings in the early 19th century by taking Schinkel and his educational training at the Berlin Building Academy as an example. She has published books and articles on the history of architecture and design as well as on the history of science in the 18th and 19th centuries. From 2005 to 2011, Elke Katharina Wittich was founding president of the private University of applied sciences AMD Akademie Mode & Design. Nowadays she is professor on the theory and history of design and architecture as well as director of programme development at the Department of Design, Hochschule Fresenius, University of Applied Sciences, Hamburg.

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Le premier regard d'un humaniste français sur l'Istrie et la Dalmatie: le récit du voyage de Jacob Spon, 1678

Le voyage entrepris en 1675 par Jacob Spon, médecin et « antiquaire » originaire de Lyon, inaugure pour la région ici considérée la série de ce que l'on peut considérer comme les “grands tours” motivés par d'authentiques visées culturelles. Certes, le but essentiel de Spon était la Grèce; et celle-ci, ainsi qu'ensuite l'Asie Mineure, ont fourni l'essentiel de la matière à sa relation publiée en 1678. Il n'empêche que les 38 pages qui y sont consacrées à son trajet depuis Venise jusqu'au large de Dubrovnik révèlent un observateur extrêmement attentif à ce qui se présente alors à lui.

On n'est évidemment pas surpris d'y relever un intérêt prioritaire pour les monuments de l'Antiquité classique : notamment ceux de Pula, Zadar et Split, dont il signale les principales inscriptions pour les replacer dans leur contexte historique, et dont il produit quelques dessins sommaires. En homme de son temps, il admire également les aménagements défensifs et les infrastructures portuaires d'implantation plus ou moins récente (dues aux Vénitiens); il loue aussi les édifices de la Proto-Renaissance, comme la cathédrale de Šibenik, et les tableaux italiens des églises de Zadar. En revanche, il est indifférent à la plupart des réalisations médiévales, comme Saint-Donat de Zadar (ou la fameuse châsse de saint Siméon, si ce n'est pour le corps qu'elle renferme); toutefois, le clocher roman de Split reçoit de sa part quelques éloges, de même que la cathédrale de Trogir et son portail (il est vrai qu'il prend les sculptures de Radovan pour des remplois d'antiques en provenance de Salone).

Quant aux gens du pays, son discours privilégie naturellement ceux qui, comme lui, s'adonnent à l'érudition (en particulier Ivan Lučić, qu'il a eu auparavant l'occasion de rencontrer à Rome). Mais il ne néglige pas non plus totalement ceux du peuple: ainsi ces “Morlaques” de la montagne dont, malgré la “mine terrible”, il reconnaît les qualités.

Enfin, Spon n'est pas non plus insensible aux paysages. Il mentionne donc au passage l' “assez jolie petite ville de Selva” dans les îlots du Kvarner, l' “assez bel aspect” de Trogir, le “fort agréable abord [maritime] de Split”. Sinon, ce sont les belles cultures des environs de Rovinj et de Zadar qui suscitent sa bonne appréciation ; tandis qu'en homme du XVIIe siècle, encore, il stigmatise les “rochers et terres ingrates” d'une île plus sauvage comme Hvar. Quant à ce qu'on lui sert à table, il est cette fois assez généralement laudatif : “bon vin” de Rovinj – et de Hvar même, d'ailleurs –, “très bonne chère” à Split ...

L'aperçu de ces diverses notations fait apparaître Spon sous un jour très positif: l'archéologue se cantonne un peu moins exclusivement qu'il n'était alors d'usage dans ce qui a trait à l'Antiquité; et sans que l'on puisse encore parler d'une véritable attitude d'ethnologue, la curiosité – souvent exempte de préjugés – qu'il manifeste pour les gens et les choses du quotidien constitue un autre intérêt de son récit. On comprend donc sans peine le succès qu'il a eu en Europe occidentale tout au long du XVIIIe siècle. Vers 1800, un Joseph Lavallée devait d'ailleurs encore en être étroitement tributaire.

Jean-Pierre Caillet est né à Paris en 1947. Professeur d'histoire de l'art du Moyen Âge à l'Université Paris Ouest (après avoir d'abord été conservateur des Musées nationaux de France, en poste au musée de Cluny à Paris).

Il a notamment publié les livres suivants : *L'antiquité classique, le haut moyen âge et Byzance au musée de Cluny* (1985) ; *La vie d'éternité. La sculpture funéraire dans l'Antiquité chrétienne* (1990) ; *L'évergétisme monumental chrétien en Italie et à ses marges* (1993) ; "Architecture et décor monumental" dans *L'Europe de l'an mil* (dir. P. Riché) (2001) ; *L'art carolingien* (2005) ; et en co-direction avec M.-P. Laffitte *Les manuscrits carolingiens. Actes du colloque de la BnF, 2007* (2009) ; avec F. Joubert *Orient et Occident méditerranéens au XIIIe siècle : les programmes picturaux. Actes du colloque d'Athènes, 2009* (2012) ; avec S. Balcon-Berry, F. Baratte et D. Sandron *Des domus ecclesiae aux palais épiscopaux. Actes du colloque d'Autun, 2009* (2012). Par ailleurs, sa bibliographie compte de nombreux articles traitant de l'archéologie et de l'épigraphie de l'Antiquité tardive, de l'histoire de l'art du Moyen Âge, ainsi que de leur réception aux époques postérieures.

Il est aussi directeur d'*Antiquité tardive* (revue et collection), et membre des conseils scientifiques/de rédaction de plusieurs revues en France, Croatie, Italie.

Un volume de "Mélanges" lui a été consacré : *Ars auro gemmisque prior* (éd. Chr. Blondeau, Br. Boissaviv-Camus, V. Boucherat, P. Volti) (2012), rassemblant 58 contributions de collègues de divers pays d'Europe et des Etats-Unis.

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Clérisseau - principal dessinateur de l'expédition dalmate d'Adam

La publication de Robert Adam *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*, (1764), représente une étape majeure dans la “découverte de la Dalmatie”. Dans la préparation de ce volume, il faut noter le rôle important tenu par Charles-Louis Clérisseau, infatigable dessinateur de ruines antiques. Trente-cinq des 52 dessins connus que Clérisseau a exécutés en Dalmatie sont présentés à l'Ermitage, au sein d'une collection complète, acquise autrefois chez l'artiste par Cathérine II en 1780.

Adam et Clérisseau ont commencé à voyager ensemble en 1756, quand le dessinateur qu'on connaissait à Rome est devenu professeur du britannique, “grand touriste” ambitieux. Ce dernier avait l'intention d'étudier un des monuments essentiels de la Rome antique et de rendre son nom célèbre grâce à une publication. C'est le palais de Dioclétien en Dalmatie où se rendirent les voyageurs qui devint l'objet de leurs études. Clérisseau a exécuté en route des croquis de monuments architecturaux, en Istrie, de Poreč et de Pula notamment, puis des cathédrales de Šibenik et de Trogir en descendant la côte avant d'atteindre Spalato.

