Insignia of Honour on Three 19th-Century Portraits of Croatian Bans

Znamenja i simboli časti na primjeru tri banska portreta iz 19. stoljeća

ABSTRACT
During the 19th century, Croatia saw a succession of nineteen bans (vice-roys) and banal deputies, and the likeness of most of them has been preserved in portraits. They were not often depicted with state insignia and dignity symbols; therefore, the three representative portraits to be presented in this paper, those of Ignjat Gyulay, Josip Jelačić and Ladislav Pejačević, are the more interesting. In their own way, these portraits are a testimony of the political position of the Triune Kingdom of Croatia, Dalmatia and Slavonia within the Habsburg and, later on, Austro-Hungarian Monarchy as well as the role and authority of the Croatian ban. They are works by prominent painters and are kept in the holdings of the Croatian History Museum in Zagreb.

KEYWORDS
ban (viceroy), Triune Kingdom of Croatia, Dalmatia and Slavonia, portraits, 19th century, Ignjat Gyulay, Josip Jelačić, Ladislav Pejačević, Croatian History Museum

APSTRAKT
Tijekom 19. stoljeća u Hrvatskoj se izmijenilo devetnaest banova i banskih namjesnika, većinom zabilježenih portretima. Budući da na njima nisu često prikazivani s državnim obilježjima te simbolima banske časti, rad donosi uvid u tri reprezentativna banska portreta iz vremena Ignjata Gyulaya, Josipa Jelačića i Ladislava Pejačevića. Isti svjedočte o političkom položaju Trojedne kraljevine Hrvatske, Dalmacije i Slavonije unutar Habsburške, a potom i Austro-Ugarske Monarhije te ulozi i ovlastima bana. Djela su istaknutih slikara i čuvaju se u fundusu Hrvatskog povijesnog muzeja u Zagrebu.

KLJUČNE RIJEČI
ban, Trojedna kraljevina Hrvatska, Dalmacija i Slavonija, portreti, 19. stoljeće, Ignjat Gyulay, Josip Jelačić, Ladislav Pejačević, Hrvatski povijesni muzej
Introduction

During the 17th and 18th centuries, prominent members of Croatian noble families as well as the bans among them were often portrayed with symbols stressing their importance: their social and political role, or military status. The status of the person portrayed was mostly accentuated by his attire and family coat of arms. Portraits of bans sometimes also depict their insignia as symbols of military, judicial and governmental power: the banal flag or banderium (symbolising military power) and sceptre (symbolising judicial and governmental power) given to the ban at the ceremonial installation. Symbols of banal rule and power can be seen on some 18th-century Croatian portraits, when the ceremony of their installation took on the form of a representative festivity.

In the first half of the 19th century, bans were often portrayed in Hungarian military attire, as cavalry generals. Acting as the representative of imperial power in Croatia, the ban was also the military commander-in-chief; therefore, his uniform was also a symbol of his rank. During the middle and the second half of the 19th century, military uniforms tended to be replaced with magnate’s attire, the military element losing its importance after the demise of Ban Jelačić.

This was primarily due to the influence of modernization processes after the abolition of feudalism and estate-based social structures as well as the gradual development of modern civil society, whose influence would become visible, amongst other things, in civil servants’ dress. Due to the changes in iconographic representation on portraits, it is important to stress the fact that, in the period following the Croatian–Hungarian Settlement (1868), the ban could no longer be an active military officer, and regained his former honours and dignities as a ‘ban of civil standing’.

The above-mentioned changes are noticeable on the three portraits that are analysed in this paper, encompassing practically the whole 19th century.

Portraits of Ban Ignjat Gyulay de Maros–Németha and Nádaska

Count Gyulay (Sibiu [Hermannstadt], September 11th, 1763 — Vienna, November 11th, 1831) is a descendant of a noble family which gained the title of Austrian barons in 1694; they became counts of Transylvania [Siebenbürgen] in 1701. He began military service as cadet in 1781, serving in infantry regiments. From 1788 to 1791, as a major, he participated in the Austro-Turkish War. In 1790, he became lieutenant colonel and commanding officer of the Croatian volunteers. Excelling in combat, in 1794 he became knight and, in 1799, commander of the Military Order of Maria Theresa. On the 400th anniversary of the Order of the Golden Fleece, May 22nd, 1830, he became a knight of that Order. As artillery general, his decorations also included the Grand Cross of the Order of St Stephen (1830).

