

# Visual Topographies of Dalmatia: A Comparative Analysis of Kuba, Jackson, and the *Kronprinzenwerk*



Vizualne topografije  
Dalmacije: komparativna  
analiza Kube, Jacksona  
i edicije *Kronprinzenwerk*

ZNANOST O SLICI | VISUAL STUDIES

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## SAŽETAK

Vizualni materijal u putopisima nije uvijek jednako važan, no u odabranim primjerima upravo slike imaju istaknutu ulogu u oblikovanju predodžbe o prostoru. Ovaj rad donosi usporednu analizu vizualnih prikaza Dalmacije s kraja 19. i početka 20. stoljeća na trima reprezentativnim djelima nastalima u različitim kulturnim i institucionalnim okolnostima: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro* (1887.) britanskog arhitekta i povjesničara umjetnosti Thomasa Grahama Jacksona (1835.–1924.), svezak *Dalmatien* u izdanju *Die Österreichisch-ungarische Monarchie in Wort und Bild* (*Kronprinzenwerk*, 1892.), pokrenutom pod pokroviteljstvom prijestolonasljednika Rudolfa Habsburškog, te putopisno-etnografski korpus češkog etnomuzikologa i slikara Ludvíka Kube (1863.–1956.) okupljen u knjizi *Čtení o Dalmácii: cesty a studie z roku 1890–1912* (1936.).

Dok Jacksonovi vizualni prikazi prvenstveno prenose znanje o prostoru, *Kronprinzenwerk* oblikuje njegovu reprezentaciju, a Kuba gradi iskustvo i ugođaj. Usporedba polazi od triju položaja pogleda: pogleda izvana, pogleda odozgo i pogleda iznutra, pa se iz tih razlika uvode oznake „zapadno”, „imperijalno” i „slavensko” kao kratice za šire, povijesno uvjetovane načine gledanja. Te se oznake ne shvaćaju kao krute kategorije, nego kao način imenovanja prevladavajućih orijentacija promatranja koje se u pojedinim primjerima mogu preklapati i mijenjati.

Jacksonov korpus uspostavlja analitički način gledanja u kojem slika služi kao medij prijenosa znanja te Dalmaciju promatra „izvana”. Preciznim crtežima i akvarelima, od cje-line prema detalju, prostor se rastavlja u čitljive jedinice arhitektonske i povijesnoumjetničke analize. Društveni život i subjektivnost povlače se pred povijesnoumjetničkom genealogijom u koju se dalmatinski spomenici uključuju kao artefakti europske kulturne povijesti.

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## ABSTRACT

This article offers a comparative analysis of visual representations of Dalmatia in the late nineteenth and early twentieth centuries through three distinct perspectives, characterized here as the Western (Thomas Graham Jackson), the imperial (*Die österreichisch-ungarische Monarchie in Wort und Bild*, the “Kronprinzenwerk”), and the Slavic (Ludvík Kuba). While scholarship on travel narratives has predominantly focused on text, this study foregrounds the significance of images as distinct visual counterparts in the production of spatial meaning. By comparing Jackson’s individual scholarly corpus, the editorially structured *Kronprinzenwerk*, and Kuba’s authorial ethnographic practice, the article examines how distinct conditions of image-making shape the representations of Dalmatia. Each corpus develops a distinct mode of seeing, anchored in specific epistemological and ideological logics. By placing emphasis on Kuba’s Dalmatian visual work, the article also positions him more firmly as a maker of travel images, alongside his ethnomusicological contribution.

## KEYWORDS

Thomas Graham Jackson, Ludvík Kuba, *Kronprinzenwerk*, travel drawing, visual culture, Dalmatia, modes of seeing

Ana Šverko

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

*Kronprinzenwerk* pak djeluje kao institucionalizirani okvir prikazivanja koji Dalmaciju pretežito promatra „odozgo”. Dalmacija se prikazuje kao dio Carstva, ali i kao njegovo unutarnje „drugo”. Usporedba s prikazima Bosne i Hercegovine u istom izdavačkom nizu dodatno razotkriva mehanizam uređene raznolikosti: periferije se čine vidljivima kroz odabrane tipove i ustaljene motive, tako da ostanu stilizirane i distancirane.

Kubin dalmatinski opus uvodi relacijski način vizualizacije, koji Dalmaciji pristupa „iznutra”. Višekratna putovanja (1890., 1892., 1907. i 1912.) te spoj etnografskog i slikarskog rada rezultiraju korpusom u kojem se bliskost gradi kompozicijskim izborima: originalnim kadrom, pažnjom prema licu i narodnoj nošnji, kao i prizorima svakodnevice bez namještanja. Krajo-lici i vedute daju prednost subjektivno odabranim fragmen-tima i neupadljivim motivima te ugođaju naspram panorama i predstavljanja spomenika, čime se Dalmacija ne prikazuje prvenstveno kao prostor promatranja i klasifikacije izvana ni kao kanonizirani prikaz carskog mozaika, nego kao prostor iskustva i bliskosti. Zaključno, rad pokazuje da putopisna slika u ovim djelima nije tek dodatak tekstu, nego sastavni dio tumačenja prostora: oblikuje kako se Dalmacija vidi, ra-zumije i doživljava.

