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## Habsburg orientalism: the image of Bosnia and Herzegovina in the “Kronprinzenwerk”

**ABSTRACT:** The book on Bosnia and Herzegovina was published as a part of the multi-volume book series *Die österreichisch-ungarische Monarchie in Wort und Bild* – “Kronprinzenwerk”, initiated by Crown Prince Rudolf. This book represents a state invention of Orient in the youngest Habsburg province and the only colony on the European continent. The image of Bosnia and Herzegovina was created through visual and textual contributions. Many authors presented geographic, ethnic, religious, cultural and economic characteristics, using the terminology and colonial-orientalist discourse to give the impression of the undeveloped society of Bosnia and Herzegovina. Visual images played a significant role in the construction of oriental Bosnia and Herzegovina. They were not used primarily as documents, but rather gave a character to the whole book. An example for the extent to which the visual representation of Bosnia and Herzegovina was constructed was the case of Paja Jovanović. Jovanović’s illustrations of Bosnia and Herzegovina demonstrate how an orientalist vision of this territory is constructed. Jovanović did not bring in authentic and documentary scenes from folk life. He constructed fictional scenes whose purpose was to support the Austro-Hungarian vision and politics in Bosnia and Herzegovina.

**KEY WORDS:** Kronprinzenwerk, Austro-Hungary, Bosnia and Herzegovina, Orientalism, Paja Jovanović.

Due to the turbulent political changes that marked the 19<sup>th</sup> century Balkans, this area and its population attracted a public interest in Europe (TODOROVA 2009). The Ottoman rule, which had lasted for several centuries, was gradually ending, national boundaries were changing and new national states were born (MAZOWER 2000: 86–118). Various attitudes towards the Ottoman Empire, Islam and Balkan’s religious and national communities created multiple perception of the Balkans (MISHKOVA 2008: 237–256). The Balkans were observed from different positions: there was a feeling of solidarity within the Christian population under the Ottoman rule (ZARIĆ 2009: 64–83), while at the same time an exotic and Orientalist vision of the Balkans was also fostered by the European public and travel writers. The image of the Balkans was constructed through travelogues, news reports, pseudo-scientific literature, and also through visual culture (BALEVA 2012: 23–102) These visual representations created a powerful image of ‘the other’, and an imaginary Balkans was realized in the 19<sup>th</sup> century through cartoons, book illustrations and paintings.

In the history of the Orientalist vision of the Balkans, the Austro-Hungarian occupation of the Bosnia and Herzegovina (1878–1914) takes an important place (OKEY 2007). This historical event was neglected in the famous interpretation of the European perception of the Balkans given by Maria Todorova (TODOROVA 2009), although it was then that Bosnia and Herzegovina became the first Austro-Hungarian colony. At this time, an Orientalist vision of Bosnia was presented more consciously to the public in Austria-Hungary, as well as the rest of Europe (REYNOLDS 2003: 243–255; STACHEL 2003: 259–275). The creation of the image of Bosnia and the Balkans, and also the interpretation of its culture was under the dominant impact of Austria-Hungary. Such official cultural politics was suitable for the imperial and colonial discourse of power (SAID 1994). Austria-Hungary was justifying the state cultural policy in Bosnia and Herzegovina, describing it as a 'civilizing mission' in the Balkans. An example showing how the Orientalist perception of the Balkans was created is the illustrated book on Bosnia and Herzegovina (*Bosnien und Hercegovina* 1901), which is a part of the multi-volume book series *Die österreichisch-ungarische Monarchie in Wort und Bild* – “Kronprinzenwerk”, initiated by Crown Prince Rudolf.



*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Hercegovina*, Wien 1901.