Pendant cinq semaines, Adam et Clérisseau ont, avec l'aide de deux assistants, travaillé dur aux mesures et à la planimétrie. Ils ont effectué la reconstruction graphique de nombreux éléments du palais. Clérisseau étant le dessinateur le plus averti et le plus expérimenté de l'expédition, a exécuté la majeure partie de ce travail et c'est ce qui assura le succès de la publication d'Adam. Clérisseau a joué un rôle essentiel dans l'étude et la représentation des ruines, dans la création des reconstructions ainsi que dans le processus d'apprentissage des jeunes dessinateurs.

Après la phase de recherche sur le terrain, il a surveillé le travail des graveurs Bartolozzi, Santini, Zucchi et Cunego. Les renseignements de l'époque sur les monuments anciens d'Istrie et de Dalmatie étant insuffisants et fragmentaires, on doit accorder une importance particulière à tous les dessins les représentant: cela donne à Clérisseau une place d'honneur parmi les premiers chercheurs sur ce sujet.

Valery Guéorguievitch Shevchenko, collaborateur scientifique supérieur au cabinet des Dessins, Département de l'art occidental au musée de l'Ermitage à Saint-Petersbourg, est né le 10 juin 1947 en Extrême-Orient russe.

En tant que conservateur d'une grande collection de dessins, il est l'auteur de catalogues d'expositions, notamment :

Cent dessins des ornementalistes français (seconde moitié du XVIIe - première moitié du XVIIIe siècle). Catalogue en russe, Saint-Pétersbourg, 1995.

Les dessins de Gilles-Marie Oppenord. Catalogue de la collection, musée de l'Ermitage, SPB, 2006.

Les oeuvres de Thomas de Thomon. Catalogue de la collection, musée de l'Ermitage, SPB, 2010.

Il a collaboré à 26 expositions présentées en Europe, notamment : "Charles-Louis Clérisseau", musée du Louvre, 1995.

"Hadrien, trésor d'une villa impériale", Paris, 1999 - villa d'Hadrien, 2000.

"Treasures of Catherine the Great: French Drawings and Painting from the Hermitage", 2000.

"Poussin to Picasso" présentée par l'Ermitage à Somerset House, Londres, 2001-2002.

"Les français à Saint-Pétersbourg", SPB, 2003.

"Dal mito al progetto. La cultura architettonica dei maestri italiani e ticinesi nella Russia neoclassica", Lugano et Saint-Pétersbourg, 2003.

"Catherine la Grande : un art pour l'Empire", Toronto, 2005 - Montréal, 2006.

V. Shevchenko a également publié des articles sur les dessins de Clérisseau, d'Oppenord, de Thomas de Thomon ainsi que sur les dessins d'autres maîtres français du XVIIIe et du début XIXe siècle. Il a pris part à plusieurs conférences scientifiques à Saint-Pétersbourg ainsi qu'à Oxford (2004), à la Villa Vigoni (2008) et à Varsovie (2013).

Ces dernières années, un de ses thèmes de recherche fut le problème de l'interprétation des éléments décoratifs et architecturaux dans l'oeuvre des maîtres de la seconde moitié du XVIIIe siècle. Il s'attacha en premier lieu à étudier "les antiques dans les dessins de la collection Charles-Louis Clérisseau et la force du charme de l'antiquité au XVIIIe siècle". Il traite de cette question dans le catalogue des dessins de Clérisseau au musée de l'Ermitage, catalogue sur lequel il travaille actuellement.

La Dalmatie dans le Grand Tour Européen: espace limitrophe de l'Empire ottoman, sa fonction de pays-relais

Lors du Grand Tour, la Dalmatie attire les voyageurs par ses nombreux vestiges d'architecture antique bien préservée. Elle offre en même temps la phase de découverte d'un nouvel espace imparfaitement défini, connu comme l'"Autre Europe". La Dalmatie, située géographiquement dans les Balkans, est à proximité de ce qui (aux 17^e, 18^e, et même 19^e siècles) s'appelait Turquie d'Europe. La Dalmatie, avec ses traces d'un passé riche en souvenirs romains et ses populations autochtones, demeure en même temps voisine de la Bosnie et de ses terres islamisées. La Dalmatie est ainsi liée civilisationnellement et économiquement aux territoires sous domination turque. Le périple en Dalmatie pouvait, pour les élites occidentales, facilement se transformer en voyage en Orient, et en plus, sans quitter le continent européen! Nous essaierons de montrer, par des exemples tirés du patrimoine littéraire croate, combien cette proximité se faisait sentir dans les faits de la vie, dans les pratiques culturelles, laquelle, tout en représentant un danger constant pour les populations en Dalmatie, devenait une motivation de survie mais aussi, indirectement source d'enrichissement identitaire.

Gabrijela Vidan (1935), professeur de littérature française auprès du Département d'études romanes de la Faculté des Lettres de l'Université de Zagreb. Elle y a enseigné depuis 1961, d'abord en sa qualité d'assistante, pour terminer sa carrière en 1999, (au moment où elle prend sa retraite), en tant que Professeur titulaire et chef de la Chaire de littérature française dudit Département.

Hormis ses intérêts pour le 18^e siècle français et sa littérature, illustrés par une thèse de doctorat "Entre la science et le jeu: essai sur l'invention littéraire de Diderot", soutenue en Sorbonne en 1974 et publiée dans la revue de l'Université de Zagreb, *Studia romanica et anglica zagrabienis*, 1977-1979, G.V. s'est également occupée de sujets de comparatisme culturel, définis par sa position d'intermédiaire entre la France et la Croatie. Ces derniers lui ont permis de mettre en valeur le patrimoine tant littéraire qu'intellectuel non seulement croate, mais également plus vaste, de l'aire slave du Sud, tenant compte des perspectives ouvertes par les lectures interculturelles. En tant que membre de la Société française d'étude du 18^e siècle depuis 1968, elle a pris part à de nombreux colloques et congrès avec des communications appréciées pour leur propos.

Pour le public croate, elle a réalisé, tant qu'éditeur qu'auteur, une *Histoire des littératures françaises* dans la prestigieuse collection *Littératures mondiales*, publiée à Zagreb en 1982. A participé au même titre à la réalisation d'un *Dictionnaire de littératures étrangères* 2001, 2004, 2005.

Pour le public français, un numéro spécial de la revue *Annales de l'Institut Français de Zagreb*, 1977-1982, consacré au jésuite et mathématicien Rudjer Bošković (1711-1787), originaire de Dubrovnik (Raguse) aux fortes attaches avec la France et ses milieux scientifiques. Ses différentes contributions se trouvent dans la *Propylaen Geschichte der Literatur*, vol.3, Berlin, 1983, dans le *Dictionnaire européen des Lumières*, Paris, 1997, les *Studies on Voltaire and the eighteenth century*, Oxford, et bien entendu, dans les *Studia romanica et anglica zagradiensia*.