KLJUČNE RIJEČI

Thomas Graham Jackson, Ludvík Kuba, *Kronprinzenwerk*, putopisna slika, vizualna kultura, Dalmacija, načini viđenja

INTRODUCTION

The late nineteenth century was marked by an intense visual and textual mapping of European regions that, in the eyes of central cultural institutions as well as individual authors, represented the geographical and cultural “frontiers” of the continent.<sup>1</sup> Within this context, Dalmatia occupied a special place. It was perceived at once as historically and artistically rich, ethnographically intriguing, and aesthetically appealing, yet also as part of an “other” Europe: Mediterranean, Slavic, rural, and in part invisible from the vantage point of political and cultural centres. This comparative analysis identifies three distinctive approaches to the visual representation of Dalmatia in the late nineteenth and early twentieth centuries in the work of the Czech ethnomusicologist and painter Ludvík Kuba (1863–1956); the British architect and art historian Thomas Graham Jackson (1835–1924); and in the portrayal of Dalmatia in the monumental publication *Die österreichisch-ungarische Monarchie in Wort und Bild* (1886–1902). Alongside the concrete descriptors British, Habsburg, and Czech (which indicate authorship and institutional setting), I introduce the labels ‘Western,’ ‘imperial,’ and ‘Slavic’ in order to read these three cases as studies through which historically contingent, broader formations of looking can be discerned. These labels are not a substitute for contextual specificity, but an interpretative frame that helps to draw out how space is visually constructed, valued, and made culturally legible across the corpora. The labels are analytical rather than taxonomic and do not imply fixed or homogeneous positions.

Ludvík Kuba travelled through Dalmatia during the 1890s as part of his broader ethnographic and musical research in Slavic lands. Through musical notation, he recorded folk songs directly in the field, aware of the importance of hearing them first-hand in order to harmonise them correctly, while at the same time producing watercolours and drawings of Dalmatian landscapes, settlements, and people.<sup>2</sup> He later synthesized these experiences in his travelogue *Čtení o Dalmácii: cesty a studie z roku 1890–1912* (1936),<sup>3</sup> which serves as a key reference for this study. Thomas Graham Jackson, educated at Oxford and well established in Victorian British cultural circles, offered in his three-volume work *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado* (1887) an architectural and art-historical analysis of the region he had visited during the 1880s, accompanied by his own drawings.<sup>4</sup> The monumental publication *Die Monarchie in Wort und Bild*, better known as the “Kronprinzenwerk,” was produced under the patronage of Crown Prince Rudolf of Habsburg in order to showcase the cultural, ethnic, and natural diversity of the Austro-Hungarian Empire.<sup>5</sup> The series, consisting of twenty-four volumes and covering all territories within the monarchy, included a volume dedicated to Dalmatia, published in 1892.<sup>6</sup>

Emerging from near-contemporaneous encounters with Dalmatia but articulated within different cultural and institutional contexts, these three perspectives complement one

<sup>1</sup> Wolff, *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment*; Pratt, *Imperial Eyes: Travel Writing and Transculturation*; Buzard, *The Beaten Track: European Tourism, Literature, and the Ways to ‘Culture’, 1800–1918*; Thompson, *Travel Writing*.  
<sup>2</sup> Pilařová, “Komparace cestopisných deníků a publikovaných cestopisných textů Ludvíka Kuby z oblasti Dalmácie / Comparison of Travel Diaries and Published Travel Writings by Ludvík Kuba from the Dalmatian Region,” 12–14; Hrabal “Češki putopisni tekstovi o Kraljevini Dalmaciji,” 53–64. From Kuba’s writings on Dalmatia, we single out: Kuba, “Narodna glazbena umjetnost u Dalmaciji / Folk Musical Art in Dalmatia,” sv. 3 (1898): 1–16; sv 4 (1899): 1–33. I would like to thank Eda Vujević for drawing my attention to Kuba’s work in Dalmatia.  
<sup>3</sup> Kuba, *Čtení o Dalmácii: cesty a studie z roku 1890–1912*. He also mentions the southern parts of Dalmatia in an earlier published travelogue focused on Montenegro: *Na Černé Hoře; cesty podniknuté za účelem sbírání národních písní, roku 1890 a 1891*; Pilařová, *Komparace cestopisných*, 22–26.  
<sup>4</sup> Jackson, *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 3 vols. Jackson stayed in Dalmatia in 1882, 1884, and 1885. For collected studies on Jackson’s travel writings by Mateo Bratanić, Krasanka Majer Jurišić, Petar Puhmajer, Ana Torlak, Sanja Žaja Vrbica and Mateja Jerman, with an extensive bibliography, see: O’Loughlin, Šverko, Wittich, eds., *Travel Stories and the Eastern Adriatic: With a Section About the Travels of Thomas Graham Jackson*.  
<sup>5</sup> *Die österreichisch-ungarische Monarchie in Wort und Bild*, Vol. 11: Dalmatien.  
<sup>6</sup> Kraševac, “Views of Dalmatian Cities and Architectural Monuments for the Publication *The Austro-Hungarian Monarchy in Words and Pictures* — Volume Dalmatia,” 198–225.

another while also revealing fundamental differences in how space was represented, understood, and interpreted. The comparison traces differences in production contexts, compositional choices, and the selection of motifs.

In the context of Dalmatia, Jackson’s selected drawings<sup>7</sup> and the illustrations from the *Kronprinzenwerk*<sup>8</sup> have already been the subject of more detailed scholarly analysis. Kuba, however, has been examined primarily as an ethnomusicologist rather than a visual artist.<sup>9</sup> This study therefore offers a comparative analysis of these three representative works, while highlighting an aspect of Kuba’s Dalmatian oeuvre that has received comparatively little scholarly attention: its visual dimension.

Despite differing in scope and intention, each of these three works combines textual and visual elements characteristic of travel narratives.<sup>10</sup> While visual material can constitute an essential part of travel narrative, scholarship has tended to privilege the textual dimension as the primary vehicle of meaning.<sup>11</sup> Within this hierarchy, drawn travel images, understood here to include drawings, paintings, and printed images derived from drawn originals, have not been clearly defined as a distinct category, but are usually subsumed under illustration. While travel photography has achieved a recognised position within discussions of travel and representation, drawn travel images remain positioned ambiguously between art, documentation, and illustration.<sup>12</sup> By examining how travel images in drawing and print function as an independent visual language, capable of shaping and conveying spatial experience beyond the limits of the written word, this study seeks to address that gap.