Gyulay was Croatian ban from 1806 until his death in 1831. In 1823, he became the commanding general in Bohemia, in 1829 the commanding general in Vienna, and in 1830 the president of the Imperial War Council (Hofkriegsrat). In 1808, he bought a palace on the western side of St Mark’s Square in Zagreb’s Upper Town, had it refurbished and enlarged, using it from then on as the ban’s (viceroy’s) residence and offices. Portraits of Ban Gyulay and Emperor Francis I were commissioned from the Viennese painter Johann Peter Krafft (Hanau/Hesse, 1780 — Vienna, 1856). They were intended for the Zagreb County Hall, from where they were donated to the newly founded National Museum in 1855.
Gyulay’s state portrait17 (fig. 1) presents him full-length, in a bright red Hussar uniform and white dolman trimmed with brown fur, the Military Order of Maria Theresa, Order of the Golden Fleece decorated with diamonds and Commander’s Cross of Bavarian Military Order of Max Joseph around his neck. On left side of his chest, he wears the Army Cross of 1813 and four grand stars of various Orders: the Austrian Imperial Order of Leopold, Bavarian Military Order of Max Joseph, Russian Order of Saint Alexander Nevsky and Russian Order of St Anna (the highest Russian military decoration), all given to him in 1813 for outstanding services to the Austrian crown.18 (fig. 2) He carries a sabre and holds a busby in his right hand. A chest in the foreground to the right is decorated with the coat of arms of the counts Gyulay (fig. 4), while his position as Croatian ban is defined by the sceptre19 laid on top of it as well as the banal flag behind him, decorated with the coats of arms of the Kingdoms of Croatia, Dalmatia, and Slavonia (fig. 3 / fig. 4).

In his major work, Der Adel von Kroatien und Slavonien,20 Ivan Bojničić presents a detailed description of the coat of arms of the counts Gyulay,21 which tallies exactly with the coat of arms on his portrait (fig. 5). This large portrait, painted in the best tradition of portraits of former centuries, still has an undertone of Baroque splendour in its richness of material and colour, showing both the ban’s noble lineage and the insignia of his power. It should be noted that this is probably the last state portrait on which symbols of banal honour and power were iconographically correctly depicted, thereby honouring the estate-based and governmental institutions.
Portrait of Ban Josip Jelačić

Count Josip Jelačić of Bužim (Petrovaradin, October 16th, 1801 — Zagreb, May 20th, 1859), son of Baron Franjo Jelačić, was schooled at the Theresianum in Vienna from 1809 until 1819, thereafter starting his military service as ensign in Galicia. Advancing in rank, in 1831 he became captain in Ogulin, Croatia, in 1837 major in the 48th Infantry Regiment, stationed in Zadar, and aide-de-camp to the governor of Dalmatia, Count Wenzel Vetter von Lillienberg. In 1841, he became lieutenant colonel of the 1st Banal Regiment in Glina, advanced to the rank of colonel in 1842, soon becoming the commanding officer of the regiment. In March 1848, King Ferdinand appointed Jelačić as the Croatian ban. He was festively inaugurated in Zagreb on June 4th and 5th, 1848, in the tumultuous year that was marked by revolutions against the Habsburg Monarchy. As a loyal officer, Jelačić fought numerous battles in Hungary and participated in the siege of Vienna and the crucial Battle of Schwechat at the end of October 1848, entering the besieged city on November 1st, 1848.

