

A Week of Events in Research and Scholarship

# DISCOVERING



25/10 Leti pras

123 vzdaleni, neovrhnuté, kamen sedra ve veži a  
345. blizje v klenbach.

# DALMATIA XI

Including a Symposium: Artistic Modernity in Terms of Continuity

a Research workshop: On Petar Senjanović (1876–1955) and His Oeuvre in Split

and an International Academic Conference: The Relationship Between Image and Text in Travel Narratives

Guide to the  
Week of Events  
in Research  
and Scholarship

# DISCOVERING DALMATIA XI

Book of Abstracts

Symposium  
Research Workshop  
International Academic Conference  
Book Launches  
Public Lectures

Organised and Hosted by

The Institute of Art History - Cvito Fisković Centre, Split

With

Split City Museum, Museum of Fine Arts Split  
and Ethnographic Museum of Split

Supported by

The Croatian Science Foundation  
NextGenerationEU  
the City of Split  
the Split-Dalmatia County Tourist Board

Institute of Art History - Cvito Fisković Centre in Split  
Kružićeva 7

Split City Museum - Old City Hall, Narodni trg

Museum of Fine Arts, Ulica kralja Tomislava 15

Ethnographic Museum of Split, Iza Vestibula 4

Split, Croatia  
8th-13th December 2025



INSTITUT ZA NOVIŠT UMETNOSTI

Travelogues  
Dalmatia





**Symposium** Artistic Modernity in Terms of Continuity

**Research Workshop** On Petar Senjanović (1876-1955) and His Oeuvre in Split

**Academic Conference** DISCOVERING DALMATIA XI  
The Relationship Between Image and Text in Travel Narratives

**Book Launches** Vlaho Bukovac - umjetnik i njegovo djelo (Vlaho Bukovac - The Artist and His Work) 2024  
Travel Stories and the Eastern Adriatic. With a Section About the Travels of Thomas Graham Jackson 2025

**Public Lectures** About the Life and Work of Faust Vrančić - New Findings and Considerations  
Marina Abramović's *Nomadic Journey and Spirit of Places* as Women's Travel Writing

The Eleventh Annual Week of Events in Research and Scholarship entitled *Discovering Dalmatia* this year features a rich series of scholarly and public programmes in Split: a symposium, a research workshop, an academic conference, book launches, and public lectures. All events are organised by the Institute of Art History – Cvito Fisković Centre in Split, in cooperation with Split's museums.

The symposium “Artistic Modernity in Terms of Continuity” is organised within the framework of the Institute of Art History's project *Phenomena of Croatian Artistic Modernity* (FeMo), led by Dr Ivana Mance Cipek and funded by the European Union – NextGenerationEU. The project approaches modernity as a qualitative concept tied to the “long nineteenth” and “short twentieth” centuries and examines how it is articulated in the field of art across a wide range of phenomena, extending beyond the narrow canon of early modernism. In this context, the symposium explores to what extent the notion of continuity—as inheritance, transmission, preservation, improvement, and consolidation—can be applied to the epoch of modernity and the culture of modernism, without ignoring their transformative and innovative character. The research workshop “On Petar Senjanović (1876–1955) and His Oeuvre in Split” focuses on the life and work of this important figure in the urban history of Split. The workshop is held as part of the project *Art and Architecture of Urban Settings in Croatia* (UrbArH), led by Dr Matko Matija Marušić, and likewise funded by the European Union – NextGenerationEU. Bringing together scholars of architecture, urban history, and art history, the workshop will reconsider Senjanović's role in shaping the architectural and urban identity of Split and will situate his work within broader Central European and Mediterranean contexts. Conceived on the occasion of the 150th anniversary of his birth as an introduction to a larger conference planned for next year, it will also serve to map key research questions and collaborators for the continuation of this topic.

Among the events of the week is the academic conference DISCOVERING DALMATIA XI: “The Relationship Between Image and Text in Travel Narratives”. The conference is one of the key results of the project “*Where East meets West: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe* (c. 1675 – c. 1941), funded by the Croatian Science Foundation and led by Dr Ana Šverko. Building on research initiated in earlier *Discovering Dalmatia* programmes, the conference focuses on the dynamic relationship between words and images in travel writing, particularly the interdependence, or the conscious lack of interdependence, between visual and verbal components, a relationship understood in terms of intermedial configurations in travel narratives. It further examines the specific functions of visual elements within and alongside the travel text, and their role in shaping both the narrative tone of the travelogue and

## DISCOVERING DALMATIA XI

the perception of place. We invited contributions that address theoretical questions or present case studies of such visual-verbal intermedial configurations in travel accounts, in particular from the eighteenth to the mid-twentieth century, and that approach this topic from the perspectives of art and architectural history, literature, visual culture, anthropology, ethnology, and media or cultural studies. Dalmatia, with its rich presence in the European travel writing tradition, provides a fertile ground for such reflections. We are particularly honoured to welcome Heather Hyde Minor, an art historian specialising in the artistic and intellectual culture of Early Modern Italy – with a particular focus on architecture, print culture, and antiquarianism – as keynote speaker. She also participated in our first Split conference on travel writing in 2014, dedicated to Robert Adam, and her return on the occasion of DISCOVERING DALMATIA XI underscores both the continuity and the international reach of the series.

This year's programme will also feature book launches, providing an opportunity to present recent research outcomes of the Institute of Art History in Zagreb to a wider audience. The following publications will be introduced: *Vlaho Bukovac – umjetnik i njegovo djelo* (*Vlaho Bukovac – the Artist and His Work*), 2024, and *Travel Stories and the Eastern Adriatic. With a Section About the Travels of Thomas Graham Jackson*, 2025.

In addition, two public lectures will connect specialist research with broader cultural and artistic questions. Danko Zelić will deliver a lecture on the life and work of Faust Vrančić (1551–1617), the Šibenik-born Renaissance polymath and inventor, with particular emphasis on recently discovered archival sources and their significance for a fuller understanding of his achievements and for outlining future directions of research. Ana Šverko will offer one of the first sustained readings of Marina Abramović's artist's book *Nomadic Journey and Spirit of Places*, examining how one of the most renowned contemporary artists engages with travel writing by developing her own distinctive visual-textual mode of this multifaceted genre.

As in previous years, participants will have the opportunity to engage directly with the artistic and urban fabric of Split and its surroundings through guided visits to selected monuments, museums, and collections, further anchoring scholarly discussions in the material and spatial realities of Dalmatia. The week-long series of academic and professional events marking the eleventh anniversary of *Discovering Dalmatia* would not have been possible without the generous support of the Croatian Science Foundation, the European Union – NextGenerationEU, the City of Split, the Split-Dalmatia County Tourist Board, and the Croatian Home Split. We would also like to extend our gratitude to our museum colleagues and partners, whose collaboration has once again made it possible to bring together an international community of scholars in Split.

# PROGRAMME



## MONDAY, DECEMBER 8

Institute of Art History - Cvito Fisković Centre

Symposium of the project "Phenomena of Croatian Artistic Modernity"  
Artistic Modernity in Categories of Continuity

Simpozij projekta Fenomeni hrvatskoga umjetničkog moderniteta  
Umjetnički modernitet u kategorijama kontinuiteta

Dalibor Prančević  
Trokut's World Without Edges: Between Art, Mysticism and the Anti-Museum / Trokutov svijet bez rubova: između umjetnosti, mistike i Antimuzeja

Sandra Križić Roban  
The Continuity of Exclusivity - Conceptual Artists' Books for the Individual Viewer / Kontinuitet ekskluzivnosti - Konceptualne knjige umjetnika za pojedinačnog gledatelja/gledateljicu

## TUESDAY, DECEMBER 9

Institute of Art History-Cvito Fisković Centre

Symposium of the project "Phenomena of Croatian Artistic Modernity"  
Artistic Modernity in Categories of Continuity

Simpozij projekta Fenomeni hrvatskoga umjetničkog moderniteta  
Umjetnički modernitet u kategorijama kontinuiteta

10:00 - 15:00

Igor Borozan  
The Anti-Modern in the Modern Age: Uroš Predić and the Critique of Modernity / Antimoderni u moderno doba: Uroš Predić i kritika modernosti

Beti Žerovc  
(Dis)continuities in Slovenian Visual Art of the 20th Century / (Dis)kontinuiteti u slovenskoj likovnoj umjetnosti 20. stoljeća

Petar Prelog  
Elements of Continuity and Discontinuity in the Activities of the Zemlja Artists' Association / Elementi kontinuiteta i diskontinuiteta u djelovanju Udruženja umjetnika Zemlja

Sandi Bulimbašić  
The Society of Croatian Artists "Medulić" and Modernity in the Context of Croatian and Central European Art / Društvo hrvatskih umjetnika "Medulić" i modernitet u kontekstu hrvatske i srednjoeuropske umjetnosti

Ivana Mance Cipek  
The Topos of Landscape in the Painting of the 1950s and 1960s / Topika pejzaža u slikarstvu 50-ih i 60-ih godina 20. stoljeća

10:00 - 13:00

Darka Bilić  
Representation through Heritage: Historicist Architectural Interventions in Trogir and Sinj in the 19th Century / Reprezentacija kroz nasljeđe: historicističke arhitektonske intervencije u Trogiru i Sinju u 19. stoljeću

Tomislav Bosnić  
Regional Elements as Bearers of Historical Continuity in the Architecture of Early 20th-Century Split: A Review of Previous Research / Regionalni elementi kao nositelji povijesnog kontinuiteta u arhitekturi prve polovice dvadesetog stoljeća u Splitu: pregled dosadašnjih istraživanja

<p>Lana Lovrenčić The Zagreb Fair on the Right Bank of the Sava as a Site of Memory - Modernism, Socialist Modernisation, and the Urban Identity of New Zagreb / Zagrebački velesajam na desnoj obali Save kao mjesto sjećanja - modernizam, socijalistička modernizacija i urbani identitet Novog Zagreba</p> <p>Closing remarks Završna diskusija</p>	<p>15:00 - 17:00 Visit to the Split City Museum</p>		<p>THURSDAY, DECEMBER 11 Split City Museum - Old City Hall Academic Conference Discovering Dalmatia XI: The Relationship Between Image and Text in Travel Narratives</p>	<p>11:45 - 12:05 Discussion</p> <p>12:05 - 12:30 Coffee Break</p>
<p>University of Split, Faculty of Civil Engineering, Architecture and Geodesy Research Workshop of the project "Art and Architecture of Urban Settings in Croatia" On Petar Senjanović (1876-1955) and His Oeuvre in Split Istraživačka radionica projekta „Umjetnost i arhitektura urbanih cjelina u Hrvatskoj“ O Petru Senjanoviću (1876.-1955.) i njegovu opusu u Splitu</p>	<p>WEDNESDAY, DECEMBER 10 Institute of Art History-Cvito Fisković Centre Symposium of the project "Phenomena of Croatian Artistic Modernity" Artistic Modernity in Categories of Continuity Simpozij projekta Fenomeni hrvatskoga umjetničkog moderniteta Umjetnički modernitet u kategorijama kontinuiteta</p>		<p>09:00 - 9:30 Introduction</p> <p>9:30 - 10:00 Conference Opening</p> <p>10:00- 10:45 Keynote Lecture Heather Hyde Minor</p>	<p>SESSION 2 Intermedial Constructions of Culture: Image, Memory, and Materiality in Travel Narratives (Late 18th - Mid-19th Century)</p>
<p>10:00 - 13:00 Participants / sudionici Hrvoje Bartulović, Joško Belamarić, Ana Grgić, Mihaela Kovačić, Sanja Matijević Barčot, Robert Plejić, Ana Šverko, Darovan Tušek</p>	<p>09:00 - 16:00 Study excursion, Drniš - Otavice</p> <p>Book Launch Predstavljanje knjige Museum of Fine Arts</p> <p>18:00 - 19:30 Vlaho Bukovac - umjetnik i njegovo djelo (Vlaho Bukovac - the Artist and His Work) Institute of Art History, 2024, ur/eds. Irena Kraševac, Petar Prelog Speakers / sudjeluju Petar Prelog, Ivana Mance Cipek, Joško Belamarić</p>		<p>SESSION 1 Mapping the Word and Image: From Topography to Poetic Vision</p> <p>10:45 - 11:05 Joško Belamarić Split and Salona in Farlati's <i>Illyricum Sacrum</i></p> <p>11:05 - 11:25 Gonzalo Muñoz-Vera Domestic Versus Overseas: The Burfords' Panorama Programmes of Edinburgh and Mexico City (1825-26) as Early Popular Guidebooks</p> <p>11:25 - 11:45 John Pinto Edward Lear and the Art of Poetical Topography</p>	<p>12:30 - 12:50 Ana Torlak &amp; Lucija Rodin Emerging Ruins: Representations of Naronia in Travelogues from the 1770s to the 1890s</p> <p>12:50 - 13:10 Darka Perko Kerum Jewelry in Travelogues through Dalmatia in the 18th and 19th Centuries</p> <p>13:10 - 13:30 Aleksandra Vukićević Valerio and Yriarte: The Representation of the Dalmatian Woman in Nineteenth-Century French Travel Literature</p> <p>13:30-13:50 Discussion</p> <p>13:50 - 15:00 Lunch Break</p>