The term *visual topography* is used here to denote the visual construction of place through recurring choices of motif, composition, scale, and perspective. The guiding question, therefore, is how the images under comparison construct Dalmatia as a cultural and geographical space.<sup>13</sup> To address this question, the article compares Jackson’s *Dalmatia, the Quarnero and Istria*, the *Kronprinzenwerk*’s *Dalmatien* volume, and Kuba’s *Čtení o Dalmácii*, with particular attention to their different conditions of image-making and compositional strategies.<sup>14</sup>

THOMAS GRAHAM  
JACKSON: VICTORIAN ARCHITECT  
AS TRAVELLER

In the second half of the nineteenth century Dalmatia attracted British travellers, among them Thomas Graham Jackson; British accounts have also been among the most visible in mainstream historiography of Dalmatian travel representation. By contrast, Czech-language travel accounts and related visual materials, although numerous, have remained comparatively less visible.<sup>15</sup> Jackson was a prominent architect, art historian and a member of the Royal Institute of British Architects. His travels resulted in

what remains one of the most extensive British studies of the eastern Adriatic coast in that century, with a particular emphasis on art history and architecture, and indeed one of the most comprehensive studies of the region’s architectural heritage overall. His three-volume publication is richly illustrated with more than three hundred drawings and engravings produced after his own sketches and watercolours.<sup>16</sup> In visual terms, Jackson’s corpus consistently privileges analytic legibility: images function as instruments of architectural knowledge.

Jackson’s method rests on architectural and artistic analysis framed within a clearly articulated historiographic structure. He considers cities through their urban fabric as well as through prominent ecclesiastical, public, and residential buildings; he is attentive to styles, with particular emphasis on the Romanesque and Gothic, their transformations, and their relationship to European artistic developments. Jackson’s interest is not directed toward everyday life or people, but rather in architecture, the applied arts, and a historical narrative that encompasses medieval developments. “The Roman antiquities of Dalmatia and Istria have been well described and illustrated, but the rich stores of mediaeval art in which those countries abound have hitherto been but little noticed and have remained generally unknown,” Jackson notes, underscoring his aim to uncover the continuity of European civilization in a peripheral region where cultural and artistic influences converged intensely.<sup>17</sup> In Dalmatia, he claims, “arts and letters flourished and commerce sprang up with all her civilizing influences.”<sup>18</sup>

The drawings accompanying Jackson’s text serve primarily as architectural documentation; they are precise and characterized by a clearly articulated perspectival structure. In his watercolours, which later provided the basis for the book’s engravings, the palette is restrained and subordinated to analysis, generally conveying the actual colours of materials. For Jackson, the drawing or watercolour is not a vehicle of sentiment or impression but the visual equivalent of a descriptive sentence. The scope of his visual documentation spans multiple scales: from panoramic city views to individual architectural monuments and their decorative details, extending even to furniture and liturgical objects of high craftsmanship.

This approach is exemplified in his documentation of Šibenik. Beginning with a comprehensive view of the city, he moves to a veduta featuring the cathedral, then focuses on architectural elements such as the northern side portal, and finally arrives at the detail of a column capital, while merely sketching the costumes of generic figures (Fig. 1a–e). The sequence exemplifies a compositional logic of progressive magnification, in which the city becomes a set of legible architectural units culminating in the analytic detail. In Dubrovnik, alongside architectural drawings of public spaces and monumental buildings, Jackson also provides a series of equally detailed renderings of architectural details, as well as liturgical objects (Fig. 2a–d).<sup>19</sup> The carefully

7 O’Loughlin, Šverko, Wittich, eds., *Travel Stories and the Eastern Adriatic*.  
8 Kraševac, “Views of Dalmatian Cities,” 198–225.  
9 Dubravka Franković, “Ludvík Kuba: Pjesme iz Dalmacije / Ludvík Kuba: Songs from Dalmatia,” 215–244.  
10 While both Jackson’s and Kuba’s works can be regarded as travel narratives in the conventional sense, as texts structured around the author’s movement through space and the observational logic of travel, *Kronprinzenwerk* occupies a somewhat different position. Although it lacks the individual itinerary and subjective perspective characteristic of the travelogue, its descriptive and representational strategies align it with the broader travel-writing discourse.  
11 Stafford, *Voyage into Substance: Art, Science, Nature, and the Illustrated Travel Account, 1760–1840*; Alù, Hill, “The Travelling Eye: Reading the Visual in Travel Narratives,” 1–15. Pratt, *Imperial Eyes*; Thompson, *Travel Writing*.  
12 Quanchi, “Photography,” 938–940.  
13 Steward, “Illustration,” 587–589; Alù, Hill, “The Travelling Eye,” 1–15;  
14 Rose, *Visual Methodologies: An Introduction to Researching with Visual Materials*, 24–47. See also: Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*.  
15 Jezerník, *Wild Europe: The Balkans in the Gaze of Western Travellers*; Bratanić, “The Kingdom of Dalmatia in travelogues of the British travellers in the 19th century: views and perspective,” 315–344; Hrabal, “Češki putopisni tekstovi,” 53–64.  
16 Jackson, *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 3 vols. In the preface, the author emphasizes: “The book is fully illustrated with plates and cuts. The illustrations are not confined to architectural subjects, but include several examples of church plate and silversmiths’ work, in which Dalmatia is unusually rich, and also several general views of the towns which will give an idea of Dalmatian scenery. A few illustrations, chiefly plans of buildings, are taken from other works, and these are in all cases acknowledged; the rest are from original drawings of my own.” (Jackson 1887, I, 14).  
17 Jackson, *Dalmatia, the Quarnero and Istria*, vol. I, 12  
18 *Ibid.*, vol. I, 11.  
19 Jackson, *Dalmatia, the Quarnero and Istria*, vol. II, 45–47.