This edition was dedicated to the image of Austria-Hungary in words and pictures was initiated by the heir to the Habsburg throne, Crown Prince Rudolf of Austria (1858–1889) (PETSCHAR 2011: 152–164). The first volume came out in 1886 and the edition was finished only after his death, under the protectorate of his wife Stephanie in 1902. There were 24 volumes in German, which were dedicated to all parts of the Austro-Hungarian Monarchy. The edition was also published in Hungarian, in 21 volumes. The first four books were on 'Wien und Niederösterreich' (Band 1-1886; 2-1887; 3-1887; 4-1888), two were dedicated to 'Böhmen' (Band 14-1894; 15-1896), and a book was dedicated to 'Oberösterreich und Salzburg' (Band 6-1889), 'Steiermark' (Band 7-1890), 'Kärnten und Krain' (Band 8-1891), 'Das Küstenland (Görz, Gradiska, Triest und Istrien)' (Band 12-1893), 'Dalmatien' (Band 11-1892), 'Tirol und Vorarlberg' (Band 13-1893), 'Mähren und Schlesien' (Band 17-1897), 'Galicien' (Band 19-1898), 'Bukowina' (Band 20-1899), 'Bosnien und Hercegovina' (Band 22-1901) and 'Croatien und Slavonien' (Band 24-1902).

The aim and the mission of the whole project was presented by Prince Rudolf in the edition's introductory text, dedicated to Emperor Franz Joseph (RUDOLF 1887: 5–17). Although similar editions had already been published (KLEE 2012: 130), he emphasized that that Austria-Hungary did not have one book which comprised the 'ethnography' of the Monarchy. His wish was not only to contribute to scientific knowledge and present different cultures of the Monarchy, but also to awaken 'the love for the home country' (Vaterlandsliebe). He clearly states the ideological program of his work is a patriotic one and that this edition is meant to be the real "Volksbuch" (RUDOLF 1887: 16).<sup>1</sup>

Political and ideological character of the "Kronprinzenwerk" was not emphasized only by the compiled insight into the diversity of the Monarchy's cultures, but also by the structure and the content of books and texts. The distribution of territories across the edition shows that most attention was given to Austrian and Hungarian territories, which were the basis of the Austro-Hungarian state. This created a clear line of division between the center and the periphery of the Monarchy. The whole edition clearly highlighted the cultural superiority of the 'civilized' areas, in comparison to Eastern areas and especially Bosnia and Herzegovina, which was the youngest Habsburg province. The writing strategy, interpretations of cultures and population, as well as highlighting and hiding of facts, created the desirable image of Austro-Hungarian Monarchy. Already in the introductory part, written by Prince Rudolf, numerous provinces and nations are mentioned, but not Bosnia and Herzegovina (RUDOLF 1887: 5–17).

The multi-volume set *Die österreichisch-ungarische Monarchie in Wort und Bild* was richly illustrated, as pointed out in the introduction, by 'Austro-Hungarian artists', so the cultural and ideological interpretation of an area was emphasized by visual input. In order to produce illustrations for the book, numerous artists travelled across the Monarchy and submitted their paintings and drawings to the editors. The drawings were then additionally graphically shaped and reproduced (PETSCHAR 2011: 158). The relation between the words and the pictures was of great importance for the character of the edition (FRITSCH 2010).

## INVENTING THE ORIENT

The territory of Bosnia and Herzegovina was the subject of numerous travelogues during the 19<sup>th</sup> century. Impressions and attitudes of different authors informed European audience on the particularities of this region. The bias towards the Christian population and critique of Ottoman heritage was given by Aleksandar Giljferding (GILJFERDING 1972), the Russian consul, and the English journalist and archeologist Arthur Evans (EVANS 1877). In contrast to these two, Austro-Hungarian view of Bosnia was different. While Giljferding and Evans brought their personal impressions of this territory, with a clear anti-Ottoman attitude, the book on Bosnia and Herzegovina in the "Kronprinzenwerk" represents a state invention of Orient in the youngest Habsburg province and the only colony on the European continent.