Sujets d'intérêt: L'image de la France et de sa culture en Croatie et réciproquement l'image de la Croatie et sa culture en France à l'époque des Lumières et de la période napoléonienne.

Avec Georges Castellán, *La Croatie*, collection Que sais-je ?, 1998.

À l'heure actuelle Présidente de l'Alliance Française Zagreb, depuis 2003.

Interprète de conférence, français, croate et anglais, enseigne l'interprétariat à l'Université.

SESSION 2



Correctio descriptiae: Lovrić vs. Fortis

In 1776, Ivan Lovrić (about 1754 - 1777), author and polemicist from a wealthy family from Sinj, published in Venice the paper *Osservazioni sopra diversi pezzi del Viaggio in Dalmazia del signor abate Alberto Fortis coll'aggiunta della vita di Sočivicza*, a critical and polemical review of Alberto Fortis's *Viaggio in Dalmazia* of 1774. Lovrić's paper made an impact on west European countries that had looked favourably upon Fortis's text: for example, Charles Nodier in his novel *Jean Sbogar* undoubtedly drew on Lovrić's work as an initial inspiration for his fiction. The paper points out the analysis and the problem areas of the possibilities of completing and correcting the travelogue as a genre, especially the efficiency of subsequent corrections in the sphere of the space description and space narrative.

Cvijeta Pavlović PhD (Zagreb, 1970) is associate professor at the Faculty of Humanities and Social Sciences, University of Zagreb (Department of Comparative Literature).

Her background is in comparative history of Croatian literature, particularly referring to the links between literature in Croatian and Romance languages.

She has published on topics across early modern and modern world literature and Croatian literature, including 4 monographs:

Poem Story - Narrative Techniques in Šenoa's Epic Poetry = Priča u pjesmi, Disput, Zagreb, 2005;

Šenoa's Poetics of Translation = Šenoina poetika prevodenja, Matica hrvatska, Zagreb, 2006;

Croatian and French Literary Connections. 15 Studies = Hrvatsko-francuske književne veze. 15 studija, FF press, Zagreb, 2008;

Introduction to Classicism = Uvod u klasicizam, Leykam international, Zagreb, 2012.

Additionally she acts as consultant in the making of lexicons and encyclopaedias in the field of Croatian, French and world literature.

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Humour in French travelogues through Dalmatia

This paper analyzes the various aspects of humour in the Dalmatian travelogues of French authors. We compare how humour was formed from Classicism and the travelogue of Jacob Spon (*Voyage d'Italie, de Dalmatie, de Grèce et du Levant*, 1678) to Modernism and the travelogue of Pierre Marge (*L'Europe en automobile. Voyage en Dalmatie, Bosnie-Herzégovine et Monténégro*, 1912). Humour is universal in its meaning and a distinctive feature of human beings, but it is very often manifested through specific regional themes. Dalmatia inspired many French travellers by its entertaining subject matter. In part, this was used to pander to future readers, but in effect, the humorous content also reflected the mentality of the travellers themselves. Tell me what makes you laugh and I'll tell you who you are! This work offers an insight into the evolution of humour in French travelogues within the framework of Henri Bergson's literary theory analysis (*Le rire*) and the imagological theories of Maria Todorova (*Imagining the Balkans*) and Edward Said (*Orientalism*).

Patrick Levačić was born on June 8, 1971, in Cannes, France, where he lived until he was seven. He completed elementary and secondary education in Zadar, and subsequently a degree course in French and Russian language and literature. He took his bachelor's degree in 2000, with a dissertation on "The Petersburg Worlds of Andrei Bely". With his degree in French and Russian, he worked for a short time in the Zadar Private High School and in the Archiepiscopal Classics High School in Zadar. In 2002 he joined the research project "Contrastive analysis of dualist texts, Heresy, Spells, the Grail", headed by Dr Slavomir Sambunjak. In 2006 he gained a master's degree with a dissertation on "The myth of the grail in medieval French and Russian literature". In the same year he was employed as assistant in the University's department of French, where he lectures on introduction to French literature, French civilisation and French travel writing. In 2011 he took a doctorate on the basis of the dissertation "Dalmatia in French Travelogues (1806-1914)". Currently, he is employed as an assistant professor at the Department of French and Iberoromance Studies. He is married, has two children, and lives in Zadar.

Drniš in the eyes of travel writers in 18th and 19th century

During the 18th and 19th centuries, when Dalmatia became an important travel destination of the European Grand Tour, travel writers did not only consider the coastal parts of Dalmatia interesting to visit, but many of them also took trips to the hinterland. The town of Drniš and the nearby River Krka became popular travel destinations. Although most travel writers were seeking Ancient remains, they were stunned by the numerous Islamic architectural monuments preserved in Drniš. Alberto Fortis (1741 – 1803) was a Venetian writer, naturalist and cartographer who visited Dalmatia a few times and wrote his *Viaggio in Dalmazia* published in 1774. The highlight of the book is the description of the rural Dalmatian hinterland that Fortis named "Morlachia". That part of Dalmatia was significantly unlike the coastal towns under the influence of Venice. The work *Illyricum Sacrum* of Daniele Farlati became a kind of travel guide for all subsequent travel writers. Among the European travel writers who visited Drniš and surrounding areas in the 19th century there were two Englishmen, the author and diplomat Andrew Archibald Paton (1811 – 1874) and the architect Sir Thomas Graham Jackson (1835 – 1924). A detailed description of Drniš and the surrounding area can be found in *Fürer durch Dalmatien* (1899), written by the Austrian author and journalist Reinhard E. Petermann (1859 – 1932). French journalist Charles Yriarte (1832 – 1898) also travelled through the Dalmatian hinterland. Although his travels could not be described as a Grand Tour, his sketches and descriptions are of great importance in shaping the idea of the Dalmatian hinterland in Western European cultural circles.

Joško Zaninović was born in 1969 in Šibenik. In his hometown he finished primary and secondary school. In 1995 he graduated from the Faculty of Humanities and Social Sciences with a double major in history and archaeology. Since 1996 he has been employed in the City Museum of Drniš. His main research interests include archaeology and the history of Drniš and its surroundings. He has written or coauthored more than 40 scholarly papers and reports. From 2003, together with Academician Nenad Cambi, he has been coordinating the archaeological research project "Burnum". He is leading several active archaeological research projects in the territory of Drniš: Trbounje – the early Christian complex Crkvina; the fortress Gradina in Drniš; the medieval fortresses Nečven and Ključica; the prehistoric sites of the Jazinka, Ozidana and Štrikinica caves.