Sl. / Fig. 1a Thomas Graham Jackson, *The View from the Sea, Šibenik*, 1882. Watercolour on paper. Painting for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Pogled s mora, Šibenik*, 1882. Akvarel na papiru. Slika za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.



Sl. / Fig. 1b Thomas Graham Jackson, *View of the Cathedral, Šibenik*, 1885. Ink and watercolour on paper. Drawing for the illustration of the book *Dalmatia, Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Pogled na katedralu, Šibenik*, 1885. Tuš i akvarel na papiru. Crtež za ilustraciju u knjizi *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.



Sl. / Fig. 1e *People in traditional costumes, Šibenik*. In: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887, fig. 26, vol. 1. / *Ljudi u narodnim nošnjama, Šibenik*. U: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887, sl. 26, sv. 1.



Sl. / Fig. 1c Thomas Graham Jackson, *The Lion Gate of Šibenik Cathedral*, 1885. Ink and ink wash (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Lavlja vrata šibenske katedrale*, 1885. Tuš i lavirani tuš na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.



Sl. / Fig. 1d Thomas Graham Jackson, *Capital of the northwest pier supporting the lantern in Šibenik Cathedral*, 1885. Ink and ink wash (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Kapitel sjeverozapadnog pilona koji nosi lanternu u šibenskoj katedrali*, 1885. Tuš i lavirani tuš (preko olovke) na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.

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Sl. / Fig. 2a Thomas Graham Jackson, *Sponza Palace, Dubrovnik*, 1882. Ink and watercolour (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Palača Sponza, Dubrovnik*, 1882., Tuš i akvarel (preko olovke) na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.

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Sl. / Fig. 2b Thomas Graham Jackson, *Rector's Palace, Capital, Dubrovnik*, 1882. Ink and ink wash (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Duždeva palača, kapitel, Dubrovnik*, 1882. Tuš i lavirani tuš (preko olovke) na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.

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Sl. / Fig. 2c Thomas Graham Jackson, *Rector's Palace, Capital, Dubrovnik*, 1882. Ink and ink wash (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Duždeva palača, kapitel, Dubrovnik*, 1882., Tuš i lavirani tuš (preko olovke) na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.

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Sl. / Fig. 2d Thomas Graham Jackson, *Silver Statue of Saint Blaise from the Church of Saint Blaise, Dubrovnik*, 1885. Ink (over pencil) on paper. Drawing for the illustration of the book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, 1887. Split City Museum. / Thomas Graham Jackson, *Srebrni kip sv. Vlaha iz crkve sv. Vlaha, Dubrovnik*, 1885. Tuš (preko olovke) na papiru. Crtež za ilustraciju knjige *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, 1887. Muzej grada Splita.

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documented monuments are not represented as part of a living urban fabric but as "artefacts" that can be integrated into the narrative of European art history.

DIE ÖSTERREICHISCH-UNGARISCHE  
MONARCHIE IN WORT UND BILD  
– DALMATIEN: THE INSTITUTIONALIZED  
IMAGE OF DIVERSITY

The monumental illustrated edition *Die österreichisch-ungarische Monarchie in Wort und Bild* fulfilled a dual function: cultural representation and political integration. It was the product of a scientifically ambitious, visually rich, and, at the same time, political project designed to reinforce the idea of the Empire as a cultural mosaic, whose diversity both attested to its complexity and legitimized its existence.<sup>20</sup> In this visual-textual synthesis, Dalmatia appears as at once an integral part of the Empire, yet simultaneously as its internal "other," picturesque, historical, and culturally distinctive, framed primarily through aesthetics and folklore rather than through narratives of backwardness, and valued for its perceived Mediterranean authenticity. The project engaged distinguished painters and illustrators within a broader cultural initiative that sought to present the Habsburg Empire as a coherent whole built from its diverse parts. The *Kronprinzenwerk* functioned as part of a wider ideological effort to articulate imperial identity through cultural and scholarly production.<sup>21</sup> The Dalmatia volume makes clear how selection and framing shape visual representation, with compositional choices geared toward recognisability and ease of reading. The dominant motifs in the Dalmatia volume include portraits of important historical persons, idealized figures in folk costume (presented as representative types rather than actual individuals), natural and urban landscapes valued for their aesthetic appeal, highly decorative ethnographic scenes, monumental architecture, and the occasional masterwork of the applied arts.

In contrast to Dalmatia, which in the *Kronprinzenwerk* is presented through picturesque landscapes, folklore, and monumental architecture, Bosnia and Herzegovina, for example, is cast in the role of the Empire's "inner Orient." As Nenad Makuljević has demonstrated, the volume *Bosnien und Herzegowina* (1901) functioned as what Makuljević terms a "state invention of the Orient": images depicting blood feuds or the abduction of brides generated an orientalist imaginary intended to legitimize the Austro-Hungarian "civilizing mission."<sup>22</sup> Where the Dalmatian difference was aestheticized and folklorised, in Bosnia and Herzegovina, it was accentuated as exotic and backward. Both approaches reveal a shared visual mechanism: peripheral regions are depicted as distinct, yet always within a coherent imperial framework.