Among numerous preserved portraits of Jelačić (paintings and prints), Franz Schrotzberg’s portrait done in Vienna in 1850 is certainly the most well-known one (fig. 6). Schrotzberg (Vienna, 1811 — Graz, 1889) portrayed Jelačić in his so-called installation uniform for the first time in 1849 (portrait commissioned by Bishop Strossmayer), and then again, a year later, after Jelačić’s marriage to Countess Sophie Stockau: Ban Jelačić commissioned his portrait together with the portrait of his young bride. The new ban was portrayed in a special so-called installation uniform, which he wore on two occasions only: during the festive inauguration (1848) and in the procession celebrating the Feast of Corpus Christi that was held in Zagreb in the following year (1849). Although Jelačić was at the time of his installation a high-ranking officer of the Austrian army, instead of the uniform of a cavalry general usually worn by Croatian bans, he chose the attire closely linked to the Croatian national revival (Illyrian movement), thereby declaring himself as one with his people. He wore a white jacket, dark blue trousers, and a red cape. Each of those garments has a symbolic meaning: his white jacket was tailored after the Illyrian surka, a jacket favoured by members of the Croatian national revival, while the blue trousers might signify his connection to the Austrian military. The red cape shows a deep bond with his loyal troops, the Sereshans [Sereshaner], well known for their red capes (fig. 7). It is held in place by a so-called magnate’s chain, decorated with symbols of the Croatian national revival: a six-pointed (in this case eight-pointed) star and crescent moon, the same motif appearing also on his busby.

6. Franz Schrotzberg, Ban Josip Jelačić Vienna, 1850 Croatian History Museum, Zagreb, inv. n. HPM-77844

Franz Schrotzberg, Ban Josip Jelačić Beč, 1850. Hrvatski povijesni muzej, Zagreb, inv. br. HPM-77844

7. Carl Goebel, EIN SERESSANER Vienna, 1848 Croatian History Museum, Zagreb, inv. n. HPM/PMH-24483

Carl Goebel. EIN SERESSANER Beč, 1848. Hrvatski povijesni muzej, Zagreb, inv. br. HPM/PMH-24483
Jelačić’s installation uniform is not only in harmony with the ideology of the Illyrian Movement, but also expresses the ban’s ‘personal national commitment’.30 That uniform and his tricolour installation flag represented a turning-point in the political and social life of Triune Kingdom after the abolition of slavery (1848) and creation of a modern society built in spirit of liberal civil society.

The year after Jelačić’s installation, in 1849, the public display of the Croatian national revival and its symbols was prohibited. Jelačić held the title of count at the time the second portrait was painted,31 yet there is no sign of a family crest or coat of arms, nor any symbol of his position as ban. That is not surprising, as both Schrotzberg’s portraits of Jelačić were initially intended for semi-official display. The second portrait commissioned by Jelačić was probably intended (together with the portrait of his wife) for his newly-acquired estate Novi Dvori near Zaprešić, but was actually on display in the Red Salon of the Ban’s Court (Banski dvori), certainly at the time of the christening of Jelačić’s daughter Ana,32 and possibly until his death in 1856.

**Portrait of Ban Ladislav Pejačević**

According to Ivan Bojničić in his *Der Adel von Kroatien und Slavonien*,33 the Pejačević family originally came to Slavonia from Macedonia around 1690. Count Ladislav Pejačević of Virovitica (Sopron [Ödenburg], April 5th, 1824 — Našice, April 7th, 1901), of the Našice branch of Pejačević family, studied law in Pécs [Fünfkirchen] and, after getting his degree, entered civil service in 1842. He was the grand notary of the Virovitica County, and later a judge at the *tabula banalis* in Zagreb. Pejačević was also imperial and royal chamberlain and privy advisor. He distinguished himself as a member of Croatian Parliament from the pro-Hungarian Unionist Party, and member of the parliamentary delegation that signed the Croatian–Hungarian Agreement (1868), receiving for his commitment the Order of the Iron Crown, First Class. Later, he become the Croatian ban (1880 to 1883).

The portrait was in all probability given to the National Museum by the Zagreb Municipality (fig. 8), as it displays the coat of arms of Zagreb in the upper part of its frame (fig. 9 / fig. 10).