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**GRAND
TOUR
40**

Antonia Tomić was born in 1987 in Šibenik and went to primary and secondary school in Drniš. She graduated in art history and Croatian language and literature at the Faculty of Humanities and Social Sciences in Zagreb. During 2013 she worked as assistant curator in the Drniš City Museum. Since 2014, after passing the exams for curator, she has been involved in different museum projects. Her research interests are in the area of architecture and urbanization in Drniš and in the art heritage of the artist Ivan Meštrović. During 2011 and 2012 she participated in the student project "Multidisciplinary research into the Brezovica Castle complex" coordinated by Dubravka Botica. In the symposium "The problem of the monument: the monument today" in 2013 she presented a paper entitled "The Fountain of Life of Ivan Meštrović since its creation". In 2014 at the conference "Neoclassicism in Croatia" she presented a paper on "The Greek Orthodox Churches of the Protection of the Holy Mother of God in Kričke and of the Transfiguration of Our Lord in Baljci near Drniš: Origins - Devastation - Restoration" and at the conference "14th Cvito Fisković Days" she presented the paper "The Ottoman Heritage in Drniš: from the Mosque of Halil Hodža to the Church of St Anthony of Padua".

The painted coast

This article will discuss some of the lesser known paintings of Pula, Dubrovnik and other Dalmatian cities by well known artists.

The watercolour “Antiquities of Pola” by J. M. W Turner as seen at two different auctions was particularly intriguing. Turner unfortunately did not visit Pula, but was commissioned by the architect Thomas Allason to make an illustration for the frontispiece of his book *Views of the Antiquities of Pola, in Istria*, published in 1819.

Pula features in another interesting painting, this time more appropriate to our subject of the Grand Tour. The painter Thomas Patch (1725-1782) painted an amusing oil on canvas under the title: *Antiquaries at Pola*, with the subtitle *Voyage from Venice to Pola in Istria 1760*.

Carl Haag (1820-1915) born in Bavaria, a naturalised British painter, and one of the most famous Orientalists of his day, visited Dalmatia in 1854 and left us some interesting watercolours of Salona.

Edward Lear (1812-1888) more known for his poetry and travel writing than for his paintings, visited Dubrovnik in 1866, of which he left a pictorial record. Walter Tyndale (1855-1943) was born in Belgium, but settled in England. He was a prolific illustrator of travel books, among them Horatio Brown’s *Dalmatia* published in 1925 with 24 illustrations from original watercolours. Adrian Scott Stokes (1854-1935) painted the smallest landscapes of Dubrovnik ca 1920 for the salon of Queen Mary’s Dolls’ House in Windsor Castle.

Flora Turner Vučetić is an art historian, museum curator, diplomat, journalist and writer.

Born in Hvar in 1944. Attended primary and secondary schools in Split and graduated in Art History, English Language and Literature and Museology at the University in Zagreb. Specialised in broadcasting journalism for the BBC World Service in London.

She worked as a Senior Curator in the Museum of Arts and Crafts in Zagreb, was a broadcasting journalist and editor at the Croatian Section of the BBC World Service, London, and subsequently Counsellor for cultural, scientific and educational affairs at the Embassy of the Republic of Croatia in London. She is presently a writer, freelance journalist and researcher.

She has broadcast about and regularly publishes on numerous topics, but mainly the visual arts and British Croatian artistic and cultural relations, as for example *Mapping Croatia in United Kingdom Collections*, Archaeopress, Oxford, 2013.

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For her contribution to Croatian culture the Government of the Republic of Croatia has awarded her the Order of the Croatian Daystar with the image of Marko Marulić), and as recognition for her work in the advancement and promotion of Croatian art at home and abroad the Society of Art Historians has honoured her with the Radovan Ivančević Award.



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The presentation will address the description of Dalmatia which was compiled by Maximilian De Traux in 1805 ("Festungen Dalmatiens und Albanien's nebst vorliegenden Inseln, und Beschreibung"). Having spent some time in Zadar and Boka kotorska (Bocche di Cattaro) as an officer in the Austrian service, De Traux was well acquainted with Dalmatia. His work was dedicated to Archduke Johann, and assessed the newly acquired Austrian province, which had formerly belonged to Venice. The author refers to his work as a pocket book ("Taschenbuch"), which could explain the simplified design of the illustrations. Dealing with social and political issues and having in mind the Austrian Archduke, De Traux speaks favourably about the monarchy as a political system. Conversely, the republican system was logically subjected to severe criticism, the Republic of Venice serving as an example of such an arrangement. Commenting on the local population, De Traux distinguishes the inhabitants of the coastal towns from those in the hinterland; the Morlachs, he concluded, had to be educated and disciplined, in order for Dalmatia to be what it had been in Roman times. The reference to ancient Rome is undoubtedly a sign of the spirit of time, i.e. Classicism. As for the illustrated section, special emphasis is given to the Porta Terraferma in Zadar, with interesting commentaries on its shortcomings and on its author. Among the town plans the depiction of Split is particularly intriguing because of its simplification, while in the map section the presentation of the then still existing Republic of Dubrovnik deserves attention.

Andrej Žmegač (born in 1961) graduated in art history in Zagreb, where he also received his PhD degree. Since 1990 he has been employed at the Institute of Art History in Zagreb, doing research mostly on fortification architecture. Since 2006 he has given lectures within art history courses at the University of Split.

He has published two books on bastion fortifications in Croatia, as well as a number of scholarly papers in international journals. In 2010 he was awarded the annual award of the Society of Croatian Art Historians. In the same year he was president of the Organizing Committee of the 3rd Congress of Croatian Art Historians. Today he is the local editor (for Croatia) within the electronic RIHA Journal.

Dalmatian monuments in German 19th century travelogues – Ida von Düringsfeld

A travel-record is a special literary genre in which the writer presents his or her impressions and observations about the countries, regions and cities he travels through. Some of them are an important source of data regarding the perception of and attitude towards the art heritage of the nation whose regions are being described and can be of great use when reconstructing the real life and appearance of a city.

Dalmatia has always been visited and in travel-records publicly described by foreigners who have been fascinated by the abundance of its cultural and natural splendour.

Travels flourished in the 19th century. Due to the general feeling of longing for something far away and unknown, for freedom and the challenges of Romanticism, but also for political reasons, artists and writers sought their inspiration in distant and exotic lands.

Travel writers took notes about their impressions during their travels. German travellers were quite abundant and some of them are well-known names. One of them was Ida von Düringsfeld.

In 1852 Ida von Reinsberg-Düringsfeld published the travel-record *Aus Dalmatien* in which she presented Dalmatia to the world as a cultural-historical landscape and as an unusual cultural environment.

Some of her accounts are among the most important and significant travel writings about Dalmatia. In them we can find plenty of data, i.e. numerous topographic notes, descriptions of the soil, cities, streets, buildings, way of life in a certain place, economic relations and so on. As those travel-records supply us with a huge amount of visual and written data concerning the art in Dalmatia, even nowadays some of them can confidently be described as really useful for the study of the history of Dalmatian art.