An imperial project of representation such as the *Kronprinzenwerk* is best read within the broader context of Habsburg cultural policy. As a cultural project it was far from neutral;

it contributed to shaping ways of seeing and was directed toward the creation of an image of imperial identity.<sup>23</sup> In this sense, the illustrations participate in producing it through standardised forms of visibility and legibility. From this perspective, the *Kronprinzenwerk* can be understood as a visually accomplished apparatus: a narrative of "unity in diversity" whose internal fractures reveal the Empire's cultural and political fault lines. Rampley stresses that its stated objectives were accompanied by internal contradictions, with many contributions diverging from Rudolf's vision; addressed to a broad nonspecialist readership, the project has often remained marginal within later art-historical historiography.<sup>24</sup>

In order to compare the *Kronprinzenwerk* depictions with Jackson's, this study focuses on images of Šibenik and Dubrovnik, produced by Austrian painters Emil Jakob Schindler (1842–1892), Hugo Charlemont (1850–1939), and Carl Moll (1861–1945); German architect and painter Anton Weber (1858–1942); Croatian painter Vlaho Bukovac (1855–1922); and Serbian painter Paja Jovanović (1859–1957). Each artist was assigned tasks according to their genre specialization.<sup>25</sup> Unlike Jackson's renderings of the Šibenik Cathedral, made from carefully chosen and highly specific vantage points, Anton Weber depicted the same cathedral in a standardized manner, similar to his drawing of the Trogir Cathedral (Fig. 3a, b). Weber's drawings of Dubrovnik's Sponza Palace, Rector's Palace, and the cloister of the Franciscan monastery provide an excellent basis for understanding the difference between Jackson's approach and that of the *Kronprinzenwerk*. In these three examples, both Jackson and Weber employ a comparable framing, with the addition of generically rendered figures (Fig. 4). Yet from this shared starting point, Jackson proceeds to deeper layers of architectural analysis, producing drawings of details and decorative objects, whereas the *Kronprinzenwerk* expands outward. Its image of Dubrovnik is supplemented by Bukovac's genre scene, Jovanović's figures in folk costumes (Fig. 5a, b), and the city views by Schindler, Charlemont, and Moll (Fig. 6a–c). Signs of subjectivity or local dissonance are absent; everything is orderly, clear, and legible. Cultural differences are present, but they are stylized and contextualized within the imperial order. Such representations render the space visually accessible while keeping it culturally distant.

LUDVÍK KUBA:  
THE VISUAL TOPOGRAPHY  
OF HIS OWN SPACE

During his extended ethnographic research in Slavic lands, Kuba travelled across Dalmatia in 1890, 1892, 1907, and 1912.<sup>26</sup> The culmination of this Dalmatian experience was his *Čtení o Dalmácii*, which brought together text, drawings, watercolours, oil paintings, and musical notations.<sup>27</sup> Kuba first arrived in Dalmatia as a draftsman with early training in Prague, and his subsequent returns coincided with — and were informed

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Pederin, "Dalmacija u djelu Die österreichisch-ungarische Monarchie in Wort und Bild / Dalmatia in Die österreichisch-ungarische Monarchie in Wort und Bild," 395–424.  
21  
Rampley, *The Vienna School of Art History: Empire and the Politics of Scholarship, 1847–1918*, particularly Chapter 4: "An Art History of Austria-Hungary? Patriotism and the Construction of National Historiography," 74–95; Baierdorf, "Kronprinzenwerk and the Nationalitätenproblem in Austria-Hungary," 239–247.  
22  
Makuljević, "Habsburg Orientalism: The Image of Bosnia and Herzegovina in the Kronprinzenwerk," 71–87.  
23  
Rampley, *The Vienna School of Art History*, 81–95.  
24  
*Ibid.*, 94–95.  
25  
Kraševac, "Views of Dalmatian Cities," 206.  
26  
Kuba, *Cestami za slovanskou písní*.  
27  
Kuba, *Čtení o Dalmácii: cesty a studie z roku 1890–1912*.



Sl. / Fig. 3a Anton Weber, *The Cathedral in Šibenik*, 1892. Ink wash (over pencil) on paper. Österreichische Nationalbibliothek. / Anton Weber, *Katedrala u Šibeniku*, 1892. Lavirani tuš (preko olovke) na papiru. Österreichische Nationalbibliothek. ↑



Sl. / Fig. 3b Anton Weber, *The Cathedral in Trogir*, 1892. Ink and ink wash (over pencil) on paper. Österreichische Nationalbibliothek. / Anton Weber, *Katedrala u Trogiru*, 1892. Tuš i lavirani tuš (preko olovke) na papiru. Österreichische Nationalbibliothek. ↑



Sl. / Fig. 4 Anton Weber, *Sponza Palace*, 1892. Ink and ink wash (over pencil) on paper. Österreichische Nationalbibliothek. / Anton Weber, *Palača Sponza*, 1892. Tuš i lavirani tuš (preko olovke) na papiru. Österreichische Nationalbibliothek. ←



Sl. / Fig. 5a Vlaho Bukovac, *A Gusle Player Singing Heroic Songs*, 1892. Ink, ink wash and chalk (over pencil) on paper. Österreichische Nationalbibliothek. / Vlaho Bukovac, *Guslar koji pjeva junačke pjesme*, 1892. Tuš, lavirani tuš i kreda (preko olovke) na papiru. Österreichische Nationalbibliothek. ↑



Sl. / Fig. 5b Pavle (Paja) Jovanović, *Dalmatian Costumes: Women from Sinj and the Surroundings of Zadar, and a Man from Dubrovnik*, 1892. Ink wash and chalk on paper. Österreichische Nationalbibliothek. / Pavle (Paja) Jovanović, *Dalmatinske nošnje: žene iz Sinja i okolice Zadra te muškarac iz Dubrovnika*, 1892. Lavirani tuš i kreda na papiru. Österreichische Nationalbibliothek. ↑