15:00 – 16:30 Visit to the Gallery of Fine Arts	SESSION 3 Memory, Scholarship, and Representation: The Image-Text Relationship in Central European Travel Narratives of Dalmatia (19th Century)
Book Launch Predstavlanje knjige Split City Museum – Old City Hall	11:00 – 11:20 Jiří Hrabal Pictorial Components of Czech Travelogue Texts from the Kingdom of Dalmatia
17:00 – 18:30 <i>Travel Stories and the Eastern Adriatic. With a Section About the Travels of Thomas Graham Jackson, 2025,</i> eds. Katrina O’Loughlin, Ana Šverko, Elke Katharina Wittich  Speakers Joško Belamarić, Katrina O’Loughlin, Ana Šverko, Sanja Žaja Vrbica	11:20 – 11:40 Stanko Glavinić Contrasting Representations of a Shared Experience: Alexander Conze and Wilhelm Bode’s 1871 Trip to Dalmatia
FRIDAY, DECEMBER 12	11:40 – 12:00 Renata Schellenberg Visualising the Past: The Rehabilitation of Memory in Theodor Schiff’s Dalmatian Travel Narratives
09:00 – 10:45 Walking Tour: Diocletian’s Palace	12:00 – 12:20 Discussion
Split City Museum – Old City Hall Academic Conference Discovering Dalmatia XI: The Relationship Between Image and Text in Travel Narratives	12:20 – 12:50 Coffee Break
10:45 – 11:00 Introduction	SESSION 4 Image, Text, and Ideology in the Global Imagination (19th–Early 20th Century)
	12:50 – 13:10 Sanja Žaja Vrbica The British Traveller Mary Edith Durham and Her Hidden Dalmatia

13:10 – 13:30 Boyao Zhang Immersive Vision and Ideological Distance: Navigating the Intermedial Tensions of China through the Stereoscope
13:30 – 13:50 Katrina O’Loughlin & Ana Šverko The Popular Mediation of Travel and the British Imagination in Brown and Tyndale’s Dalmatia
13:50 – 14:10 Discussion
14:10 – 15:30 Lunch Break
15:30 – 17:00 Visit to the Split City Museum
18:00 – 20:00 Split City Museum – Old City Hall  Public Lectures  Danko Zelić About the Life and Work of Faust Vrančić - New Findings and Considerations Ana Šverko Marina Abramović’s <i>Nomadic Journey and Spirit of Places</i> as Women’s Travel Writing
SATURDAY, DECEMBER 13 Split City Museum – Old City Hall Academic Conference Discovering Dalmatia XI: The Relationship Between Image and Text in Travel Narratives

9:30 – 10:00 Introduction
SESSION 5 Modern and Postmodern Reflections: Aesthetics, Philosophy, and Artistic Reinterpretation beyond the Travel Narrative (20th Century)
10:00 – 10:20 Miguel Gaete James McNeill Whistler and the Valparaíso Notebook: Modernity, Japonisme and Anti-Narrative Perspectives
10:20 – 10:40 Josip Klaić Heidegger’s Sojourns from Venice to Greece and Back
10:40 – 11:00 Dalibor Prančević Between Image and Word: Tracing the Artistic Paths of Dulčić and Sumić
11:00 – 11:45 Discussion and Closing Remarks
11:45 – 13:30 Visit to the Ethnographic Museum
13:30 – 14:30 Closing Reception



ARTISTIC MODERNITY IN CATEGORIES  
OF CONTINUITY

Symposium of the project "Phenomena  
of Croatian Artistic Modernity"

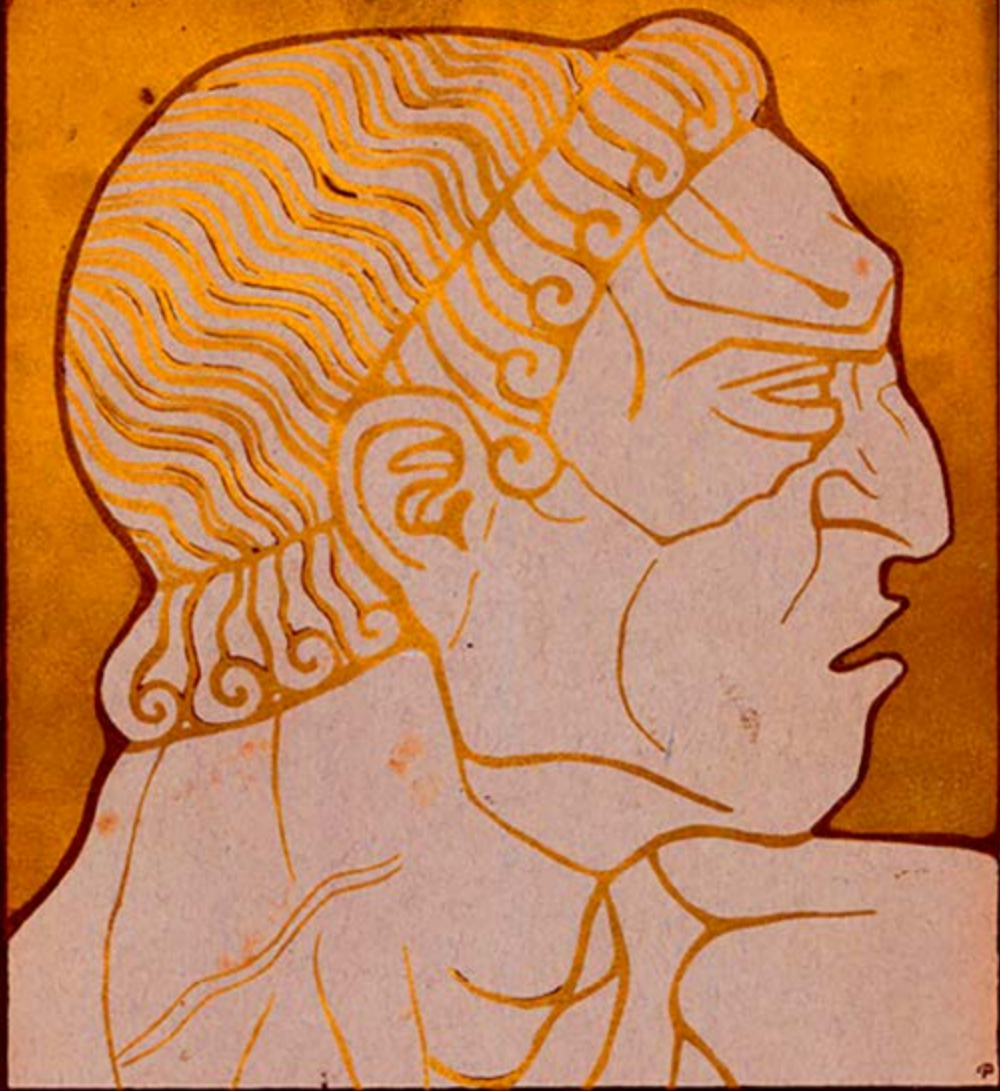
UMJETNIČKI MODERNITET U  
KATEGORIJAMA KONTINUITETA

Simpozij projekta Fenomeni hrvatskoga  
umjetničkog moderniteta

Organised by / Organizacija

Ana Ćurić, Ivana Mance Cipek, Ana Šverko





I Z L O Ž B A

MEŠTROVIĆ RACIĆ

OTVORENJE 1. SVIB. 1. LIP. OD 7 SATI. ULAZ 1 K.  
KATALOG IZN. DRUŠTVO HRV. KNJIŽEVNIKA

The project *Phenomena of Croatian Artistic Modernity* starts from modernity as a qualitative concept that denotes the social processes and phenomena characteristic of the long nineteenth and short twentieth centuries, and it focuses on their articulation in the field of art. As such, the research envisaged by the project is not limited solely to the cultural and artistic formations of the so-called first modern and modernism, but encompasses a broader range of artistic phenomena and processes in which overall social modernity is manifested and through which it is reproduced. In addition to the primary investigation of artistic phenomena themselves, the project's main scholarly objective is to examine approaches to the interpretation of modern art and to sketch out new explanatory models. In line with this aim, a series of smaller symposia is being organised, intended primarily for the research team but also including invited speakers.

The question posed by the symposium "Artistic Modernity in Terms of Continuity" is the following: to what extent is the concept of continuity, as a category of historical thought, applicable to the epoch of modernity and to the culture and art of modernism? Concepts such as crisis and turning point, generational conflict and secession, revolution and renaissance (revival), and others that individually name the general notion of discontinuity, are, after all, indispensable for analysing and understanding the distinctive qualities of what is qualitatively new. On the basis of these ideas, the pre-modern is opposed to the modern, the modern to the postmodern, and so on, defining the distinctiveness of the observed or current situation from which a past age is assessed retroactively. Can the category of historical continuity also be functional for understanding the epoch of modernity and the culture of modernism? What, within modernity and its characteristic culture, is inherited and transmitted, what remains the same, or is gradually transformed without stagnating? How does modernity relate to tradition as an idea and as a set of values? Which values and identities are structurally presupposed in the very act of emphasising the distinctive qualities of an epoch and its characteristic culture? We are interested, therefore, in how these general questions are reflected in art and in the discourse that accompanies it. The invited team members and speakers are asked to reflect on the art of modernity by means of a conceptual apparatus that names the continuity of certain phenomena, values, and identities (inheritance, transmission/traditioning, preservation, improvement, con-

solidation, etc.), without thereby negating the distinctive qualities of modernity and modernism. Presentations may take the form of case studies or more general reflections and may address any aspect of artistic production – topics and subject matter, systems of genres, artistic media, typologies of form, institutions and audiences, the cult of objects and cultural rituals, the epistemology of the image and aesthetic experience in art, art-critical discourse, and so forth – including perspectives from cultures that did not follow the dominant trajectories of Western modernisation.