Ivana Popović is employed as an assistant at the Department of Art and Restoration at University of Dubrovnik, where she participates in teaching courses on the history of medieval art, Renaissance and Baroque art, gold and jewellery, and the history of graphic art; at the same time, she is studying for her PhD in the University of Zagreb. She has participated in several international conferences and is the author of several articles in the field of the history of art.

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These were the words of admiration and wonder that the landscape painter Rudolf von Alt (1812–1905) wrote in his letters to his fiancée, Hermine Oswald, when he saw the Dalmatian coast at the end of 1840 for the first time. He arrived in Zadar with his father, landscape painter Jakob Alt (1789–1872), with an assignment to make source material for selected watercolour views of Zadar, Šibenik, Split, Dubrovnik and Kotor. The watercolours would then be issued in the renowned compilation of chromolithographic views *Picturesque Austria*, ordered from Vienna's art and music publisher Heinrich Friedrich Müller. Alt's Dalmatian views were simultaneously used for the aforementioned collection and for a series of views for the "peep-box" in the possession of Habsburg Emperor Ferdinand I.

The fifteen views for Emperor Ferdinand I showed with great care the rawness of nature, rendered Roman and medieval architecture in contrast to the Mediterranean atmosphere of coast, and depicted markets, squares and people's clothing with topographical exactness. Their initial purpose was to acquaint the citizens of Vienna with the characteristics of the new crown land incorporated into the Austrian Empire. Today, Alt's watercolours of Dalmatian towns are of great significance for local people, researchers and scholars, who can use them as source material for architectural conservation and the preservation of historical urban image, and for familiarisation with the local tradition. The difference between the reception of Alt's views of Dalmatia at the time of their origin and today is one of the main topics of this presentation.

Nataša Ivanović, born in 1981 in Ljubljana, graduated in art history from the Faculty of Arts, University of Ljubljana, in 2007. In 2014 she finished her studies with a doctoral dissertation "Landscape in the oeuvre of Lorenz Janscha (1749–1812). The artist's work, its reception and context in historical anthropology" at Alma Mater Europaea, Institutum Studiorum Humanitatis in Ljubljana. During her doctoral studies she spent various months abroad at the Institut für Kunstgeschichte, Universität Wien and at INHA, Institut national d'histoire de l'art, Paris. From 2008 to 2013 she was employed as an assistant researcher at the France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. In 2013 she co-founded RI19+, where she is carrying on with her scientific research work. Her research and scientific work focus on the painting of Central Europe from the 19th to the 20th century, the methodology of art history and the anthropology of art.

Dalmatian Travels of Emil Jakob Schindler

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In the course of the 19th century, Austrian painters frequently travelled to Dalmatia and recorded what they viewed as exotic landscapes marked by the remains of ancient architecture, Mediterranean vegetation and an unusual culture. The representational variety of their works ranged from documentary records of what were called panoramas to a freer interpretation of *Stimmungsimpressionismus*, in line with the stylistic diversity of the period.

Emil Jakob Schindler (1842 – 1892) visited Dalmatia for the first time in 1874, after receiving a commission to paint two large paintings with motifs of Mediterranean landscape for the Viennese industrialist Baron Friedrich von Lichtenberg. During another longer journey which took place in winter 1887/88, he produced numerous drawings and sketches depicting mainly motifs from Dubrovnik and its surroundings, which he would later transfer to canvas in his Viennese studio. Schindler's third journey to Dalmatia took place in 1890, when he painted numerous subjects that later provided the basis for the illustrations for the encyclopaedic edition *The Austro-Hungarian Monarchy in Words and Pictures*, colloquially named *Kronprinzenwerk* after its initiator Crown Prince Rudolf. Schindler travelled along almost the entire Adriatic coast from the islands of Kvarner to the Bay of Kotor, and his numerous drawings, watercolour and oil sketches, oil paintings and diary entries written during his journeys represent a precious testimony of his perception of the landscape, which inspired him to create new motifs and address new artistic challenges. The paper aims to reconstruct Schindler's journeys through Dalmatia, as well as the works painted on these occasions.

Irena Kraševac is a Senior Research Associate at the Institute of Art History in Zagreb. In 1999 she obtained her MA degree with a master's thesis entitled "Ivan Meštrović – the Early Period". Drawing on her master's thesis, in 2002 she published the book "Ivan Meštrović and the Secession. Vienna-Munich-Prague, 1900-1910". She has been employed at the Institute of Art History in Zagreb since February 2000, first as a researcher in the project "Artistic Heritage in Croatia from the 16th to the 20th Century" (head of project Ivanka Reberski PhD), then in the project "The Arts of Northern Croatia from the 17th to the 19th Century in European Context" (head of project Mirjana Repanić-Braun PhD). Besides the oeuvre of Ivan Meštrović, her field of research is Croatian art of the 19th century and first half of the 20th century. Related to her PhD thesis "Historicist Religious Sculpture and Altar Architecture in Northwest Croatia", she carried out research at the Institute of Art History and in

the Ferdinandeum Museum library in Innsbruck. She also conducted research in the Institute of Art History, Archives of the Academy of Arts and Sezession Archives in Vienna, as well as in Zentralinstitut für Kunstgeschichte in Munich. She participated at numerous scientific conferences and gave a series of lectures, including visiting lecturer courses at the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb. She regularly publishes scholarly papers, as well as critical reviews and translations in professional publications and scholarly journals. She is a researcher in the installation research project of the Institute of Art History *Dalmatia – a destination of the European Grand Tour in the 18th and the 19th centuries* (2014-17) conducted under the aegis of the Croatian Science Foundation (principal investigator Ana Šverko PhD).

T. G. Jackson and the drawings of icons in Hvar Cathedral

Published among the illustrations in the book of T. G. Jackson is a small drawing with a depiction of the interior of the Cathedral of Pope St Stephen in Hvar. End-of-the-19th-century Hvar with its half-demolished Gothic palaces and its picturesque settings inspired Jackson to some of his finest watercolours. But this particular depiction of a specific detail inside the cathedral is almost monochrome, probably reflecting the darkened space of the chancel. As well as that Romantic sensibility that was so typical of English artists, the drawing has an outstanding documentary value, for it shows the stone pulpit on the northern side of the chancel, which actually has a matching structure on the southern side, from which the epistles and gospels were read. Jackson with his sensitive and trained eye remarked one more interesting detail. Under the ceiling of the rounded pulpit, the drawing clearly shows a schematic depiction of an upright waist-length figure of the Virgin. The whole of this somewhat mystical and rather unprepossessing setting clearly intrigued Jackson as compared to the series of majestic marble altars and paintings of well-known 17th and 18th century painters in the great cathedral. Little altars dedicated to Our Lady of the Rosary and Our Lady of Health were placed in the narrow space below the pulpits on Renaissance wooden cabinets shaped like scaled-down versions of the big wooden altars. They were polychromed in vivid colours; inserted in them are paintings done on wood supports showing saints above which floating angels extol depictions of Madonna and Child. The choice of the saints suggests the patrons of health. On the northern side on the altar of Our Lady of the Rosary St Anthony the Abbot and St Vincent Ferrer are shown; on the altar of Our Lady of Health are St Didacus and St Francis of Paola. What is particularly interesting in the registration of the style and historical layers in these paintings is the fact that both of the icons of the Virgin are older than the figures of the saints and angels. They were painted in the 18th century at the time when the older icons, of the Creto-Venetian School of the 15th and 16th centuries, which were clearly venerated earlier on in the cathedral in Hvar, were added to, supplemented and changed, becoming in this way reduced altarpieces in the altars below the pulpits.