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Sl. / Fig. 6a Emil Jakob Schindler, *Dubrovnik — View from the East*, 1888. B/W watercolour and ink on paper. Österreichische Nationalbibliothek. / Emil Jakob Schindler, *Dubrovnik — pogled s istoka*, 1888. C/B akvarel i tuš na papiru. Österreichische Nationalbibliothek. ↑



Sl. / Fig. 6b Hugo Charlemont, *Minčeta Tower in the City Walls of Dubrovnik*, 1892. Ink and ink wash on paper. Österreichische Nationalbibliothek. / Hugo Charlemont, *Kula Minčeta na gradskim zidinama Dubrovnika*, 1892. Tuš i lavirani tuš na papiru. Österreichische Nationalbibliothek. ↑



Sl. / Fig. 6c Carl Moll, *An Alley in Dubrovnik*, 1888. B/W watercolour and ink on paper. Österreichische Nationalbibliothek. / Carl Moll, *Uličica u Dubrovniku*, 1888. C/B akvarel i tuš na papiru. Österreichische Nationalbibliothek. ↑

by — his later studies in Prague, Paris, and Munich. He had originally attended an organ school and worked as a teacher, but financial difficulties forced him to change course. After initial study at the Prague Academy of Fine Arts (in Max Pirner’s studio), he moved to Paris in 1893 and continued his training at the Académie Julian.<sup>28</sup> The decisive period of his artistic formation was his training in Munich, between 1895 and 1904, where he studied under Anton Ažbe and worked in an environment receptive to Russian modernism, including the work of artists such as Kandinsky and Alexej von Jawlensky. Around 1900, he began experimenting with oil on canvas, with his wife, Olga, serving as a model for some of his early works. Surviving studies of her likeness, as well as nudes from this period, demonstrate his confident handling of anatomy and the human figure — skills that would later prove crucial in his portraits of Dalmatian women in traditional dress (Fig. 7).<sup>29</sup>

After extended stays in Munich and Mostar, Kuba was active in Vienna after 1904, where he gradually developed a distinct impressionist style. When he completed the sixteen volumes of Slavic songs in 1929, he devoted himself almost entirely to painting. In 1930, he was elected a corresponding member of the Yugoslav Academy of Sciences and Arts, and his musicological work was recognized across the broader Slavic cultural sphere.<sup>30</sup> In his letters, Pyotr Ilyich Tchaikovsky expressed his admiration for Kuba’s collection of folk songs and his ethnographic work.<sup>31</sup>

Kuba’s Dalmatian oeuvre includes numerous works on paper (watercolours, drawings, and sketches), as well as oil paintings executed after his drawings. Their typology cannot be reduced to strict categories. For analytical clarity, I organise Kuba’s Dalmatian images into three overlapping groups — portraits/figures, scenes of everyday life, and landscapes/city views — while recognising that these motifs frequently intersect within individual works.

His portraits and figures in folk costume depict the faces of local inhabitants, particularly women and the elderly. They are shown outside of classical staging, with emphasis on the specificity of their dress, the texture of its fabric, and the dignity of their posture. The figures are neither generic nor exoticized. Kuba paints them with empathy, treating each person as an individual, not a type. This gaze privileges relation over mastery and presence over distance, turning observation into connection.<sup>32</sup> In compositional terms, this is articulated through Kuba’s preference for close framing, reduced backgrounds, and the careful modulation of facial expression and textile texture.

Clothing, as Vladimír Papoušek argues, is “the most accessible source of information about an unfamiliar human being.”<sup>33</sup> Kuba delves into national dress in order to grasp the social and cultural structures of the people portrayed. Unlike fashion, national dress is not grounded in transience and shifting forms but in stability and inheritance, thus becoming a visual key to collective identity.<sup>34</sup> The gently abstracted background

of Kuba’s compositions creates an atmospheric setting, further accentuating the person and their attire as carriers of cultural memory and subjectivity. In this way, the portrait resides at the threshold of the genre scene, as confirmed by Kuba’s depictions of men and women from Šibenik (Fig. 8a, b). This empathetic mode of seeing also extends beyond portraiture. It also informs Kuba’s depictions of everyday life and landscape, where the same closeness and attentiveness create a visual language.

A second group of images in Kuba’s repertoire consists of scenes from everyday life: markets, work in the field or at sea (Fig. 9a–c). Here too, Kuba’s intent to document life “in the moment” is evident, without dramatization or staging. The figures do not pose for the viewer; they continue in the rhythm of their daily lives. In terms of viewing position, this non-staged quality positions the viewer as a witness to ongoing life rather than as a consumer of the picturesque spectacle.

A third group comprises landscapes and city views. Kuba often recorded local vistas, modest churches, and secluded streets where the landscape is not spectacular but intimate. In *Čtení o Dalmácii* two street views — Cavtat and Korčula — stand out, where fragments of the street, filled with light and shadow, become the bearer of the atmosphere of the place (Fig. 10a, b).<sup>35</sup> Outside the book, the example of Trogir confirms the same logic of choice: instead of a panoramic or monumental view, Kuba captures a narrow, vaulted street, an almost hidden detail of the urban fabric.<sup>36</sup> Such motifs reveal his preference for peripheral spaces, reducing urban entities to their secondary, atmospheric fragments.

Kuba’s watercolours register transient atmospheric effects: the play of light on water, the colour of walls at dusk, and the stillness of a passageway. They embody a “quiet topography,” where space is not monumentalized but presented as the site of ordinary life. His oils, with their dense, rhythmic brushstrokes, capture atmosphere. Although difficult to subsume under classical Impressionism, Kuba was nonetheless commonly referred to as the “last Impressionist,”<sup>37</sup> an epithet that points to his *en plein air* practice, heightened response to light, and his free, dynamic brushwork, sometimes approaching a post-Impressionist spirit. Through these means, he records the moment in motion and gives emotional interpretation to space. It is precisely Kuba’s balance between personal impression and objective documentation that forms the core of his visual language.