Projekt *Fenomeni hrvatskoga umjetničkog moderniteta* polazi od moderniteta (modernosti) kao kvalitativnog pojma koji imenuje društvene procese i pojave svojstvene epohi „dugoga 19.“ i „kratkoga“ 20. stoljeća, a usmjeren je na njegovu artikulaciju u sferi umjetnosti. Kao takva, istraživanja predviđena projektom nisu ograničena isključivo na kulturno-umjetničke formacije tzv. prve moderne i modernizma, već obuhvaćaju širi opseg umjetničkih pojava i procesa u kojima se očituje, odnosno kroz koje se reproducira ukupni društveni modernitet. Osim primarnog istraživanja samih umjetničkih fenomena, osnovni znanstveni cilj projekta ispitivanje je pristupa u tumačenju moderne umjetnosti te skiciranje novih objasnidbenih modela. U skladu s tim ciljem organizira se niz manjih simpozija namijenjenih prvenstveno istraživačkom timu, na kojima će sudjelovati i pozvani predavači.

Pitanje koje postavlja simpozij „Umjetnički modernitet u kategorijama kontinuiteta“ je sljedeće: u kojoj mjeri je pojam kontinuiteta, kao kategorija povijesnog mišljenja, primjenjiv na epohu moderniteta, odnosno kulturu i umjetnost modernizma? Pojmovi krize i prijelomnice, generacijskog sukoba i secesije, revolucije i renesanse (preporod, revival) te drugi kojima se pojedinačno imenuje opći pojam diskontinuiteta, neophodni su, naime, pri analizi i sagledavanju razlikovnih svojstava kvalitativno novoga. Na osnovi tih ideja predmodernost se suprotstavlja modernome, moderno postmodernome itd., definirajući razlikovnost promatrane ili aktualne situacije s koje se retroaktivno ocjenjuje minulo doba. Može li, međutim, i kategorija povijesnog kontinuiteta biti funkcionalna za razumijevanje epohe moderniteta i kulture modernizma? Što se u modernitetu i njemu svojstvenoj kulturi nasljeđuje i prenosi, što ostaje isto ili se postu-

pno transformira, ne stagnirajući? Kako se modernitet odnosi spram tradicije kao ideje i skupa vrednota? Koje se vrijednosti i identiteti strukturalno podrazumijevaju u operaciji isticanja razlikovnih kvaliteta epohe i njoj svojstvene kulture? Zanima nas, dakle, kako se ta općenita pitanja reflektiraju u umjetnosti i govoru koji je prati. Pozvani članovi tima i predavači zamoljeni su da o umjetnosti moderniteta promisle pomoću kategorijalnog aparata kojim se imenuje kontinuitet određenih fenomena, vrijednosti i identiteta (nasljeđivanje, prenošenje tj. tradiranje, konzerviranje, unaprjeđenje, konsolidacija itd.), ne negirajući pritom razlikovne kvalitete moderniteta i modernizma. Izlaganja su zamišljena kao analiza oglednih primjera ili kao općenito razmatranje, a mogu se baviti bilo kojim aspektom umjetničkoga stvaralaštva – topikom odnosno tematikom, sustavom žanrova, umjetničkim medijima, tipologijom oblika, ustanovama i publikom, kultom predmeta i kulturnim ritualima, gnoseologijom slike i estetskim iskustvom u umjetnosti, likovno-kritičkim diskursom itd. U program su uključeni i prinosi koji se temom bave iz perspektive kultura koje nisu slijedile opće tijekove zapadne modernizacije.



## Topics and Participants

### Sudionici i teme

#### IGOR BOROZAN

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The Anti-Modern in the Modern Age:  
Uroš Predić and the Critique of Modernity /  
Antimoderni u moderno doba:  
Uroš Predić i kritika modernosti

#### BETI ŽEROVC

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(Dis)continuities in Slovenian Visual Art  
of the 20th Century /  
(Dis)kontinuiteti u slovenskoj likovnoj  
umjetnosti 20. stoljeća

#### PETAR PRELOG

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Elements of Continuity and Discontinuity in the Activities  
of the Zemlja Artists' Association / Elementi kontinuiteta i  
diskontinuiteta u djelovanju Udruženja umjetnika Zemlja

#### SANDI BULIMBAŠIĆ

Ministry of Culture and Media  
of the Republic of Croatia -  
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The Society of Croatian Artists "Medulić"  
and Modernity in the Context of Croatian  
and Central European Art /  
Društvo hrvatskih umjetnika "Medulić" i  
modernitet u kontekstu hrvatske i  
srednjoeuropske umjetnosti

#### IVANA MANCE CIPEK

Institute of Art History Zagreb

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The Topos of Landscape in the Painting  
of the 1950s and 1960s /  
Topika pejzaža u slikarstvu 50-ih  
i 60-ih godina 20. stoljeća

#### DALIBOR PRANČEVIĆ

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Humanities and Social Sciences,  
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Trokat's World Without Edges:  
Between Art, Mysticism, and the Anti-Museum /  
Trokatov svijet bez rubova:  
između umjetnosti, mistike i Antimuzeja



**SANDRA KRIŽIĆ  
ROBAN**

Institute of Art History Zagreb  
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The Continuity of Exclusivity - Conceptual Artists' Books for the Individual Viewer / Kontinuitet ekskluzivnosti - Konceptualne knjige umjetnika za pojedinačnog gledatelja/gledateljicu

**DARKA BILIĆ**

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Representation through Heritage: Historicist Architectural Interventions in Trogir and Sinj in the 19th Century / Reprezentacija kroz nasljeđe: historicističke arhitektonske intervencije u Trogiru i Sinju u 19. stoljeću

**TOMISLAV BOSNIĆ**

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Regional Elements as Bearers of Historical Continuity in the Architecture of Early 20th-Century Split: A Review of Previous Research / Regionalni elementi kao nositelji povijesnog kontinuiteta u arhitekturi prve polovice dvadesetog stoljeća u Splitu: pregled dosadašnjih istraživanja

**LANA LOVRENČIĆ**

Independent researcher

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The Zagreb Fair on the Right Bank of the Sava as a Site of Memory - Modernism, Socialist Modernisation, and the Urban Identity of New Zagreb / Zagrebački velesajam na desnoj obali Save kao mjesto sjećanja - modernizam, socijalistička modernizacija i urbani identitet Novog Zagreba



ON PETAR SENJANOVIĆ (1876–1955)  
AND HIS OEUVRE IN SPLIT  
RESEARCH WORKSHOP OF THE PROJECT  
“ART AND ARCHITECTURE OF URBAN  
SETTINGS IN CROATIA”

O PETRU SENJANOVIĆU (1876.–1955.)  
I NJEGOVU OPUSU U SPLITU  
ISTRAŽIVAČKA RADIONICA PROJEKTA  
„UMJETNOST I ARHITEKTURA URBANIH  
CJELINA U HRVATSKOJ“

Organised by / Organizacija  
Ana Čurić, Ana Grgić, Sanja Matijević Barčot, Ana Šverko

Petar Senjanović (Split, 14 January 1876 – Split, 17 July 1955) was one of the key protagonists in the urban and architectural shaping of Split in the first half of the twentieth century. After graduating from the Higher Technical School in Vienna, he worked on the construction of Austrian railways in Dalmatia and Tyrol (1899–1913), before becoming strongly involved in the development of his native city. In Split, he led the renewal of the city's infrastructure and, in 1914, prepared the regulatory plan of the city; he was also instrumental in the formation of the new industrial port. Among his realised works in Split, the most notable are the villas Katunarić, Antičević, Manola, and Tudor (1910–1914), the building of the Cooperative Union (1914–1918), and the Marjan staircase (1922). These projects reveal a clear reliance on Dalmatian building traditions, combined with a strong secessionist influence, especially in the architectural decoration.

On the eve of the 150th anniversary of Petar Senjanović's birth (2026), the question of his position within the history of Split and Croatian architecture is once again coming to the fore. Based on the materials preserved in the University Library in Split, an exhibition and extensive catalogue entitled *Petar Senjanović: splitski planer i graditelj: iz ostavštine u Sveučilišnoj knjižnici u Splitu* were produced in 2007, authored by Ana Grgić, Mario Kezić, Mihaela Kovačić, Robert Plejić, and Darovan Tušek. Despite this representative exhibition and catalogue, newly organised archival material and more recent insights into the urban development of Split and Dalmatia show that Senjanović's oeuvre still offers considerable scope for further elaboration and new interpretations.

A part of the curatorial team of this exhibition, together with Hrvoje Bartulović, Joško Belamarić, Sanja Matijević Barčot, and Ana Šverko, is now reconvening in order to define, through a workshop and interdisciplinary dialogue, the format and scope of a scholarly conference dedicated to Senjanović's work. The workshop will serve to shape the thematic framework and prepare a call for papers for the conference planned for next year in Split, with the aim of viewing the figure and oeuvre of Petar Senjanović from new perspectives and inscribing them more firmly into the city's cultural memory.

Petar Senjanović (Split, 14. siječnja 1876. – Split, 17. srpnja 1955.) jedan je od ključnih protagonista urbanog i arhitektonskog oblikovanja Splita u prvoj polovici 20. stoljeća. Nakon završetka Visoke tehničke škole u Beču radio je na izgradnji austrijskih željeznica u Dalmaciji i Tirolu (1899.–1913.), da bi se potom snažno vezao uz razvoj rodnoga grada. U Splitu je vodio obnovu gradske infrastrukture te je 1914. izradio regulacijski plan grada, a osobito je zaslužan za oblikovanje nove industrijske luke. U njegovu ostvarenome splitskom opusu ističu se vile Katunarić, Antičević, Manola i Tudor (1910.–1914.), zgrada Zadružnog saveza (1914.–1918.) te stubište na Marjan (1922.). U tim se projektima prepoznaje oslonjenost na dalmatinsku graditeljsku tradiciju, ali i snažan utjecaj secesije, ponajprije u arhitektonskim dekoracijama.

Uoči 150. obljetnice rođenja Petra Senjanovića (2026.) ponovno se aktualizira pitanje njegova položaja u povijesti splitske i hrvatske arhitekture. Na temelju ostavštine pohranjene u Sveučilišnoj knjižnici u Splitu 2007. je realizirana izložba i opsežan katalog *Petar Senjanović: splitski planer i graditelj: iz ostavštine u Sveučilišnoj knjižnici u Splitu*, čiji su autori Ana Grgić, Mario Kezić, Mihaela Kovačić, Robert Plejić i Darovan Tušek. Unatoč reprezentativnoj izložbi i katalogu, novoorganizirana arhivska građa te recentniji uvidi u urbanistički razvoj Splita i Dalmacije pokazuju da tema Senjanovićeva opusa i dalje nudi prostor za nadogradnju i nova čitanja.

Dio autorskog tima ove izložbe, zajedno s Hrvojem Bartulovićem, Joškom Belamarićem, Sanjom Matijević Barčot i Anom Šverko, ponovno se okuplja kako bi kroz radionicu i interdisciplinarni razgovor definirao tip i opseg znanstvene konferencije posvećene Senjanovićevu djelu. Na radionici će se oblikovati tematski okviri i pripremiti poziv na prijavu radova za konferenciju planiranu za iduću godinu u Splitu, s ciljem da se lik i opus Petra Senjanovića sagledaju iz novih perspektiva te čvršće ugrade u kulturnu memoriju grada.



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Throne of Spalato  
 The chair stands in the back  
 part of the nave part of 1910

# INTERNATIONAL CONFERENCE DISCOVERING DALMATIA XI The Relationship Between Image and Text in Travel Narratives

## Scientific Committee

- Joško Belamarić (Institute of Art History – Cvito Fisković Centre Split)
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- Tod Marder (Rutgers University, Department of Art History)
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- Sanja Žaja Vrbica (University of Dubrovnik, Arts and Restoration Department)



# “Imperfect Ruins”

Heather Hyde Minor

In the eighteenth century, travel was becoming an increasingly important way of studying ancient remains and places. Intrepid scholarly teams explored Greece, Turkey, Syria, Lebanon, and Egypt. Following in the footsteps of earlier travelers, they made their way to sites like Palmyra, Balbec, Sardis, and Split. What they found there often confounded them. This talk will focus on fragments of ancient structures that they described as “imperfect ruins.” What did they mean when they defined these fractured remains this way? What might this tell us about the study of the ancient past in the 1700s?