Károly (Karl) Lotz (Bad Homburg vor der Höhe, 1833 — Budapest, 1904)34 was one of more prominent Hungarian artists of the last quarter of the 19th century, which indicates that the Zagreb Municipality had carefully chosen the artist for this big commission. Count Pejačević is shown in full figure,35 standing beside a table to the right. He is dressed in black and dark grey Hungarian magnate’s dress, sporting a sabre,36 the sash of the Order of the Iron Crown (First Class) with the great star of the Order on his right side. His filigree belt, buttons and decorative chain holding the overcoat are encrusted with semi-precious stones. His busby is placed on the table to the right, which is decked with a colourful carpet showing folk motifs, popular at the end of the 19th century.37 The coat of arms in the upper right corner of the portrait corresponds perfectly to Bojničić’s drawing (fig. 11 / fig. 12). The portrait of Ladislav Pejačević is an example of the state portraits painted after the Croatian–Hungarian Settlement, showing the former ban18 in magnate’s attire, together with his sabre and family coat of arms,
but without insignia (flag and sceptre), in accordance with judicial acts stated in the Settlement, which defined the ban as of civil standing. The respectability of the ban’s honour had diminished considerably, and his military authority ceased completely. The ban was appointed by the king after a proposal by the Hungarian minister-president. The symbols of the ban’s honour were not necessary any more, since, according to the Settlement, Croatian sovereignty and independence were reduced to limited autonomy in administration, judiciary, schooling and religious matters. Liberal–bourgeois influences on the way of portraying and presenting the nobility are also unquestionable, but they become of less significance.

In support of this, and relating to the provisions of the Settlement and its impact on official state portraits, it is interesting to note that one of Count Pejačević’s predecessors, Ban Levin Rauch de Nyek (1869–1871), a prominent member of pro-Hungarian Unionist Party, under which the Settlement was conducted, chose to be portrayed without the banal ‘insignia’, but with magnate’s jewellery decorated with scenes from early Hungarian history. Count Pejačević’s jewellery, on the other hand, is beautifully crafted, but neutral as far as motifs go.

It is also interesting to note here that Count Dragutin (Karoly) Khuen-Héderváry (Jeseník [Gräfenberg near Freiwaldau], Bohemia, 1849 — Budapest, 1918), Ban of Croatia from 1883 to 1903, was portrayed by Vlaho Bukovac, a very prominent Croatian painter, in 1893, also wearing magnate’s attire, but without any banal insignia or family coat of arms. That official portrait was commissioned by the Croatian government and intended for the festive hall of the Department of Religion and Education in Zagreb.

**Conclusion**

Portraits of three 19th century bans from the Croatian History Museum Collection of Paintings present good examples of how political and social events affected a gradual change of the position of the Triune Kingdom of Croatia, Slavonia and Dalmatia, incorporated in the Habsburg, and later on Austro-Hungarian, Monarchy, as well as the role and authority of a Croatian ban. In the iconographic depiction of the institution and person of the ban, who was usually chosen from members of high aristocracy or high-ranking military, two insignia are expected: a flag and a sceptre as symbols of their military, judicial and administrative power. In relation to their presence or absence in the analysed portraits, the following can be concluded:
The portrait of Ban Gyulay from the first half of the 19th century is an example of a state portrait that fulfils the idea of iconographic presentation of an estate-based society and presents his role as representative of imperial power in Croatia, obvious in the displayed insignia, which declare his military, judicial and governmental power. The portrait of Ban Jelačić presents an exception and must be regarded as a result of a private initiative as well as in context of his role after the revolutionary events of 1848. Notwithstanding the circumstances of its creation, this portrait testifies to changes in the political and social life of the Triune Kingdom after the abolishment of serfdom. With his tricolour installation uniform, the ban showed not only his liberal-civilian ideas, but also the idea of the unification and independence of the Croatian lands within the Monarchy. During the second half of the 19th century, due to the reorganization of the Monarchy according to the dualistic principle and by the conclusion of the Croatian-Hungarian Settlement in 1868, the position of Croatian bans had changed, and their role substantially diminished. The portrait of the former Ban Pejačević is in reality a litmus paper of bourgeois influence as far as the usage of status symbols goes: the family crest in particular as well as his style of dress. Above all, this portrait and the previous one testify to the political life and governmental and judicial conditions in the Triune Kingdom, which persisted until the end of the Austro-Hungarian Monarchy.