Zoraida Demori Staničić is head of the Division for Regional Departments of the Croatian Conservation Institute. As conservator, she listed and made studies of a large number of monuments all around Dalmatia. She took part in the set-up and selection of artworks of many collections of religious art. She has discovered, interpreted, evaluated and published a number of paintings of old masters in Dalmatia, sculptures, items of the

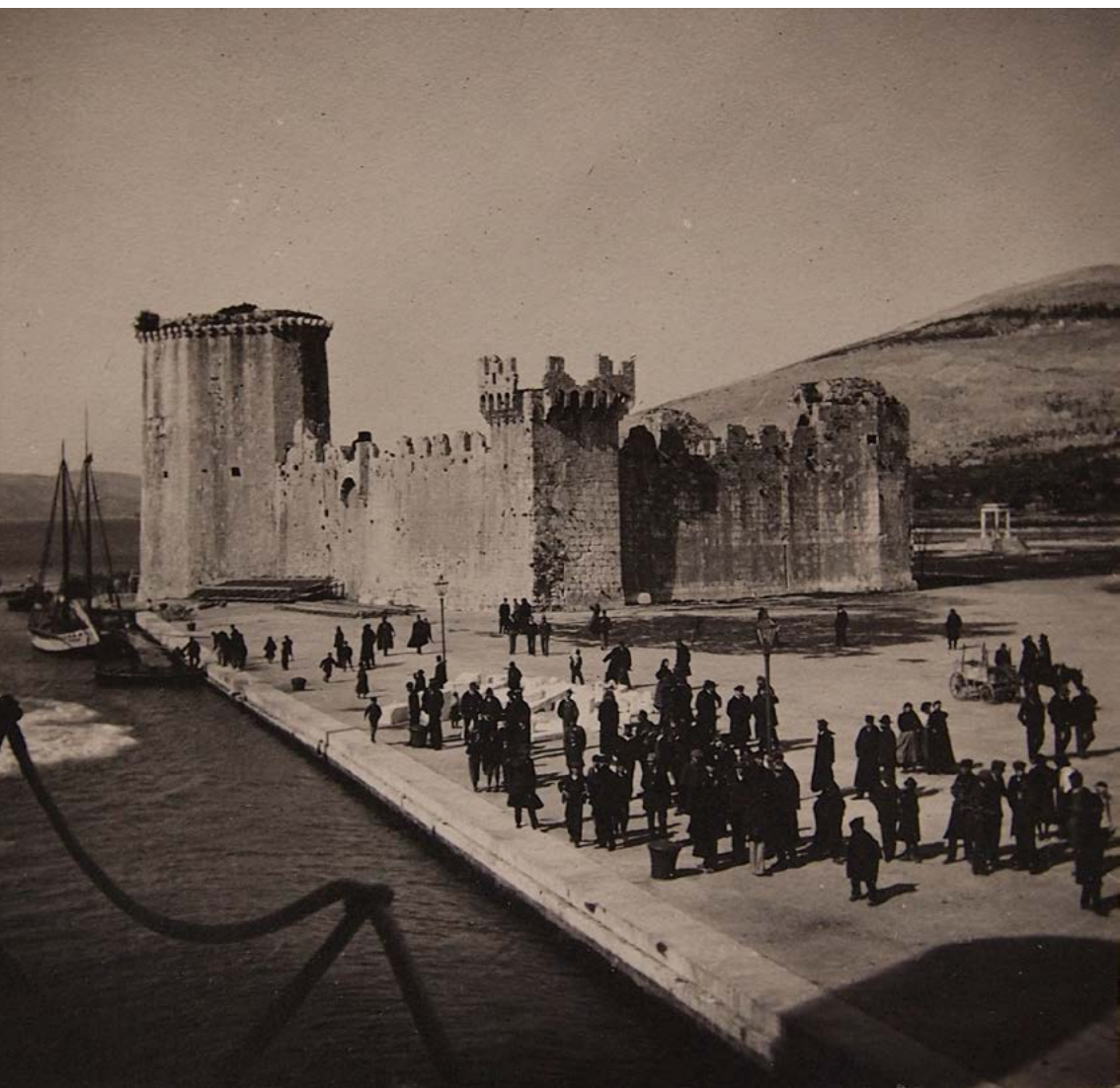
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fine crafts and frescoes. She has taken part in scholarly and specialised conferences at home and abroad and in preparations for exhibitions, particularly memorable being those devoted to Blaž Jurjev of Trogir; Tesori della Croazia; The First Five Centuries of Croatian Art; The Gothic Century on the Adriatic: Painting in the Perspective of Paolo Veneziano and His Followers; Dalmatinska Zagora – an Unknown Country. She publishes scholarly and professional works. She is a consultant for the Croatian Encyclopaedia, for the Visual Arts Encyclopaedia of Croatia and the Croatian Lexicon. From 1980 to 2011 she was a member of the editorial board of the journal *Contributions to the History of Art in Dalmatia*, and since 2010 she has had a similar function in the journal *Portal*. In 1997 she took part in the foundation of the course in restoration and conservation at the Art Academy in Split, defining the curriculum and organising the teaching, in which she has taken an active part since that time.

SESSION 4



Thomas Masaryk, Czechoslovak politician and philosopher, an advocate of Czechoslovak independence during World War I, had inspired Croatian politicians since he became a member of the Reichsrat (Austrian Parliament) in 1891. As a member of the Young Czech Party first and the Realist Party later he designed a new political approach which sought to attract the common people in the political arena in stark opposition to the elitist approach of former Slavic parties in the Monarchy. In 1909, as a lawyer, he helped the defenders during the fabricated trial against members of the Croat-Serb Coalition. During the trial he visited Split, in August 1909. During the visit he stated that he was not interested in visiting Diocletian's Palace but in getting in touch with ordinary people. The statement represents a fundamental spiritual turning point in the pre-war city of Split.