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Heather Hyde Minor is an art historian and Professor at the University of Notre Dame. She received her BA at Mount Holyoke College, and her MA and PhD at Princeton University. She received numerous Fellowships, Grants, Academic Honors and Prizes, including the Howard Marraro Prize (2010) and an honourable mention for the Alice Davis Hitchcock Award from the Society of Architectural Historians (2013). Her research interest lies in architecture, print culture, antiquarianism, and the prehistory of the discipline of art history. Some of her publications include the book *Piranesi Unbound*, coauthored with Carolyn Yerkes, Princeton University Press (2020), *Piranesi's Lost Words*, Pennsylvania State University Press (2015), and *The Culture of Architecture in Enlightenment Rome*, Pennsylvania State University Press (2010).

## Split and Salona in Farlati's *Illyricum Sacrum*

Joško Belamarić



The paper examines how Daniele Farlati, in his *Illyricum Sacrum (Ecclesia Salonitana, a quarto saeculo aerae Christianae usque ad excidium Salonae, 1753)*, represented Diocletian's Palace in Split and the nearby Salona, relying on several earlier sources, most notably Fischer von Erlach's ideal reconstruction of Diocletian's Palace. It argues that Farlati's ground plan of the palace goes beyond previous schematic depictions in its precision and wealth of detail.

Particular attention is devoted to the reconstruction of the appearance of Salona before its fall in the mid-seventh century, which has generally been regarded in the literature as an arbitrary Baroque capriccio produced for Farlati by Vicko Paterni. The depiction was found among the papers of Nikola Bjanković, bishop of Makarska. Judging from certain elements, it may be assumed that the prototype of Paterni's drawing dates from around the time when Anzielo degli Oddi produced his perspective view of Split in 1584, and was therefore similar to the customary city views of that period.

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Josip (Joško) Belamarić is a Scientist Emeritus at the Institute of Art History in Split and is a Professor at the Department of Art History at the Faculty of Humanities and Social Sciences at the University of Split. Between 1991 and 2009 he served as the director of the Regional Conservation Institute of Dalmatia. He received his MA and PhD degrees from the University of Zagreb. He has published a number of books, studies, and articles on the urban history of art, architecture, and urbanism of Early Modern Dalmatia. He has directed conservation works in Dalmatia and worked on the creation of a number of exhibitions.

This study has been supported in part by the Croatian Science Foundation under the project IP-2022-10-8676.

Domestic Versus Overseas:  
The Burfords' Panorama  
Programmes of Edinburgh  
and Mexico City (1825–26)  
as Early Popular Guidebooks

Gonzalo Muñoz-Vera



Architectural representation has long shaped perceptions of the urban environment. However, prior to the nineteenth century, illustrated architectural treatises remained largely inaccessible to the public due to high production costs. This dynamic shifted with the advent of more affordable printing technologies, which enabled the proliferation of illustrated newspapers and prints (Anderson, 1991). These media democratised visual culture, allowing broader audiences to engage with—for example—representations of cities overseas.

While visual culture studies have focused on the post-illustrated press era (Hvattum & Hultsch, 2019), this paper turns to an earlier, mostly underexplored medium: panorama programmes. Distributed at panorama exhibitions, these guidebooks combined descriptive texts with miniature keys to the immersive 360-degree displays. Before the rise of mass tourism and global transportation, such programmes offered accessible visual narratives of remote locations, often tied to imperial exploration.

Focusing on the panorama programmes of Edinburgh (1825) and Mexico City (1826), both exhibited simultaneously at the Leicester-Square Panorama in London, this paper examines how these materials constructed and disseminated urban and cultural imaginaries. While Edinburgh was surveyed by panorama proprietors Robert and John Burford, Mexico City was documented by collector William Bullock, responding differently to what a domestic audience expected to see in the Scottish capital versus the Mexican one. I argue that the interplay of image and text in these programmes shaped public understanding of foreign cities but also reinforced Eurocentric and colonial narratives. These early visual-textual artefacts thus played a formative role in cultivating biased perceptions of non-European cultures among British audiences.

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Gonzalo Muñoz-Vera is an Assistant Professor in the School of Architecture at Virginia Tech and PhD in History and Theory of Architecture from McGill University. Since 2005, he has studied the influence of images as a globalising tool for shaping cultures and cities through aesthetics and appearances. His doctoral research studied the role of visuals in the construal of cities and cultures in a nineteenth-century Western visuality installing the foundations of current seeing conventions. He has previously taught in architecture schools in Chile, Colombia, and Canada.

# Edward Lear and the Art of Poetical Topography

John A. Pinto



Edward Lear (1812-1888), best known for his nonsense poetry and limericks, was also an intrepid traveler and a gifted landscape painter. In the decade between 1841 and 1852 he published four books recounting his travels in Italy, Greece, and Albania, all illustrated with lithographs after his own drawings and watercolours. Lear's innovative use of the medium of lithography contributed to a new wave of travel literature that began in the 1830s with publications like Samuel Prout's *Sketches in France, Switzerland and Italy* (1839) and David Roberts' *Picturesque Sketches in Spain* (1837) and *The Holy Land* (1842-49).

Lear's commentaries draw on his direct experience of traveling to remote sites and sketching in the field. His literary-topographical method combines precision, poetry, and personal narrative. He wrote as fluently as he drew, and his words convey the same accuracy and poetic evocation of place that distinguish his drawings. Lear fashioned a topographical art from the union of text and image, beginning with the play of notations on his sketches made in the field. His written commentary, structured around his journal entries, highlights incidents of travel and remarks on local culture. Lear's anecdotes effectively contextualise his illustrations, his wit and informal voice rendering the reader a participant of his travelogue.

After briefly considering the formation of Lear's "new beastly style" of drawing in Rome, my paper will examine three aspects of Lear's travel books: the preparatory drawings and watercolours, the journal entries, and the interplay of word and image in the final publications.

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John A. Pinto is an architectural historian, a Professor Emeritus and the Howard Crosby Butler Memorial Professor of the History of Architecture at Princeton University's Department of Art and Archaeology. He received his BA and PhD degrees from at Harvard University. He received numerous Fellowships and Grants, which include the Rome Prize Fellowship in the History of Art at The American Academy in Rome (1973-1975), the Rudolf Wittkower-Stipendium at the Biblioteca Hertziana (Max Planck Institut, 2001), the John Simon Guggenheim Memorial Fellowship (2005-2006), and many others. Among some of his most recent publications are *City of the Soul: Rome and the Romantics*, New England-Hanover-London 2016; *Speaking Ruins: Piranesi, Architects, and Antiquity in Eighteenth-Century Rome*, Ann Arbor 2012; *Steps off the Beaten Path. Nineteenth-Century Photographs of Rome and its Environs*, Lundberg-Charta-Milan 2007.

Emerging Ruins:  
Representations of Narona  
in Travelogues from the 1770s  
to the 1890s

Ana Torlak  
Lucija Rodin



Between the 1770s and the 1890s, travelers such as J.-N. Bellin, A. Fortis, G. Concina at the turn of the century, J. G. Wilkinson, A. Evans in the mid-nineteenth century, and G. Modrich at its very end visited the area of ancient Narona. This study is framed by two opposing works: that of J.-N. Bellin and A. Fortis, whose writings left a profound mark on the formation of ideas about Dalmatia and its inhabitants, and that of Modrich, who dedicated his work to reversing the negative connotations that had arisen over the previous century. Their notions of the function of travel writing influenced not only the representation of the landscape but also of the monuments themselves. The period between their works is filled with numerous travel accounts, among which those that directly describe or comment on ancient monuments—such as those by G. Concina, A. Evans, and J. G. Wilkinson—are particularly relevant here. Their travel accounts recorded impressions of local conditions, archaeological remains, and the local population’s relationship to the past. They described marshes that had once been blooming plains, recurring floods, and an unexplored Roman city. A particularly striking motif appears in these accounts: ancient ruins visible beneath the surface of water and lakes during low water levels, remnants of buildings that “emerge” from the marshy ground. Although these descriptions are scattered and often lack scientific analysis, stories of “sunken houses” persist in oral tradition to this day.

By comparing these sources with each other and with the present-day landscape, shaped by river regulation, land reclamation, and the development of agriculture in the twentieth century, it becomes clear that the spatial elements once suggestive of decay or oblivion have now almost entirely disappeared. This paper focuses on the visually and narratively powerful image of “ruins in water”, analysing its role in travel literature. In doing so, it aims to contribute to our understanding of how specific landscape perceptions participated in the formation of knowledge about Narona, and how historical awareness is shaped by environmental change.

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Dr Ana Torlak is an Associate Professor in the Department of Art History at the Faculty of Humanities and Social Sciences, University of Split. Her research focuses on the ancient city of Salona, with particular attention to the history of archaeological investigations and the contextualisation of monuments discovered prior to the mid-nineteenth century. She also explores private collections of antiquities from the eighteenth and nineteenth centuries, aiming to reconstruct their original scope and significance through the study of historical sources. Her work contributes to a broader understanding of the reception of antiquity in Dalmatia, bridging the fields of archaeology, art history, and cultural history. She is the author of the scholarly monograph *In Search of the Lost: Ancient Monuments of Salona in Historical Sources from the 10th to the 19th Century* (2021), as well as more than twenty scientific and professional articles published in Croatian and international journals.

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Lucija Rodin is a graduate student of History and Art History at the Faculty of Humanities and Social Sciences, University of Split. Her academic interests are primarily focused on Roman architecture and urbanism, especially in the context of the Croatian coast and the ancient site of Narona. In 2024, she participated in a student history conference with a presentation on Narona. She is currently working with Professor Ana Torlak on a joint research project related to Roman heritage in Dalmatia.