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Proofreading: Boris Blažina

NOTES

1 For centuries, Croatia had governors who ruled in the name of the monarch and wore the title ban; their duties and power can be summarised in the term viceroy. The ban was appointed by the king, guided by a proposal by the Croatian Parliament, and the function was usually held by noblemen or high-ranking military officers. The ban was the head of government, military and judiciary, functioning as the king’s deputy, though his political authority was often limited.

2 The Triune Kingdom was a political and judicial name for the Kingdom of Croatia, Dalmatia and Slavonia, which was ingrained since the 19th century in accordance with the political and social aspirations for the unification of the Croatian state region. The disunity of the Croatian lands manifested itself up until the middle of the 15th century, in documents issued separately by the bans of each of the three kingdoms (regnum Croatiae, regnum Dalmatiae, regnum Slavoniae). From the middle of the 15th century, the title of Ban of the Kingdom of Croatia, Dalmatia and Slavonia was introduced, but without any implications for the political interconnection of Croatian territory. It was not until the second half of the 16th century that the area of the Triune Kingdom became more strongly connected, with the sessions of the unified Croatian Parliament playing a distinctive role. The unification took place primarily in the domain of the Habsburg Monarchy, also depending on the relations between the Croatian-Slavonian and Hungarian Parliaments. After the fall of the Venetian Republic in 1797, Dalmatia, which became part of the Habsburg Monarchy in 1815, was increasingly mentioned in political relations. From the beginning of the 19th century onwards, Croatian representatives at joint parliamentary assemblies demanded the unification of Dalmatia with Croatia and Slavonia, regularly using the term Kingdom of Croatia, Dalmatia and Slavonia, or the Triune Kingdom. “Trojedna kraljevina”, Hrvatska enciklopedija, accessed November 21st, 2021, http://www.enciklopedija.hr/Natuknica.aspx?id=62423.

3 This work has been partly supported by the Croatian Science Foundation under the project IP-2018-01-9364 Art and the State in Croatia from the Enlightenment to the Present.

4 The ceremony of enthronement, or banal installation, gained its form through the centuries. The first mention of the ceremony is to be found in the 15th century, at the time of King Sigismund of Luxembourg, who in 1435 issued a decree stating that all those chosen as bans of the Kingdom of Dalmatia and Croatia, and bans of Slavonia, had to give a pledge ‘in the hands of the King or a deputy chosen by him’. More in: Šerčar, Znamenja vlasti i časti, 31–44.

5 For example, portrait of Ban Ivan V Drašković (1699–1733), made when he was in office between 1732 and 1733, today part of the Collection of Paintings of the Croatian History Museum, inv. no. 2421. It should be noted that the coat of arms of the Kingdom of Croatia, Slavonia and Dalmatia painted on this portrait does not reflect the actual state of affairs: the ban’s powers encompassed provinces of Croatia and Slavonia, where basic institutions of Croatian power and statehood existed.

6 The Croatian ban (banus, viceroy) was until 1921 the highest-ranking state official in Croatia and Slavonia, and until the mid-19th century often a military commander as well.

7 By the second half of the 19th century, the age-long wars with the Ottoman Empire were finally over. Josip Jelačić was the last Croatian ban (1848–1859) who also embodied the duties of supreme military commander of the Military Border and governor of Rijeka and Dalmatia. “Ban”, Hrvatska enciklopedija, accessed September 14th, 2021, https://www.enciklopedija.hr/Natuknica.aspx?ID=5627.

8 On April 24th, 1852, in the period of Bach’s Absolutism (bureaucratic centralism), directives on the dress-code of state employees for the Kingdom of Hungary (of which Croatia was a part) were issued. Ban Jelačić was strongly opposed to that dress-code, which called for officials to be dressed in the green colour of a Hungarian uniform, i.e. the Hungarian national colour, stating his displeasure because the emperor had not taken into consideration the ‘national specificities of these countries’. Gross, Počeci moderne Hrvatske, 76–77.