Josip Vrandečić was born in 1964 in Supetar, Croatia. In 1988 he graduated from the Faculty of Philosophy and Arts in Zadar, at History Department. He obtained an MA at the Interuniversity Centre in Dubrovnik on the theme "Ottoman and Venetian Dalmatia in the 16th Century", which he is now revising for publication. He attended the doctoral school in Yale University, New Haven, USA from 1994 to 2000. During this course he presented papers at several conferences and lectured on Balkan history. At Yale University he taught as a teaching assistant on several courses such as follows: the history of the international communist movement, the strategy and diplomacy of the great powers from 1860 to the Cold War, the history of Europe 1914-1989 and the history of the Cold War. He graduated from Yale University on December 4, 2000, with a dissertation on "The Autonomist Movement in the Austrian Province of Dalmatia 1814-1914" which has recently been published. In December 2000 he was hired as an assistant at the History Department of the Faculty of Philosophy and Arts in Zadar. In January 2002 he was promoted to the rank of assistant professor. In 2006 he obtained a job at the Faculty of Philosophy and Arts in Split as the head of the History Department. In January 2014 he was promoted to the rank of full professor and has been teaching early modern world history in the same department. He has published several books in Croatia as well as a number of contributions and studies on Croatian history. He teaches at the postgraduate studies at the Catholic University of Split and Università Europea in Rome.

East of the Grand Tour

Modern Romania of the 19th and early 20th centuries was built by restless youth that travelled the world to accomplish its education and spirit, bringing back new knowledge and new perspectives, and advocating the need to “synchronise” with the West, often by mechanical reproduction of institutions, especially of those in France, Germany, or Italy. However, some great intellectuals wanted to understand the values of our geography and history in a more nuanced manner, travelling afar but also paying close attention to proximities. This is the case with two vital contributors to Romanian historiography.

Nicolae Iorga (1871-1940) cruised along the coast of Dalmatia in 1897, travelling from Italy to Dubrovnik to do research in the city archive. His travelogue gives very vivid images of Eastern attire and Western mentalities along the way, images which undoubtedly contributed to his nuanced perception and understanding of the deep interconnections between and confluences of the East and the West. Alexandru Tzigara-Samurca (1872-1952), founder of the Romanian Museum of Ethnography and National Art in 1906, travelled to Split in a series of field trips to see how similar museums were established in the neighbouring countries. These travels also informed his lectures on art history, based on an 8000 slide archive that included Ernest Hébrard’s plans of Diocletian’s Palace. By trying to reconstruct the reasons and consequences of these two intellectuals’ travels, the paper will probe into the role of Dalmatia as a formative factor in the overall atmosphere of cultural advancement and democratization taking place in Romania at the turn of the 20th century.

Daniela Calciu is an architect and assistant professor at the Ion Mincu University of Architecture and Urbanism in Bucharest, where she obtained a PhD with the highest honours based on a dissertation about the concept of “urbanity” and its role in the discursive formation of urban design. In addition, Daniela Calciu conducts academic research and fosters civic initiatives to advance the cultural and social redefinitions of architecture and urbanism in Romania within the regional and international contexts. Awards and recognitions include election as a member of the National Council of the Chamber of the Architects of Romania, a doctoral grant from the Romanian National University Research Council (2008-2011), a Fulbright Junior Award (2012-2013), and participation in a Harvard research seminar led by Professor Alina Payne and funded by the Getty Foundation (2014-2015).

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Dubrovnik area travelogues of the Archduke Ludwig Salvator von Habsburg (1847-1915)

Ludwig Salvator spent most of his life travelling around the world, recording his experiences in numerous travelogues, writing over 70 of them. The descriptions of the Croatian coast written at the end of the 19th century, including those of Kraljevica, Bakar, Opatija, Trsteno, Ston and the Koločep Channel, were supplied with illustrations, with drawings by Archduke Ludwig prepared for the final print in various graphic arts.

Even though he was member of the Habsburg royal family he appeared very rarely at the court in Vienna, and the only person who was fond of him was Empress Elisabeth, also famous for her numerous voyages. He carried on correspondences with many interesting persons, scientists, politicians and writers, such as Jules Verne, his friend whom he met in Venice. Ludwig Salvator was the person who inspired the protagonist of the novel named *Matias Sandorf*, the action of which partly took place in the suburb of Pazin and in Dubrovnik. His Croatian travels were translated and published in 1998, entitled *By yacht along the Adriatic coast (1870-1910)*, and today they offer us a view of the attitudes and interests of the writer, his motivations and misunderstandings, and are also a unique illustration of our coast from that period. The memory of Ludwig Salvator in Dubrovnik at the beginning of the 20th century was mentioned in the drama of Marko Rašica *Mrs Flora of the Lapad Valley* written in 1959, about the amateur painter Flora Jakšić, Ludwig's acquaintance, whom he sent every newly published work, so we have interesting feedback information of his appearance in Dubrovnik.

Sanja Žaja Vrbica, born in Dubrovnik, where she finished elementary and high school; in 1988 she enrolled in the Faculty of Humanities and Social Sciences in Zagreb to study the history of art and museology, graduating in 1993. She began working in 1995 as a curator, and from 2001 as a senior curator at the Museum of Modern Art in Dubrovnik. In 1994 she enrolled in the postgraduate studies organised in Dubrovnik by the University of Zagreb, taking as her subject "The Culture of the Eastern Adriatic Coast." In 1999 she defended her master's thesis entitled "Critics of the visual arts and exhibitions in Dubrovnik from 1876 until 1978". The author has been working at the University of Dubrovnik's Art and Restoration Department since 2005, first as an assistant, and from 2013 as an assistant professor. In 2011 she defended her doctoral dissertation entitled "Marko Rašica". Author of the monographic exhibitions: "Marko Rašica - Nulla dies sine linea", 2013/2014, "Anton Perko - Under the southern sun and the moon", 2014, "Johann Seits", 2004/2005, "Niko Miljan" 2003/2004, "Milovan Stanić" 1999/2000. In 2012 she was curator of the modern art selection at the exhibition "St. Blaise in history and the present", organized by the Dubrovnik Museums in the Rector's Palace.

Politics, photography and architecture
The First Viennese University Trip
(Erste Wiener Universitätsreise) and Dalmatian monuments

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At the very end of the “long 19th century”, between 22 March and 1 April 1910, the University of Vienna organized its first study trip to the eastern Adriatic coast, with Dalmatia as its main focal point. Although this trip has been partially discussed in previous studies, among the still unpublished material there is a large album of photographs taken during the trip, preserved in the Archives of the University of Vienna. The trip was organized at the incentive of the then rector of the Viennese University Heinrich Swoboda, and included a total of 300 participants. The fact that precisely the eastern coast of the Adriatic was chosen as the trip’s destination can, at least partially, be explained by political circumstances. In the growingly unstable political situation in the Balkans, the Austrian government viewed the trip (as well as many other events such as the Adria-Ausstellung held in Vienna in 1913) as a way of demonstrating its interests in the coastal provinces. Photographs reveal that the trip’s destination was the entire Austrian coast, from Aquileia and Grado in the north, Poreč and Pula in Istria, all the way to Dubrovnik and Boka Kotorska in the south, as well as the inland town of Mostar. Most of the trip was dedicated to Dalmatia (Trogir, Split, Dubrovnik, Kotor, Vis, Lokrum). It prompted the publication of an edited volume with essays by key art historians (such as Max Dvořák and Josef Strzygowski) and other scholars active in the University of Vienna in that period. Photographs in the album represent a precious testimony of the state of numerous Dalmatian monuments at the beginning of the 20th century, but also of the interventions and restoration projects then in progress. The aim of the paper is to focus on the political background of the organization of this trip, its participants, as well as the contents of the album itself.