# Jewelry in Travelogues through Dalmatia in the 18th and 19th Centuries

Darka Perko Kerum



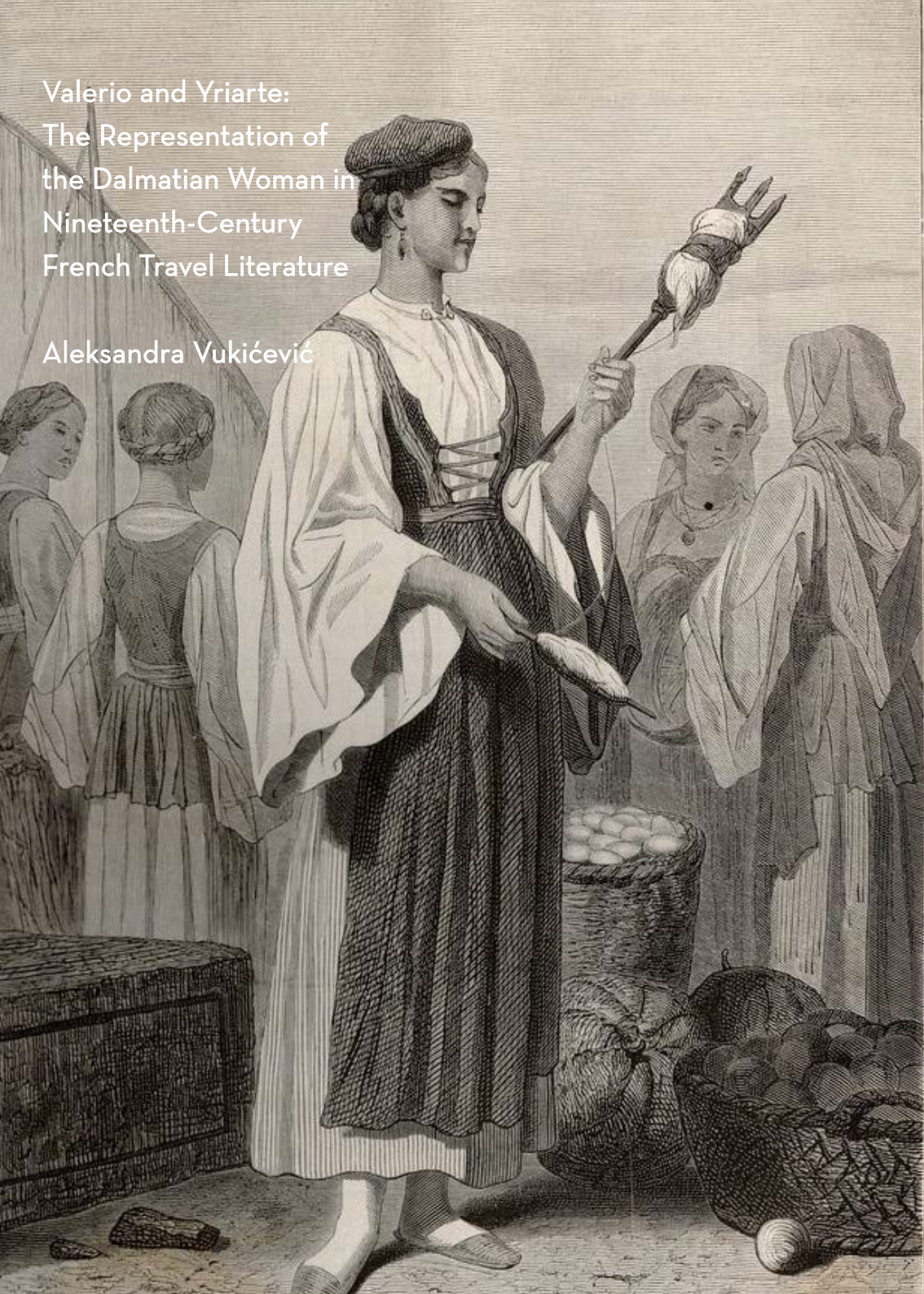
Foreign travelogues from the eighteenth and nineteenth centuries along the Adriatic coast are a valuable and fascinating source for exploring the customs and local conditions of the time, including cultural, social, and economic phenomena, as well as descriptions of cities, their architecture, and the natural environment. This paper will specifically focus on the descriptions of the inhabitants of Dalmatia that these travel writers encountered during their journeys along the Adriatic coast and the Dalmatian hinterland. Therefore, the focus will be placed on adornment with jewelry, whether it is part of clothing or an independent decoration. Travelogues by authors such as Alberto Fortis, Richard Francis Burton, John G. Wilkinson, and others will be analysed and compared, along with the interpretation of textual descriptions and accompanying illustrations (if available), as foreign travellers were often fascinated by the richness and opulence of traditional Dalmatian jewelry, which stood in stark contrast to the modest, almost impoverished living conditions in some parts of Dalmatia. In addition to comparing the narrative with visual representations, this paper will assess the precision of the authors' descriptions, particularly in the illustrative section, and present an authentic piece of jewelry from a private collection. The most frequently mentioned jewelry that the author will focus on in this paper includes filigree earrings, necklaces, pendants, brooches, medallions, and hairpins.

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Darka Perko Kerum is an art historian and senior curator at the Split City Museum, where she manages the Textile and Fashion Craft, Artistic Crafts - Metal, and Toy collections. She has authored several exhibitions and catalogues, including *From Rococo to Art Nouveau: Clothes and Fashion accessories: A Selection from the Holdings of the Split City Museum*; *Steps, Encounters, Changes, and Nostalgia in a New Outfit*, with a particular focus on the history of clothing, fashion, and jewellery. She co-authored the exhibition *Judita 500 - 500 Years since the First Print of the Literary Epic Judita by Marko Marulić*, which received an award from the Museum Society, and has catalogued and researched the private Gotovac jewellery collection. Recently, she has curated an exhibition of icon painter Boris Grković at the Emanuel Vidović Gallery and an exhibition of works by art school students on the theme of Glagolitic script. She is currently collaborating with the Old Church Slavonic Institute in Zagreb on the exhibition *1100 Years of Glagolitic Script in Split*.

Valerio and Yriarte:  
The Representation of  
the Dalmatian Woman in  
Nineteenth-Century  
French Travel Literature

Aleksandra Vukićević



This presentation will explore the entangled visual and textual narratives of Théodore Valerio and Charles Yriarte, focusing on their representations of Dalmatian women in the second half of the nineteenth century. Valerio is known for his physiognomic and documentary approach; his drawings and watercolours, produced during travels through Dalmatia and Montenegro, were praised for their ethnographic accuracy and contributed to the French orientalist discourse of the time. His work gained broader recognition through the travel writings of Charles Yriarte, who retraced Valerio's route a decade later. By integrating prints from Valerio's albums into travel accounts in periodicals like *Le Tour du Monde* and his 1878 book *Les bords de l'Adriatique et le Monténégro*, Yriarte helped Valerio's imagery become a part of the visual heritage of the regions depicted. The presentation positions Dalmatia as a liminal space between East and West, and examines how Valerio's representations of women convey gender roles, local identity, and cultural otherness. Through selected female portraits from the album *La Dalmatie*, this paper will try to highlight the interplay of the seen and imagined in Valerio's work, while Yriarte's work is analysed as a complementary narrative that recontextualises the images. The research combines various methodological perspectives, from feminist approaches to art history, gender theory, and cultural studies. This interdisciplinary approach highlights artists' works as a valuable resource for understanding French influence in Dalmatia and, ultimately, seeks to provide insights into the female perspective of Dalmatia's nineteenth-century history, its customs, societal norms, and dominant patriarchal roles.

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Aleksandra Vukićević is an art historian. She completed her BA and MA in Art History at the Faculty of Philosophy, University of Belgrade, and is currently pursuing a master's degree in Gender Studies at the Faculty of Political Sciences in Belgrade. Her research focuses on Mediterranean artistic heritage and visual culture, particularly that of Montenegro and Dalmatia, with a special interest in representations of women and gendered perspectives in nineteenth-century art and visual discourse.



# Pictorial Components of Czech Travelogue Texts from the Kingdom of Dalmatia

Jiří Hrabal



During the period of the Kingdom of Dalmatia (1815–1918), there was a progressive growth of interest on the part of travellers from the Czech lands in visiting the region, some of whom began writing about their travels there and subsequently published their texts. The great majority of these writings were long forgotten within the Czech scholarly environment, and were never known beyond the borders of the Czech lands (Croatia being no exception).

The first travelogue texts from the Dalmatian region of Czech provenance were published especially in magazines from the 1830s onwards (Eduard Griez de Ronse), and were of the character of letters (Vojtěch Dušan Lambl) and later also scientific travelogues (Antonín Frič). The amount of these texts increased especially in the period from the 1870s to the end of the nineteenth century (Konstantin Jireček, Josef Wünsch, Josef Holeček, Josef Deograt Konrad, František Maršner, František Reyl, Ludvík Kuba, Josef, Kalis, Jan Třeščík and others), and understandably also continued at the beginning of the twentieth century, when Czech tourism to Dalmatia was increasing in intensity (Anna Řeháková, Jindřich Harapat-Jizerský, Jaroslav Beneš et al.). The authors of these texts had a variety of reasons for their journeys and for writing their travelogues, as well as for publishing their texts, thus in terms of their professions and interests they constituted a highly diverse group, consisting of writers, teachers, priests, soldiers, natural scientists, officials, and entrepreneurs, for example.

In this comprehensively conceived paper, attention will be focused on the pictorial components of these travelogue texts, both in unpublished manuscripts and in published magazine texts or book publications. In the case of handwritten diaries, these most often concern drawings and sketches (simple map sketches of selected locations, drawings of people with reference to their clothing, diagrams of architectural structures etc.), while in the case of the published texts they are mainly drawings, reproductions of paintings and later especially photographs (which may or may not have been the authors' own).

The presentation will above all follow the relationship between the pictorial and textual parts of the travelogue, and the function of drawings, sketches or photographs in shaping Czech conceptions of Dalmatia during the course of the nineteenth century and up to the collapse of the Austro-Hungarian Monarchy.

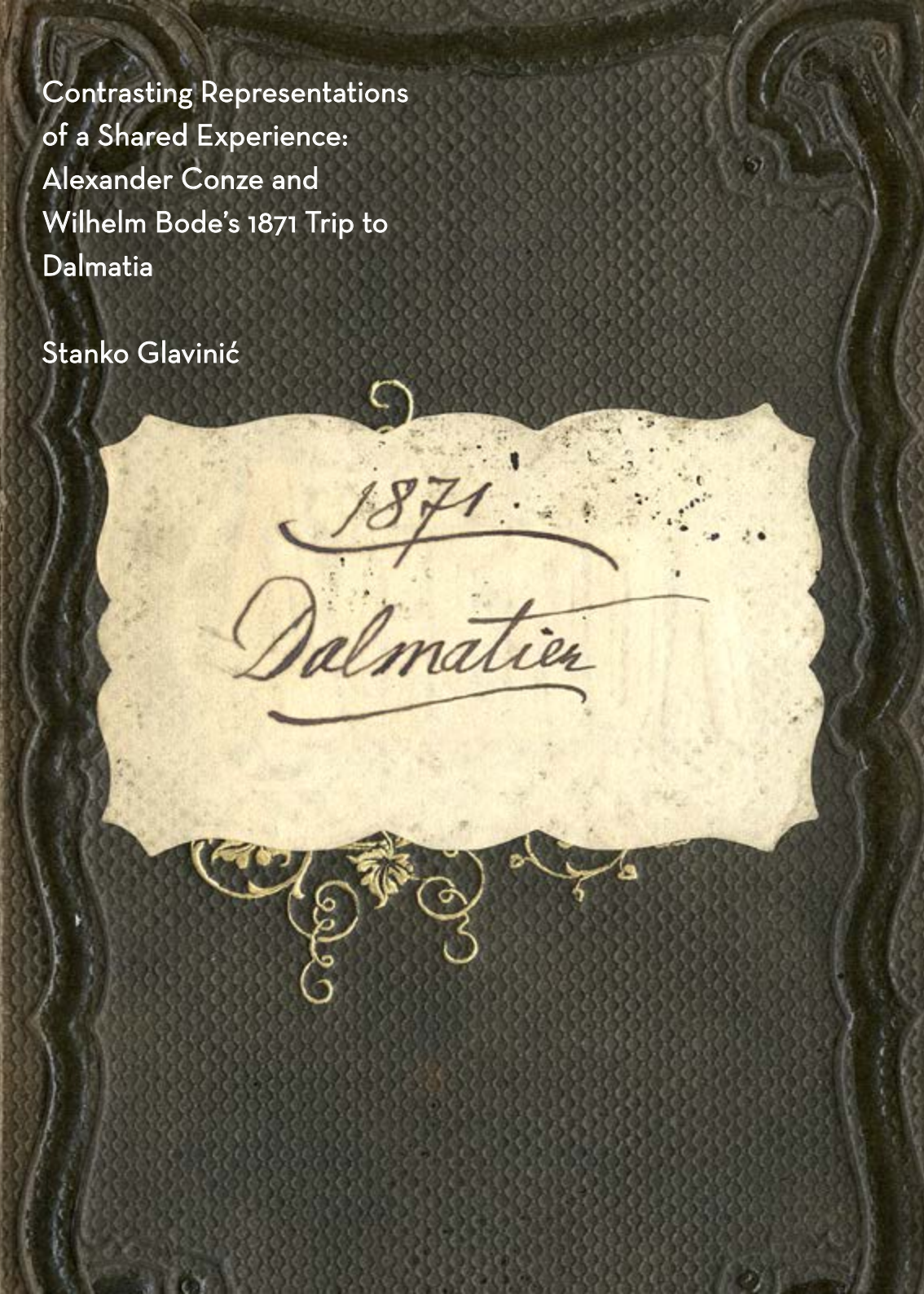


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Jiří Hrabal works at the Department of Czech Studies at the Faculty of Arts, Palacký University Olomouc (CZ), specialising in cultural narratology, the history of literary theory, and in recent years also in Czech travelogue literature, in particular from the Mediterranean region. He is the principal investigator of the international interdisciplinary project *Research into representations of intercultural contacts in Czech travelogue texts from the Mediterranean up to 1918, using digital humanities* (12/2022-12/2025, (2022-1-CZ01-KA220-HED-000085765, see: [digeocat.upol.cz](http://digeocat.upol.cz)), the main outcome of which is the creation of the unique web application Digeocat & Lib. ("travelogue atlas"). This app connects a digital library of travelogue texts with map illustrations of the narrated journeys through a thematic matrix, in order to enable research into representations of intercultural contacts between Czech travel writers and the Mediterranean environment. Further information about his publication and research activity is available at [www.hrabal.net](http://www.hrabal.net).