THREE MODES OF SEEING

In this comparison, “Western,” “imperial,” and “Slavic” name three recurrent vantage points through which Dalmatia is visualised: Western as a gaze from outside, imperial as a gaze from above, and Slavic as a gaze from within/

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28  
Prahl, “Kuba, Ludvík”; *Ludvík Kuba 1863–1956: Poslední impresionista*, exhibition catalogue; Mičko, Nezval, Seifert, Štech, *Ludvík Kuba, malíř*.  
29  
Hulíková, ed., *Ludvík Kuba (1863–1956): Poslední impresionista*.  
30  
Kuba, *Slovanstvo ve svých písních*.  
31  
Letters from Pyotr Ilyich Tchaikovsky to Ludvík Kuba, 27 June / 9 July 1888, from Frolovskoye; 26 November / 8 December 1888, from Vienna; 2 / 14 May 1892, from Saint Petersburg.  
32  
For discussions on relational modes of looking in women’s travel writing, see: Mills, *Discourses of Difference: An Analysis of Women’s Travel Writing and Colonialism*, 69–70; Pratt, *Imperial Eyes: Travel Writing and Transculturation*, 225–226; Blunt, Rose, eds., *Writing Women and Space: Colonial and Postcolonial Geographies*, 6–7. The analogy is used here as a comparative reference point rather than as a gendered claim about authorship.  
33  
Papoušek, “Viditelné, neviditelné a rétorika cestovatele,” 18–28.  
34  
Eicher, “Introduction: Dress as Expression of Ethnic Identity,” 1–6; Eicher, Sumberg, “World Fashion, Ethnic, and National Dress,” 295–306.  
35  
Kuba describes the streets of Cavtat in his travel manuscript as follows: “Imagine a cube of cheese, sliced; the cuts are the streets, just wide enough that sweethearts cannot kiss from one window to another. But they can whisper the secrets of their love quite without worry.” Pilařová, *Komparace cestopisných*, 35–36.  
36  
Kuba, *A Street in Trogir*, watercolor and ink, 1890.  
37  
Hulíková, ed., *Ludvík Kuba (1863–1956): Poslední impresionista*.



Sl. / Fig. 7 Ludvik Kuba, *Woman from the Split Area*. Gouache reproduced in Čtení o Dalmácii, 1936. / Ludvik Kuba, *Žena iz okolice Splita*. Gvaš reproduciran u knjizi Čtení o Dalmácii, 1936.

↑



Sl. / Fig. 8a Ludvik Kuba, *Road Worker from the Šibenik Area*. Gouache reproduced in Čtení o Dalmácii, 1936. / Ludvik Kuba, *Cestar iz okolice Šibenika*. Gvaš reproduciran u knjizi Čtení o Dalmácii, 1936.

↑

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Sl. / Fig. 8b Ludvik Kuba, *Women of Šibenik*. Gouache reproduced in Čtení o Dalmácii, 1936. / Ludvik Kuba, *Šibenčanke*. Gvaš reproduciran u knjizi Čtení o Dalmácii, 1936.

↑



Sl. / Fig. 9a Ludvik Kuba, Gouache reproduced in *Čtení o Dalmácii*, 1936. / Ludvik Kuba, Gvaš reproduciran u knjizi *Čtení o Dalmácii*, 1936.



Sl. / Fig. 9b Ludvik Kuba, *Fishing in Omiš*. Gouache reproduced in *Čtení o Dalmácii*, 1936. / Ludvik Kuba, *Ribolov u Omišu*. Gvaš reproduciran u knjizi *Čtení o Dalmácii*, 1936.



Sl. / Fig. 9c Ludvik Kuba, *Evening in Trsteno*. Gouache reproduced in *Čtení o Dalmácii*, 1936. / Ludvik Kuba, *Večer u Trstenom*. Gvaš reproduciran u knjizi *Čtení o Dalmácii*, 1936.



Sl. / Fig. 10a Ludvik Kuba, *A Street in Korčula*. Watercolor reproduced in *Čtení o Dalmácii*, 1936. / Ludvik Kuba, *Ulica u Korčuli*. Akvarel reproduciran u knjizi *Čtení o Dalmácii*, 1936.



Sl. / Fig. 10b Ludvik Kuba, *A Street in Cavtat*. Watercolor reproduced in *Čtení o Dalmácii*, 1936. / Ludvik Kuba, *Ulica u Cavtatu*. Akvarel reproduciran u knjizi *Čtení o Dalmácii*, 1936.

alongside. These labels help clarify dominant orientations of looking, while recognising that positions can overlap and shift across, and within, the corpora.

In Jackson’s British case, the region is approached through analytical classification and architectural genealogy; in the Habsburg case, through an administrative staging of diversity in the service of imperial unity; and in Kuba’s Czech Slavic cultural orientation, through cultural-emotional proximity and claims of shared identity. Within this triangulation, travel images actively construct cultural meaning.<sup>38</sup> The comparison traces how Jackson foregrounds analytic composition as a vehicle of knowledge, how the *Kronprinzenwerk* mobilises a narrative of “unity in diversity” addressed to a nonspecialist readership, and how Kuba’s relational practice produces intimacy and recognition through compositional choices.<sup>39</sup> While differing in their epistemological approaches, all three corpora reveal distinct and valuable modes of engaging with space: analytical, representational, and empathetic, each shaped, to varying degrees, by specific ideological and cultural frameworks that contribute to the visual construction of Dalmatia at the turn of the century.