Dragan Damjanović, PhD, was born in Osijek in 1978. He studied history of art and history at the Faculty of Humanities and Social Sciences, University of Zagreb. He pursued his academic career at the same institution, where in 2007 he earned a PhD degree after defending the thesis entitled “Djakovo Cathedral”.

After having held the position of research assistant (since March 2003) at the Art History Department, Faculty of Humanities and Social Sciences in Zagreb, he was elected assistant professor in 2009 and associate professor in 2014. His main research interests are related to the history of Croatian and Central European art and architecture of the 19th and 20th century. He has published seven books and numerous scientific papers.

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The majority of his texts were published in Croatian. He has published several papers in English, two in the journal *Centropa*, one: "Polychrome Roof Tiles and National Style in Nineteenth-century Croatia" in the *Journal of the Society of Architectural Historians*, 70/4, 2011, 466-491 and one: "Architect Herman Bollé and the German Neo-Renaissance in Croatian Architecture in the Late 19th Century" in *Zeitschrift für Kunstgeschichte* 76/3, 2013, 385-408.

He was awarded the following fellowships: Freie Universität, Osteuropa Institut, Berlin (November – December 2004), Ernst Mach Grant, Vienna (October – November 2005 and March-April 2008), one-week research stays at the University of Krakow, Poland (April 2012), University of Pécs, Hungary (April 2013), University of Padua, Italy (April 2014).

He has been heading following projects: *Croatia and Central Europe: Art and Politics in the Late Modern Period (1780-1945)* and *Croatian-Slovenian Connections in the 19th and in the first Half of the 20th Century*.

Analog urbanism as discourse:

Robert Adam and the urban space in contemporary Split

Analog is "a way of representing information that uses a continuous range of values". Architect, urban designer, and university professor Ivana Šverko gave lessons about the culture of the city to her students of architecture in Split (2003-2012), focusing on the idea of the analog. An analogy she made was between Diocletian's Palace (Split, 295-305) – interpreting the plates published in Robert Adam's book *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia* (London, 1764), the Adam brothers' Adelphi development (London, 1768-1772), and Sir William Chambers' Somerset House (London, 1776-1796). Using those designs as an architectural fulcrum, Šverko proposed the idea of analog urbanism, as a discourse for rethinking the urban space in the contemporary Split.

This treatise is about how to depict the inheritance of Antiquity, through Neoclassicism up to the local urban place of today. Adam's ideas concerning the disposition and surroundings, the form, the ornaments, and the uses (in *Ruins...*, London, 1764) might be elemental in this search for the truth in architecture. It brings typology into question as an architectural tool in the process, with its categories: landscape, function and structure, and style. "The landscape is authentic and belongs to the place. The architecture is complex and belongs to the place and time (and author)", notes Šverko. It is equally important to understand the value of a palimpsest, and the concept of *Climax in Architecture*, as the premise for present-day use of space.

Ivana Vlaić is a research and teaching assistant at the University of Split – Faculty of Civil Engineering, Architecture and Geodesy. In 2009 she graduated with a Dipl. Ing. Arh., equivalent to MSc in Architecture, from the same Faculty. Currently, she is studying for a PhD in architecture and urbanism at the University of Zagreb – Faculty of Architecture. She has published on topics of architecture and urban design: *New Methodological Approaches in Urban Research* with Anči Leburčić (Z. Karač [ed.], Zagreb, 2012), and *A Guidebook: Split 20th Century Architecture* (Darovan Tušek [ed.-in-chief], H. Bartulović, A. Grgić, S. Matijević Barčot, V. Perković Jović, I. Vlaić, D. Žižić [ed. board], Split, 2011). Currently in the process of publication is the book *Urban Planning Research. Pedagogical Notebook vol. 2* (Split, 2015), which she edited along with S. Begović, D. Pejčević, A. Šverko, and H. Bartulović. Since 2009 she has participated in a research project of the Faculty of Civil Engineering, Architecture and Geodesy in Split: *Architecture of the*

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city of Split in the 20th century, under the aegis of the Ministry of Science, Education and Sports of the Republic of Croatia until 2012 (principal investigator Darovan Tušek PhD). Most recently, she is a researcher in the installation research project of the Institute of Art History *Dalmatia - a destination of the European Grand Tour in the 18th and the 19th centuries* (2014-17) conducted under the aegis of the Croatian Science Foundation (principal investigator Ana Šverko PhD).

Bibliography link:

<http://bib.irb.hr/lista-radova?autor=318865>

WALKING TOUR IN DIOCLETIAN'S PALACE



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The tour begins with a short introduction to the historic core of Split, with an overview of the recent research and a new interpretation of Diocletian's Palace, discussing its original use, planning, building site organization, changes of design during the construction, and the reasons for mistaken, incomplete or clumsy details. In the course of the visit to the most significant buildings within the Palace – the substructures of the Emperor's apartments, the central square Peristyle, the Mausoleum (transformed into the medieval Cathedral), Jupiter's Temple (converted into the Baptistery) and Porta Aurea (the main gate to the Palace) – their meaning shall be examined under the light of discoveries made during the recent restoration works and archaeological research.

In the past centuries Diocletian's Palace has inspired local master builders and craftsmen, and has also attracted the attention of many visitors, among others a number of distinguished artists and architects. We shall try to explain how the perception of the Late Antique building by Adam, Clérisseau, Cassas, Hébrard and Niemann influenced the modern understanding and evaluation of the site. Apart from the imperial palace itself, the lively historic city with its superposition of historic layers, often in reverse order, with dramatic perspectives worthy of Piranesi, has kept its fascination until today.

Goran Nikšić, Head of the Service for the Old City Core, City of Split. Born in Split, 1957. Architect, MA in conservation, PhD in history of architecture. As conservation architect with the Ministry of Culture during 25 years has produced architectural surveys and managed restoration projects of important historic buildings throughout Dalmatia, including the cathedrals of Korčula, Hvar, Split, Trogir and Šibenik. During 10 years responsible for the historic core of Split. Apart from restoration of the most important buildings within Diocletian's Palace (Mausoleum, Jupiter's Temple, Peristyle, Golden Gate), focused on rehabilitation of the public infrastructure and enhancing the living conditions in the historic centre. As the Head of the Service for the Old City Core since 2006 has pursued similar interests while managing a number of planning, restoration and maintenance projects for the Municipality of Split.

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