Contrasting Representations  
of a Shared Experience:  
Alexander Conze and  
Wilhelm Bode's 1871 Trip to  
Dalmatia

Stanko Glavinić



1871  
Dalmatien

In the spring of 1871, the German archaeologist Alexander Conze set out to familiarise himself with the classical antiquities of the Austro-Hungarian province of Dalmatia. Recently appointed as the first professor of Classical Archaeology at the University of Vienna, he was particularly drawn to the discovery of two monumental sarcophagi in Solin (ancient Salona): those of the Good Shepherd and of Phaedra and Hippolytus. To accompany him on this journey, Conze had invited his countryman and former student Wilhelm Bode – at the time a newly minted doctor of Art History from the University of Leipzig. Drawing on travel journals and letters preserved in Berlin's heritage institutions, this paper reconstructs the chronology of their route, marking visits to various Dalmatian coastal towns – Zadar, Šibenik, Trogir, and Split – as well as the museums, historic monuments, and specific objects that captured their interest. *En route*, they were joined by a local cicerone named Michael Glavinić, who was also a student of Conze and a classmate of Bode in Vienna. Later, Glavinić played a bridging role, facilitating their scholarly engagement in Dalmatia. Although in essence a shared experience, a comparison of Conze's and Bode's sketches and notes from the journals reveals two starkly contrasting representations of Dalmatian cultural heritage. The choice of subjects reflects a divergence in disciplinary focus between a classical archaeologist and an art historian, with minimal overlap: while Conze concentrated on epigraphic and mythological elements, Bode primarily focused on formal qualities. This paper aims to highlight key moments from these contrasting representations.

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Stanko Glavinić is a museologist and art historian from Metković, Croatia. He earned his MA degrees from the Faculty of Humanities and Social Sciences in Zagreb. In 2024, he received the Izidor Kršnjavi Plaque for the best graduate thesis awarded by the Department of Art History at the same faculty. Currently, he is a second-year PhD student in Art History, Cultural Heritage and Visual Culture at the University of Zagreb. His research focuses on the historiography of archaeological sites and museums in Dalmatia, as well as on nineteenth-century Dalmatian conservation practice within the broader Central European context.

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Visualising the Past: The  
Rehabilitation of Memory in Theodor  
Schiff's Dalmatian Travel Narratives

**AUS HALBVERGESSENEM LANDE.**  
Renata Schellenberg

CULTURBILDER AUS DALMATIEN

VON

THEODOR SCHIFF.  
"

MIT ZEICHNUNGEN VON K. KLIČ UND K. ŽADNIK.



WIEN, 1875.

VERLAG VON KLIČ & SPITZER.

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This paper investigates the use of word and image in Theodor Schiff's 1875 travel narrative *Aus halbvergessenem Lande. Culturbilder aus Dalmatien*. Schiff, a retired government official, lived in Dalmatia and wrote the text to reminisce and reflect on its people, customs, and landscape, construing the publication as a means of preserving and proliferating memory of the region. Schiff frames the narrative as the gathered remembrances of local and seemingly omniscient inhabitants, introducing an array of local characters to the text, and organising it through their perspective and in the form of shared individualised vignettes. The narrative source is decidedly non-scientific as Schiff mixes geographic fact with regional lore, drawing on fairytales and local legend to convey the complexity of what, he deems to be, a largely overlooked and neglected cultural landscape. Schiff's intention to save the region from oblivion is clearly stated in the title of the collection, and although the text seems to offer a viable means to do so, Schiff draws on other creative resources to secure retention of this cultural memory. Schiff utilises a series of images to complement the text, commissioning artists Karel Klič and Karel Žadník to illustrate aspects of the text, introducing thus a strong visual dimension to the narrative, thereby enhancing the imaginative and interpretive value of this memory project as a whole. This paper examines the efficacy of the interaction between word and image in Schiff's work, while also positing the use of images as a successful narrative strategy in preserving, but also rehabilitating, cultural knowledge in the region.

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Renata Schellenberg is Professor of German at Mount Allison University, Canada. An eighteenth-century German scholar by training, she has written extensively on print and material cultures in eighteenth-century Germany, and published on key authors such as Goethe, Herder, and Alexander von Humboldt. She maintains a strong interest in Croatian literature and culture and has written a monograph on the country's Homeland War. More recently, she has worked in memory studies and cultures of remembrance in twentieth-century Europe, investigating the relationship between commemorative practices and print. She is currently working on a SSHRC-funded project focusing on the fluid interplay of identity, imperialism, and ethnicity in the former Habsburg Empire in the long nineteenth century.

## The British Traveller Mary Edith Durham and Her Hidden Dalmatia

Sanja Žaja Vrbica



Mary Edith Durham (1863 - 1944) is known for her travels and publications on the history, languages and customs of the Balkans and published several books from 1905 onwards, for which she became famous. From 1900 onwards, she spent 14 years travelling through Dalmatia and the Balkan countries. On her travels through Dalmatia, she recorded her impressions of the places she visited in diaries and letters to her family and produced numerous photographs, drawings, and watercolours. In addition to her famous books about Albania and the Balkans, she also wrote private observations about Dalmatian monuments, people and towns. She shared these unknown, intimate notes with her mother and family members, emphasising that she should keep the letters as they were part of the diaries. They also reveal the reason why she never published this material, which she wrote during her first visit to Dalmatia in 1900: "I will never try to write a travel guide about Dalmatia, because I don't want anyone to come. Now it's just perfect." Black and white photographs of Dalmatian towns and watercolours bear witness to an explorer who wanted to discover completely unknown regions with an impressionistic feel for the light of the south. The sensitivity for the intoxicating colour sensations she describes in her texts often exceeds the colour intensity of her pictures, which were sometimes created in a hurry on busy streets. In the frenetic rhythm of frequent travel, the notes are complementary material to her paintings, and her letters and diaries illustrate a bold, courageous, indefatigable traveller who began her journeys with the instructions of the Baedeker guide and later became an explorer of the unknown.

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Sanja Žaja Vrbica is an art historian and museologist who works as a full professor at the Department of Art and Restoration at the University of Dubrovnik. Before that, she worked for ten years as a curator at the Museum of Modern Art in Dubrovnik. She has organised several retrospective and monographic exhibitions, published books and scientific articles on visual phenomena of the nineteenth and first half of the twentieth century arts in Croatia and their connections to European art centres. She is a collaborator on two scientific projects of the Croatian Science Foundation: *Travelogues Dalmatia and Representation, development, education, participation - art in society from the 19th to the 21st century*.

This study has been supported in part by the Croatian Science Foundation under the project IP-2022-10-8676.

# Immersive Vision and Ideological Distance: Navigating the Intermedial Tensions of China through the Stereoscope

Boyao Zhang



The stereoscope gained widespread popularity among Western arm-chair travellers around the turn of the nineteenth to twentieth century as a compelling means of visually exploring exotic locales. The peculiar three-dimensional effect of stereoscopic photographs was widely praised for delivering a “haptic” rendering of the represented places and offering the viewer an immersive experience. In addition to the stereographs, some publishers also included accompanying travel narratives, thus turning these works into early forms of multimedia. One notable example is *China through the Stereoscope* (1901), in which both the stereographs and texts were produced by the American explorer James Ricalton.

A striking tension in the work, however, emerges with its subtitle: *A Journey through the Dragon Empire at the Time of Boxer Uprising*. Indeed, the China Ricalton travelled through and depicted in 1900 was in fact at war with Ricalton’s own country because of a nation-wide xenophobic uprising. In this case, to what extent would Ricalton’s implied American readers want to be “immersed” in this unwelcoming as well as unwelcomed travel destination is questionable. And the tension becomes particularly acute when we realise the work includes contents such as graphic depictions of brutality and the terrible aftermath of the war. In response, the work employs a series of visual and verbal tactics to negotiate between the stereograph’s immersive appeal on the one hand and the ideological imperative to maintain a moral distance on the other.

Drawing on relevant theories from the fields of visual studies, narratology and intermediality, this study investigates how Ricalton carefully maintains the fine line between the immediacy of representation and the ideological distance required by his historical and cultural context.

[b.zhang@hum.leidenuniv.nl](mailto:b.zhang@hum.leidenuniv.nl) Boyao Zhang is a PhD researcher at the Centre for the Arts in Society at Leiden University, the Netherlands. His research project explores a series of western photo-illustrated travel writings about China in the age of early photography, i.e. late nineteenth century to early twentieth century. In this project he focuses on the emerging mutual impact between the verbal texts and the newly established visual medium—photographs, particularly in the intercultural context of Western-Sino contact. Before starting his PhD research, Boyao acquired two Master’s degrees in Cultural Analysis at Leiden University (the Netherlands) and World Literature at Warwick University (UK) and worked as an intern at UNESCO.

# The Popular Mediation of Travel and the British Imagination in Brown and Tyndale's *Dalmatia*

Katrina O'Loughlin & Ana Šverko



The paper examines Horatio F. Brown's *Dalmatia* (1925), written with illustrations by Walter Tyndale, in close comparison with Thomas Graham Jackson's earlier *Dalmatia, the Quarnero and Istria* (1887). Brown openly acknowledges Jackson as his main predecessor, but at the same time distances himself from Jackson's three "weighty" volumes by presenting his own book as something a "tourist travelling light" can actually carry. The paper traces how Brown shortens, condenses, and rearranges material already treated by Jackson, turning dense architectural and historical description into a more readable coastal journey.

Tyndale's illustrations share this shift towards popularisation. Where Jackson relies on plans, elevations, and precise architectural description, Brown and Tyndale offer easily legible views that translate specialist knowledge into recognisable scenes. Text and image work together to guide the reader's eye: Spalato, Ragusa, and the Dalmatian coast appear as a sequence of memorable prospects, easy to imagine and easy to visit, so that a learned tradition of writing on Dalmatia takes on the contours of a modern guidebook.

By reading Brown alongside Jackson and placing both books in the context of imperial tourism, popular publishing, and steamship routes in the Adriatic, the paper shows how expert knowledge about Dalmatia was reworked for a broader public. The comparison helps to clarify how British travel writing in the 1920s combines learning and accessibility, and how Brown and Tyndale's *Dalmatia* encourages readers in Britain to imagine the eastern Adriatic as a place they might actually visit.