9 Hrvatsko-ugarska nagodba, Članak 51. [Croatian-Hungarian Settlement, Article 51] Sbornik zakona i naredbah valjanih za kraljevine Hrvatsku i Slavonijo za god. 1868. (Komad I.–VI., br. 1–19.). In all probability that article reflected the Hungarian fear of the military role played by Ban Jelačić during the revolutionary years 1848/1849.

10 Hrvatsko-ugarska nagodba. Sbornik zakona i naredbah valjanih za kraljevine Hrvatsku i Slavoniju za god. 1868., Članak 53.

After his death in Vienna, his body was transferred to Zagreb and interred in St Catherine’s Church of the Jesuit Order in the Upper Town. Gyulay’s wife Juliana (†1830) and son Ignjat (†1816) had already been interred at St Catherine’s. Their memorial plaques were put up in St Apolonia’s chapel of the church in 1843. Levaj, Baričević and Reponić Braun, Akademiska crkva sv. Katarine, 358.

Until that time, Croatian bans had no permanent seat in Zagreb, using either their own houses or various inns in the Upper Town. The palace known as Bansi Dvori (Bori’s Court) is at present the seat of the Croatian government.

Krafft’s signed and dated portrait of Francis I (1827) is also part of the Collection of Paintings of the Croatian History Museum, inv. no. HPM/PMH-2680. Gyulay’s portrait is dated in 1830–1831 due to him being painted with the Order of the Golden Fleece, which he received in 1830.

Krafft came from Hanau to Vienna in 1799 and started his studies at the Academy in F. H. Füger’s class. From 1802 to 1804, he was in Paris at J. L. David’s studio. In 1808, he visited Rome and, upon his return to Vienna, started painting portraits and various important events. In 1823, Krafft was named professor of history painting at the Vienna Academy, and in 1828 the emperor himself appointed him director of the Royal Collection of Paintings at the Belvedere. See: Frodl-Schneemann, Johann Peter Krafft, 158.; Hülmibaumer, Kunst des 19. Jahrhunderts, 242.; Husslein–Arco, Bechler and Johannsen, Johann Peter Krafft.

Gyulay’s portrait endured a somewhat more complicated journey to the National Museum than the emperor’s portrait: In 1865, the Zagreb Municipal Assembly handed the portrait for storage to the Zagreb Municipal Museum; from there it was loaned to the Bansi dvori, and finally given to the Croatian History Museum in 2011.

Croatian History Museum, inv. no. HPM–96649. Oil on canvas, 235 × 150 cm, unsigned, in original wooden gilded frame, 261.5 × 173 × 5 cm.

The sceptor is preserved in Croatian History Museum in Zagreb, inv. no. HPM/PMH–620. The flag depicted in the painting has unfortunately not been preserved.

Published by Bauer und Raspe in Nürnberg as a part of Siebmacher’s Grosses und Allgemeines Wappenbuch (1896).

Bojnčić, Der Adel von Kroatien und Slavonien, 58. Tafel 43.

Franjo Jelačić (Petrinja, 1746 — Zala-Apathy, 1810), Austrian general, knight of the Military Order of Maria Theresa, is part of the Collection of Paintings of the Croatian History Museum, inv. no. HPM/PMH–620. Miletić is seated on the Academy in Vienna. During the 1850s and 1860s, he was a very popular portraitist of Viennese high society, creating between 700 and 800 portraits, often reproduced in lithographs.

Schrotzberg’s portrait of Jelačić dated in 1849 is in the collection of the Croatian Academy of Sciences and Arts (HAZU), currently on loan to the Croatian Parliament.


Croatian History Museum, inv. no. HPM–77844. Oil on canvas, 144 × 111 cm, signature bottom right (scratched) ‘Schrotzberg Wien 1850’; in original deep gilded frame, 178.5 × 145 cm.