The Anglo-Victorian gaze is shaped by confidence in the disciplinary power of empirical description.<sup>40</sup> Jackson’s drawings emerge from a methodological paradigm in which architecture is legible as a material document of history, and artistic style as a category of cultural development that can be elaborated in universal terms. Dalmatia is thus inscribed into the continuity of a broad European civilization, but with the status of a peripheral culture whose divergences tend to affirm universal norms. Jackson’s approach presupposes epistemological distance: local everyday life and subjectivity recede behind a rationally-structured descriptive and analytical matrix. In this sense, the Western gaze constructs Dalmatia as an object of knowledge, but not as a space of lived experience.<sup>41</sup>

The imperial gaze of the *Kronprinzenwerk* is much more immediately structured by the logic of political representation. Here, the visual *dispositif* is not oriented toward analysis or documentation, but toward codifying and representing diversity according to the ideological framework of the centre. The uniformity of the visual language in these volumes, from staged figures in folk costumes to picturesque landscapes and monumental city views, suggests an effort to render difference visible while keeping the presence of the Other within a coherent representational order.<sup>42</sup> This is not a view from “outside,” but from “above”: the region is presented as belonging to a whole, yet often reduced to standardised and comprehensible patterns, without the documentary precision cultivated by Jackson.

In contrast, the Slavic gaze of Ludvík Kuba introduces an entirely different visual epistemology. Dalmatia is not seen as an exotic territory or a political resource, but as a space of cultural affinity and shared heritage, perceived from within and alongside. Kuba’s images are the product of encounters

with people and place that he approaches as culturally familiar: portraits and genre scenes bear the mark of individuality and intimacy, landscapes transmit atmosphere rather than monumentality, and everyday life becomes the central motif of equally lived experience. Unlike Jackson’s analytical use of the image as an instrument of architectural knowledge, or the *Kronprinzenwerk*’s deployment of images within a broader narrative of imperial diversity, Kuba’s visual language foregrounds reciprocity and cultural belonging.

The comparison between these three formations captures three distinct functions of the travel image: in Jackson, the image primarily serves the production of knowledge; in the *Kronprinzenwerk*, the representation of imperial diversity; and in Kuba’s work, the communication of lived experience and cultural proximity. Yet Kuba is not beyond ideology either: his work is informed by a Czech Slavic cultural orientation and by an interest in mapping cultural affinity across Slavic regions. Stjepan Radić once remarked of him that he was “not only a profound connoisseur of the Slavic national soul, but also a perceptive observer of political circumstances throughout the Danube region and the Balkans.”<sup>43</sup> Still, the dominance of his genuine interest in the South Slavic peoples prevails beyond the display of expertise and Slavism in the textual part of his travelogue. Kuba’s art thus moves between personal experience and ideological mission, creating a layered image of space that is above all intimate, and only secondarily political. Rather than documenting monuments or staging diversity, his images foreground everyday encounters, atmosphere, and cultural proximity as primary ways of engaging with place. Guided not by a desire to encounter “others,” but to recognize and affirm “his own,” Kuba travelled through Slavic lands with an orientation toward cultural affinity, attentive to what was shared and what was distinct in spaces, sounds, customs, and physiognomies. This orientation underwrites the intimacy of his pictorial choices: proximity, attentiveness, and detail become organising principles of composition. Within these different perspectives, one can discern broader patterns in the construction of the imaginary geography of Southeastern Europe, where the periphery is continually reconstructed as the mirror of different centres of power and identity.<sup>44</sup>

In this light, the travel image is not a secondary “supplement” to the text, but a constitutive act of interpretation. These images shape how space is seen, understood, and felt, and they mediate who is imagined as belonging to it and who is positioned as an observer from outside or from above. Travel images are therefore best understood not merely as illustrations of the past but as participants in the creation of cultural memory and historical understanding of a place. At the same time, they reveal relationships: between the author and what is depicted, between individual and collective identities, between the viewer and the viewed.\*

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38  
W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation*, 5–13, 108–110.

39  
Rose, *Visual Methodologies*, 24–47; Rampley, *The Vienna School of Art History*, 83–85, 94–95.

40  
Thompson, “Nineteenth-Century Travel Writing,” 108–124. Jackson’s later travel memoirs reveal a more personal and reflective voice than the analytical stance that characterises *Dalmatia, the Quarnero and Istria*. The distinction underscores the extent to which the mode of representation examined here is tied to the specific aims and genre of that publication.

41  
Hammond, *British Literature and the Balkans: Themes and Contexts*; Jezernik, *Wild Europe: The Balkans in the Gaze of Western Travellers*.

42  
Baierdsdorf, “Kronprinzenwerk and the Nationalitätenproblem in Austria-Hungary,” 239–247.; Rampley, *The Vienna School of Art History*, 83–95.

43  
Šidak, “Štivo o Bosni i Hercegovini / Story of Bosnia and Herzegovina,” 374–376.

44  
Mitchell, *Landscape and Power*; Said, *Orientalism*; Pratt, *Imperial Eyes: Travel Writing and Transculturation*.

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| ŽIVOT UMJETNOSTI                                                                                                                                                                                                                                                                                                                                                              | ANA ŠVERKO                                                                                                                                                                                                                                                                                                                 | VIZUALNE TOPOGRAFIJE DALMACIJE: KOMPARATIVNA ANALIZA KUBE, JACKSONA I EDICIJE KRONPRINZENWERK                                                                                                                                                                                                                         | VISUAL TOPOGRAPHIES OF DALMATIA: A COMPARATIVE ANALYSIS OF KUBA, JACKSON, AND THE KRONPRINZENWERK                   |
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