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Katrina O'Loughlin is a literary and cultural historian, and the author of *Women, Writing, and Travel in the Eighteenth Century* (Cambridge University Press, 2018). She completed her PhD at The University of Melbourne, and was Research Associate at the ARC Centre for the History of Emotions at the University of Western Australia. She is now based in London and is a Reader in English at Brunel University. She is a team member on the project *Travelogues Dalmatia*.

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# James McNeill Whistler and the Valparaíso Notebook: Modernity, Japonisme and Anti-Narrative Perspectives

Miguel Gaete



The *Valparaíso Notebook*, created by James McNeill Whistler during his enigmatic 1866 journey to South America, remains strikingly overlooked in Whistler scholarship despite its rich artistic and conceptual value. This presentation offers a close visual and textual analysis of the notebook, re-evaluating its place within the artist's broader body of work. It approaches the object from three angles: the influence of Japonisme on its design and sensibility; its relationship to Whistler's *Nocturnes*; and its significance within evolving nineteenth-century ideas about art and travel narrative.

A core argument of this presentation is that, rather than functioning as a straightforward travelogue, the *Valparaíso Notebook* weaves together abstraction, repetition, and fragmented impressions. These qualities reflect Whistler's growing interest in mood and suggestion over narrative coherence and realism, placing the notebook closer to an aesthetic experiment with visual and textual forms than a conventional sketchbook, marking the end of the "era of curiosity."\*

\* Nigel Leask, *Curiosity and the Aesthetics of Travel Writing, 1770-1840: From an Antique Land* (Oxford: Oxford University Press, 2002), 4.

Drawing on research conducted at the Whistler Archive at the University of Glasgow, I argue that the *Valparaíso Notebook* should be recognised as more than a marginal or curious travel item. Instead, it offers an early example of anti-narrative travel expression, shaped by non-Western visual languages and Whistler's evolving commitment to artistic autonomy. In doing so, it opens up broader questions about the entanglements of image, text, and mobility in nineteenth-century visual culture.

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Dr Miguel Gaete is a Lecturer in Art History and Curatorship at the University of Melbourne. He holds PhDs in Aesthetics (Autonomous University of Madrid) and History of Art (University of York). His research explores European Romanticism and Modern Art, focusing on intersections of science, race, and colonialism in the visual representation of Latin America. He is the author of *Cultural Exchanges and Colonial Legacies in Latin America: German Romanticism in Chile, 1800-1899* (Cambria Press, 2023). Dr Gaete's work has been supported by leading research institutions and recognised with the Klaus Heyne Award (2023) and the Rethinking German History Prize (2024).



## Heidegger's Sojourns from Venice to Greece and Back

Josip Klaić



In 1962, Martin Heidegger travelled to Greece for the first time. He departed from Venice on the ship *Jugoslavija* and journeyed along the eastern Adriatic coast. On that occasion, he wrote *Sojourns*, a text which is more akin to a philosophical essay than a travelogue. The text provides insight into a serious thinking of ancient Greek thought, that is, a confrontation between what was already known and what is newly experienced. For the first time, Heidegger encountered classical Greek monuments in person, such as the Parthenon, the Temple of Poseidon at Sounion, and the theater at Delphi. In attempting to find a connection between the original and what now remains, he simultaneously encounters limitations and new possibilities of understanding. Alongside his reflections on technology in the *age of the world view*, he writes primarily about visual perception in contemporary man. Significantly, film footage of Heidegger's visit to the Athenian Acropolis has been preserved. The travelogue, which is primarily textual and an experience of what is seen, is presented as more original than the technical image of the world. In this way, in contrast to its time, Heidegger's travelogue suggests an attempt to return to the original Greek capacity of thinking. Moreover, with two exceptional remarks on Dalmatia and Dubrovnik, the text offers potent reflections on the Adriatic: stretching between Venice and Greece, it is a necessary space and time of travel where what was experienced is only in retrospect recognised as essential.

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Josip Klaić received his master's degree in Art History from the Faculty of Humanities and Social Sciences, University of Zagreb (2016). During his curatorial internship at the Museum of Contemporary Art in Zagreb (2018/19), he participated in numerous exhibition projects. He collaborated with several associations (Bukovac House; Art Workshop Lazareti; Animafest Zagreb). In 2021, he worked in the Ministry of Culture and Media. Since 2022, he has been an assistant and doctoral student at the Strossmayer Gallery of Old Masters (Croatian Academy of Sciences and Arts). He is the author of numerous scholarly and critical texts on modern art.

## Between Image and Word: Tracing the Artistic Paths of Dulčić and Sumić

Dalibor Prančević



The Crveni Peristol (Red Peristyle) action of 1968 is widely recognised as the first interventionist artistic gesture in socialist Yugoslavia. Carried out in Split's ancient Peristyle, the act of painting the square red marked a radical intervention into a symbolically and ideologically charged public space, anticipating a new form of artistic activism.

Decades later, photographer Boris Cvjetanović initiated an exhibition based on a previously unseen set of 150 photographic negatives obtained from Vladimir Dodig Trokut. These images, predominantly travel photographs, trace the movements and visual interests of Pave Dulčić and Slaven Sumić prior to the original action. Their documentary nature is reactivated through accompanying commentaries written retrospectively by Sumić and Denis Dokić, allowing for a dialogue between image and word, history and present.

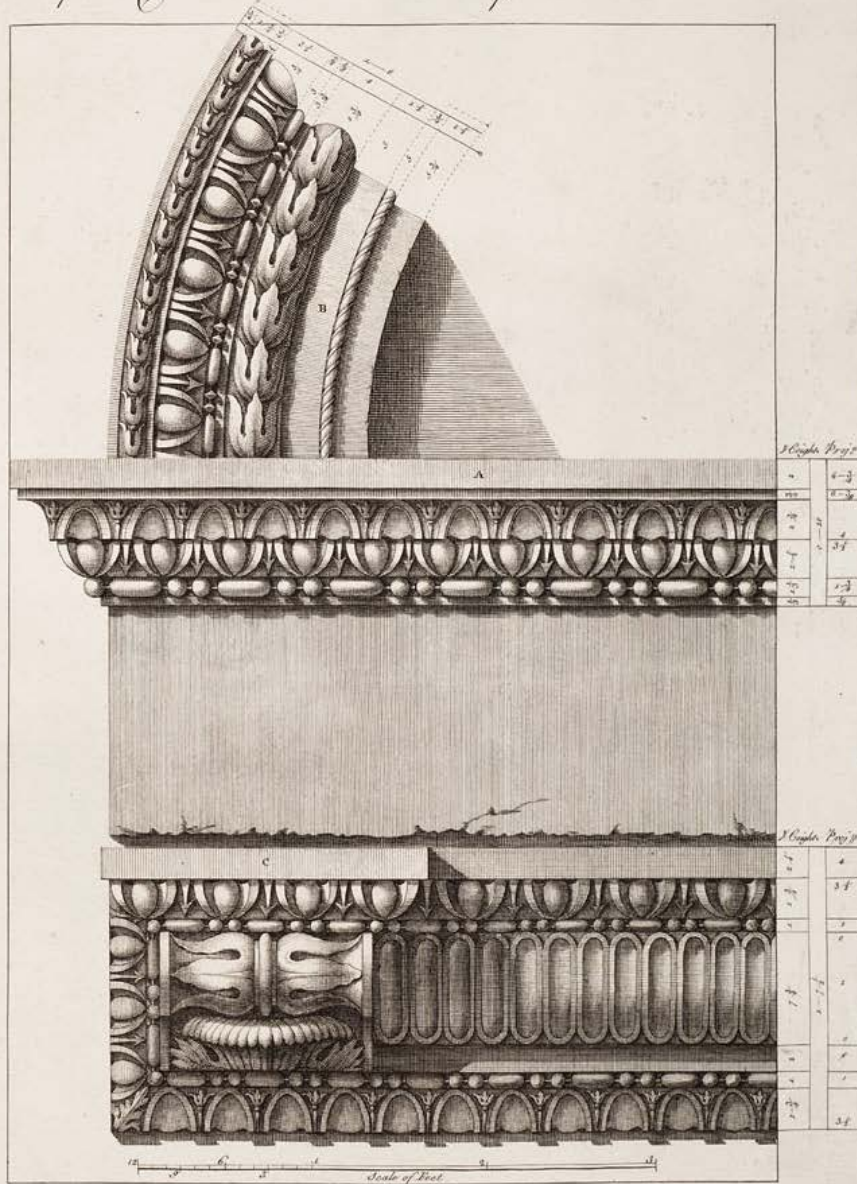
This assemblage of photographs and texts reframes travel photography as more than a passive record; it becomes an active site of meaning production, artistic intent, and identity formation. It suggests that the artistic act did not begin with the painting of the Peristyle, but rather emerged through observation, mobility, and informal visual engagement with space.

The exhibition foregrounds the interplay between visual and verbal narration, exploring how memory, spatial experience, and conceptual distance contribute to a broader understanding of Crveni Peristol. In doing so, it positions this seminal event not as an isolated act of rebellion, but as part of a wider continuum of artistic behaviour, shaped by movement, reflection, and a complex negotiation between image and language, gesture and narrative.

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Dalibor Prančević is an Associate Professor at the Department of Art History, Faculty of Humanities and Social Sciences in Split. His research focuses on twentieth-century and contemporary art and visual culture. For eight years, he worked as a curator of the collection at the Meštrović Gallery in Split. He has led scholarly research projects and participated in several others as a team member. He has received prestigious fellowships, including the Fulbright Post-doctoral Award (USA, 2018). He is the author of scholarly articles, essays, and books, and regularly curates and writes about contemporary art exhibitions.

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*sculpt.*

BOOK LAUNCHES AND  
PUBLIC LECTURES

# Vlaho Bukovac

**umjetnik  
i njegovo djelo**

ZBORNİK RADOVA  
ZNAISTVENO-STRUČNOG SKUPA  
U POVODU STOTE GODIŠNJICE SMRTI

UREDNICI  
**Irena Kraševac i Petar Prelog**

Vlaho Bukovac - umjetnik i njegovo djelo  
(Vlaho Bukovac - the Artist and His Work)  
2024

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# TRAVEL STORIES AND THE EASTERN ADRIATIC

With a Section About the Travels of Thomas Graham Jackson

Travel Stories and the Eastern Adriatic.

With a Section About the Travels of Thomas Graham Jackson  
2025

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*Travel Stories* is the fourth collection of selected papers from a series of annual academic conferences held at the Institute of Art History - Cvito Fisković Centre in Split, which began in 2014. This current volume is a direct continuation of the book *Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs*, published in 2019. The same editorial team and volume reviewers have this time grouped the selected papers from the Split conferences into two sections. The first section, titled "Travellers and Travel Narratives", brings together five papers related to travel narratives and the Eastern Adriatic over a broad timeline. These papers are authored by individuals from various backgrounds and discuss sources that include a variety of different media (lectures, drawings, books, photographs, diaries, letters), contributing to the exploration of the range of media used in travel narratives within this multimedia genre. The second section follows the Victorian architect Thomas Graham Jackson (1835-1924) on his journey along the eastern Adriatic coast, focusing on selected episodes from this trip, as described in his renowned three-volume work *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado* (Oxford, 1887), which is dedicated to the architectural and artistic heritage of this region. The editorial process and publication of this book coincides with the first year of a new project funded by the Croatian Science Foundation, dedicated to Dalmatia and travel writing, "'Where East Meets West': Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 - c. 1941)," (*Travelogues Dalmatia* 2024-27).