Jelačić’s installation uniform, together with his installation flag and jewellery, is part of the Collection of Items of Everyday Life of the Croatian History Museum in Zagreb. Recently published in detail in: Smetko, Uspomene (na) jedrag bana, 38–39.

Sereshans (Seresaner in German, Serežani in Croatian), often called Red–Coats, were border–troops established at the beginning of the 18th century, dressed in a specific combination of traditional folk attire, wearing red caps to distinguish themselves from other troops. Sereshans followed Ban Jelačić in battles he fought in Hungary and Austria in 1848/1849 and excelled in them, with the citizens of Vienna being particularly interested in them (even visiting their camp outside the city) during the siege of Vienna (See: Grüssing, Der Kampf um Wien im Oktober 1848, 12. Their name was derived from sereg, a Hungarian word for ‘army’; “Serežanin”, Hrvatska enciklopédija, mrežno izdanje, accessed on November 11th, 2021, http://www.enciklopédija.hr/Natuknica.aspx?ID=55476 and Bregovac Pisk, Zbivanja 1848. – 1849., 14–17, 76–94.)

Jelačić was the son of Baron Franjo Jelačić. In 1849, he received the highest military decoration of the Austrian Empire, becoming commander of the knighthly Order of Maria Theresa, and thereby also a count.

Jelačić and his wife had only one child, their daughter Ana Josipa Franjica Serafina (December 20th, 1854 — September 11th, 1855). The christening was held on December 26th, 1854, in the Red Salon, where the portraits of the ban and his wife in national attire were displayed. Neustädter, Ban Jelačić i događaji u Hrvatskoj, 312.

Bojnčić, Der Adel von Kroatien und Slavonien, 142–143, Tabla 103.

Lotz was taught painting by Marastoni and Weber in Pest. In 1852, he was a pupil of Carl Rahl in the Royal Academy in Vienna. During the 1850s and 1860s, Lotz painted views of the Puszt, frescoes of historical scenes and portraits, soon becoming one of the most prominent painters in Hungary. See: Wurzbach, Biographisches Lexikon, 64–65; Thieme and Becker, Allgemeines Lexikon der bildenden Künstler, 413.

Croatian History Museum, inv. no. HPM/PMH–2685. Oil on canvas, 238 × 140 cm, sign. bottom right: ‘1. Lotz K – 1886’; in original deep wooden gilded frame, 280 × 180 × 10 cm. Published in: Najcer Sabljak and Lučevnjak, Likovna baština obitelji Pejačević, 184–185; Najcer Sabljak and Lučevnjak, Umjetnost slavonskog plemstva, 90–91, 199.

The sabre is part of the Weapons Collection of the Croatian History Museum, inv. no. HPM/PMH–7308.

E.g. a portrait of Svetozar Miletić (1894) by Vlaho Bukovac, Croatian History Museum, inv. no. 33316. Miletić is seated on a sofa upholstered with fabric and adorned with geometrical folk motives. Side–tables covered with fabric decorated with such motives are also to be found on a state portrait of Francis Joseph I by Josip Bauer (1890/1891) in Croatian History Museum, inv. no. HPM/PMH–8766 as well as on a portrait of Rodoslav Rubido de Zagorje et Zich by Josip Hohnjec (1893), Croatian History Museum, inv. no. HPM/PMH–8768.

Pejačević was ban from 1880 to 1883, and Lotz portrayed him in 1886.

See endnote 11.

Tijekom 19. stoljeća u Hrvatskoj se izmijenilo devetnaest banova i banskih namjesniška, većinom zabilježenih portretima. Iako različite provenijencije, portreti Ignjata Gyulaya, Josipa Jelačića i Ladislava Pejačevića predstavljaju zanimljivost jer prisustvom odnosno izostankom državnih insignija i simbola banske vlasti svjedoče o političkom položaju Trojedne kraljevine Hrvatske, Dalmacije i Slavonije unutar Habsburške, a potom i Austro-Ugarske Monarhije. Djela su izuzetnih slikara, a sva tri portreta čuvaju se u Hrvatskom povijesnom muzeju u Zagrebu.