Danko Zelić

## ABOUT THE LIFE AND WORK OF FAUST VRANČIĆ - NEW FINDINGS AND CONSIDERATIONS

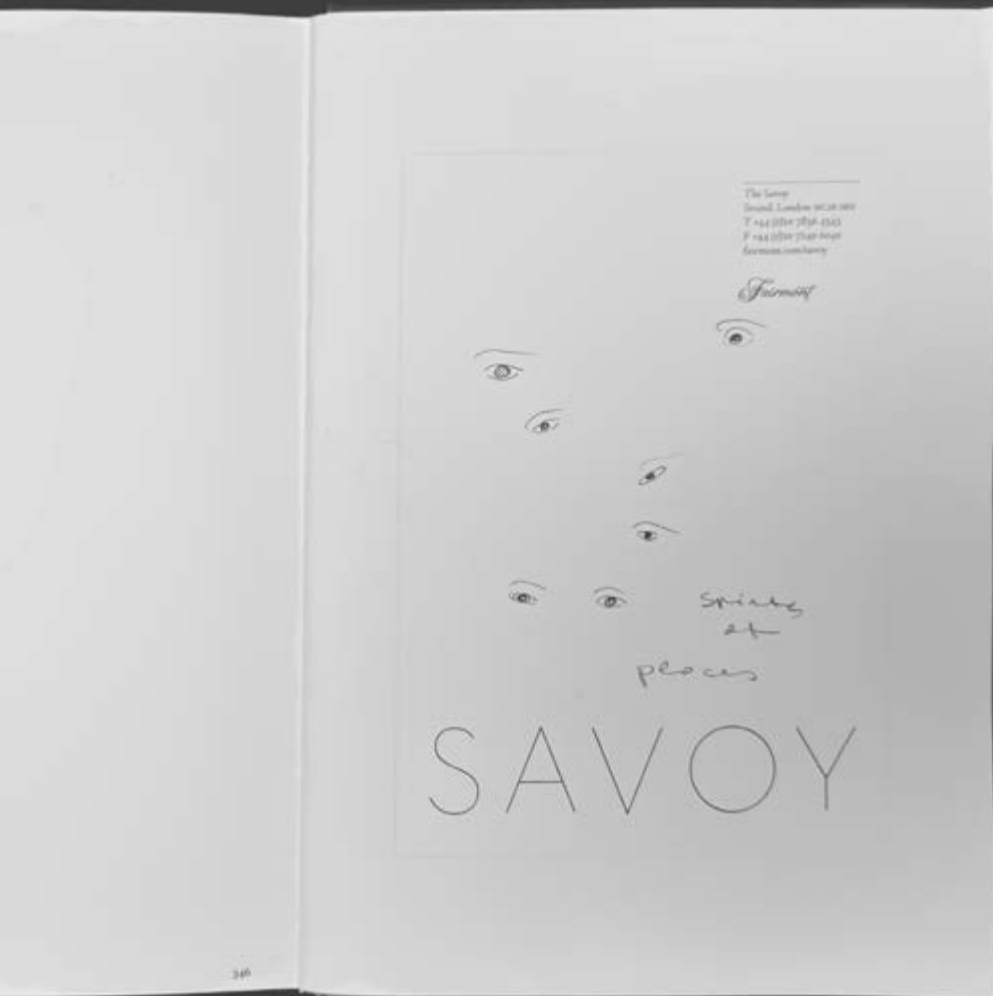
The introductory part of this lecture will summarise the current breadth of insight into the life and work of this renowned citizen of Šibenik. The central part of the presentation will be dedicated to archival testimonies of Faust Vrančić discovered in recent times - primarily the (only partially) studied documents in The State Archives in Zadar - as well as to the importance of this material in the survey of his contribution to the development of many, truly varied areas of human knowledge. The concluding part of the presentation will emphasise new, thus far unknown facts and possible directions of future research.

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Danko Zelić was born in Zagreb in 1963. In 1988, he graduated in History of Art and Archaeology at the Faculty of Arts and Humanities, University of Zagreb. In 1992, he earned a master's degree at the same faculty (thesis title: *Spatial Organisation of the Island of Krk in Roman Antiquity*). In 1999, he defended his PhD thesis titled *Emergence and Urban Development of Šibenik in the Middle Ages* under the mentorship of professor Igor Fisković. He has been employed at the Institute of Art History in Zagreb since 1988. He is specialised in editing and publishing of historical documents, and conducts research on the history and development of medieval Croatian urban centres, mainly the Dalmatian cities of Šibenik, Trogir, and Dubrovnik.

This research was conducted as part of the project Art and Architecture of Urban Settings in Croatia (UrbArH).





Ana Šverko

MARINA ABRAMOVIĆ'S *NOMADIC JOURNEY AND SPIRIT OF PLACES* AS WOMEN'S TRAVEL WRITING

This paper examines *Nomadic Journey and Spirit of Places*, an artist's book by Marina Abramović, as a form of women's travel writing that develops its own distinctive visual-textual mode of travel narration. For more than forty years, Abramović collected papers with logos, letterheads, and other stationery from hotels, guesthouses, motels and bed & breakfasts, with no clear plan beyond remembering the places where she had stayed and following her interest in hotel names, graphic design and the material quality of paper. Only later did these papers become pages of the book that she presents as the diary of a nomadic woman, in which "my home was everywhere I went, because my home is my own body."

This paper considers the volume on three levels: within the history of women's travel writing, as a reflection on the "spirit of place", and as an experiment in the relation between movement, image, and text. It is, above all, a travelogue of the subject: the traveller is at the centre, and only indirectly do we obtain an account of the places through which she passes. Drawing on debates and critiques of *genius loci*, the paper argues that travel writing makes this concept specific and operative, as something that is recorded and, through the act of recording, gradually (re)constructed. In Abramović's book, the logos of hotels, motels and guesthouses function as coordinates of travel, a graphic mapping of a life in movement. Her travel note from Indonesia, that "the observer must become a participant, because that is the only way he can have the double experience of being the observer and being observed", is read here as a poetics of travel: only travel through unfamiliar places can open up this double position, in which the traveller both looks and finds herself exposed to a different way of understanding. On the formal level, the book is organised in opposition to the usual chronological logic of travel writing. Faced with a large body of collected material from her travels, Abramović first matches different place-marked sheets of paper with texts and images, and then hands the sequence over to John Cage's method of chance operations: the printed pages are cut up, placed in a bowl and drawn at random. This procedure breaks up chronology and hierarchy and allows unexpected juxtapositions to generate meaning. Instead of a continuous itinerary, *Nomadic Journey and Spirit of Places* offers a non-linear journey without clear beginning or end, an artistic experiment inscribed on the residual traces of travel. In this sense, the work both belongs to and questions the tradition of travel literature, and invites a reconsideration of what may be read as a travel text.

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Captions:	(22-23)	Dalmatia by Charles Yriarte, 1874, published in <i>Le Tour du Monde</i> , 1876.	(62)
	Petar Senjanović, Plan of Split, 1914.		M. Heidegger on the Acropolis of Athens, film footage, 1962.
COVER PAGE	(26)	(46)	
Two hitherto unpublished drawings from the literary estate of Vojtěch Dušan Lambl from 1849 from his travels through Dalmatia). Literární archiv Památníku národního písemnictví (Literary Archive of the Museum of National Literature), fonds "Vilém Dušan Lambl". (edited)	Petar Senjanović, Residential building, Split, 13 Kliška Street, 1906, reproduction of the drawing. Museum of Arts and Crafts (MUO), St N-001.	Unpublished drawing from the literary estate of Vojtěch Dušan Lambl from 1849 (from his travels through Dalmatia). Literární archiv Památníku národního písemnictví (Literary Archive of the Museum of National Literature), fonds "Vilém Dušan Lambl".	(64)
(02)	(28)	(48)	Slaven Sumić and Pavao (Pavo/Pave) Dulčić, Paris, 1966. Photo archive: Boris Cvjetanović.
T. G. Jackson, Details from the Doge's Palace in Dubrovnik, Split City Museum (pl. XVI and fig. 64 in <i>Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado</i> , Oxford, 1887, vol. 2).	T. G. Jackson, Choir stalls of Split Cathedral, Split City Museum (pl. XIX in <i>Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado</i> , Oxford, 1887, vol. 2).	Unpublished drawing from the literary estate of Vojtěch Dušan Lambl from 1849 (from his travels through Dalmatia). Literární archiv Památníku národního písemnictví (Literary Archive of the Museum of National Literature), fonds "Vilém Dušan Lambl".	(66)
	(32)	(50)	Antonio Zucchi, impost cornice and archivolt of the Porta Aurea, 23.8 x 33.5 cm. Plate XIV from Robert Adam, <i>Ruins of the Palace of the Emperor Diocletian in Spalatro in Dalmatia</i> , London, 1764.
	Daniele Farlati, <i>Illyricum Sacrum, tomus primus de Ecclesiae Salonitanae</i> , 1751, map of ancient Salona.	Wilhelm Bode's journal, cover. Zentralarchiv of the Staatliche Museen zu Berlin (SMB-ZA).	(70)
(06)	(34)	(52)	Vlaho Bukovac - <i>umjetnik i njegovo djelo</i> [Vlaho Bukovac - The Artist and His Work], Zagreb, 2024 (cover).
Paolo Santini, View of the <i>peristylum</i> of the palace. 56.2 x 46.8 cm. Plate XX from Robert Adam, <i>Ruins of the Palace of the Emperor Diocletian in Spalatro in Dalmatia</i> , London, 1764.	Robert and John Burford, <i>Description of a View of the City of Mexico, and Surrounding Country</i> (London, 1826).	Theodor Schiff, <i>Aus halbvergessenem Lande. Culturbilder aus Dalmatien</i> , Vienna, 1875.	(72)
	(36)	(54)	Vlaho Bukovac working on the painting <i>Razvitak hrvatske kulture</i> [The Development of Croatian Culture], Zagreb: photo archive GZ NSK, [1913].
(12-13)	Edward Lear, <i>Ponte Sant'Antonio</i> , 1845. Houghton Library, Harvard University.	The young Edith Durham in the 1880s. Photo: courtesy of Jane Wales.	(74)
Krsto Hegedušić, <i>Pilgrimage in My Village</i> , 1927. National Museum of Modern Art.	(38)	(56)	Francis Wilfred Lawson, <i>Portrait of Thomas Graham Jackson</i> , 1896, pencil on paper, 17.3 x 12.3 cm. Copyright: Bridgeman Images.
(14)	J. G. Wilkinson, Oxford, Bodleian Libraries, e.g. MS. Wilkinson. dep. e 7, fol. 31-32.	(58)	
Exhibition <i>Meštrović - Rački</i> , Zagreb, 1910, catalogue cover. Fine Arts Archives of the Croatian Academy of Sciences and Arts (HAZU).	(40)	<i>The Duomo of Sebenico</i> . Illustration for Dalmatia painted by Walter Tyndale, described by Horatio F. Brown (A. & C. Black, 1925).	(76)
(18)	J. G. Wilkinson, Oxford, Bodleian Libraries, e.g. MS. Wilkinson. dep. e 7, fol. 31-32.	(60)	HR-DAZD-352 Draganić Vrančić Family (1434-1921), 1.3.2.3 Design of a hand mill, undated, T.
Ivan Meštrović, <i>Psyche</i> , 1927. Meštrović Gallery, Split. Photo: Nenad Gattin. Documentation of the Institute of Art History (IPU).	(42)		(78)
(20)	A pair of filigree earrings from the Gotovac Collection. Split City Museum.	James McNeill Whistler, <i>Valparaiso Notebook</i> (page 32), 1866, 14.3 · 7.4 cm. Whistler Archive at the University of Glasgow.	Marina Abramović, from <i>Nomadic Journey and Spirit of Places</i> , Prestel, 2023.
Avenue of Nations, Zagreb Fair, after 1956. Croatian State Archives.	(44)		
	<i>Femme de Sebenico</i> . Engraving after a drawing by Théodore Valerio to illustrate a story about		

# Travelogues

## Dalmatia