The image of Bosnia and Herzegovina was created through visual and textual contributions. The text expressed knowledge and thoughts on the particularities of this territory. Many

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<sup>1</sup> "Das ist das Programm unseres Werkes; Österreich-Ungarn in Wort und Bild möge in wissenschaftlicher und künstlerischer Beziehung imd zugleich als wahres Volksbuch ernste patriotische Bedeutung gewinnen."

authors presented geographic, ethnic, religious, cultural and economic characteristics, using the terminology and colonial-orientalist discourse to give the impression of the society and culture of Bosnia and Herzegovina. This was especially true when it comes to the interpretation of artistic heritage, which in *Die österreichisch-ungarische Monarchie in Wort und Bild* had political connotations (RAMPLEY 2009: 160–175; RAMPLEY 2009a: 449). When depicting Bosnia and Herzegovina and its archeological heritage, architecture and folk industry, several authors created the impression that this territory belonged to Oriental civilization.

In the section on archeological heritage, a significant part talks about medieval monuments. The Middle Ages was a very important period for the creation of national identities in the Balkans, and the foundations of the Serbian national canon also had its origins in the heritage of this period (MAKULJEVIĆ 2012: 508–515). Austro-Hungarian exploration of the medieval history of Bosnia and Herzegovina was marked by distancing Serbian and Croatian heritage and 'the discovery of the authentic Bosnian culture – Bogomils. The insistence on Bogomils was supposed to help overcome the existing national and confessional differences in Bosnia and Herzegovina and help create a joint national identity under Austria-Hungary. The text about medieval archeological heritage was written by Ćiro Truhelka and it depicted 'Bogomil cemeteries' and monumental *stećci*, which were the most important monuments of medieval culture (TRUHELKA 1901: 174–176). Another text on Bogomils was the historical overview written by Ludwig von Thalloczy, which along with the previous one created a complete image of the features of Bosnia and Herzegovina of the Middle Ages (THALLOCY 1901: 191–192).

One of the texts which clearly highlighted the oriental character of Bosnia and Herzegovina and the enlightening mission of Austria-Hungary was the text about architecture, written by Johannes Kellner (KELLNER 1901: 413–434). Kellner gives a historical overview of architecture in Bosnia from the Middle Ages until 1900. As interesting medieval architectural units, he describes Zavala Monastery and the Old Orthodox Church in Sarajevo, pointing out that Oriental art in Bosnia had already been present in the period of Byzantine rule (KELLNER 1901: 413) Such attitudes were congruent with the belief in the oriental character of Byzantine art, dominant in the European literature of this period (NELSON 1996: 6–8).

The largest portion of Kellner's text was dedicated to Ottoman Bosnia and Herzegovina, being one of the earliest papers on the Ottoman architecture in the Balkans (HARTHMUTH 2010: 176.) According to Kellner, Gazi Husrev-Beg Mosque in Sarajevo was the most beautiful one in the country and it took a special place in his overview of Ottoman architecture (KELLNER 1901: 415–416; HARTHMUTH 2010: 178). He describes the mosque and the surrounding buildings. He then enlists and describes Ferhadija Mosque in Sarajevo, Ferhadija Mosque in Banja Luka, Kursumli Mosque in Maglaj, Aladza Mosque in Foča, the mosque in Ustikolina and Defterdar Mosque in Banja Luka. Kellner also gives an overview of other monuments of Ottoman architecture: schools, bazaars and bridges, such as the bridge on the Drina next to Višegrad (KELLNER 1901: 424). His overview of Ottoman architecture is very detailed and contains a lot of information on patronage, as well as the time of the construction. Kellner also points to the flaws of Ottoman culture regarding plumbing and roads.

After the section dedicated to mosques, Kellner moves on to contemporary architecture and describes the buildings constructed during the Austro-Hungarian occupation. He writes about the improvement and construction of new roads and railway. Kellner stresses that Western



Rudolf von Ottenfeld, *Monastery Zavala* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 415)

culture came to Bosnia and Herzegovina when Austro-Hungarian troops 'marched in', and that its arrival is visible in the architecture of public buildings. As examples of the new culture, he offers the new Catholic church in Sarajevo, built in the 'medieval style' and public institution buildings built in the Renaissance style. Kellner stresses that the government dedicated special attention to the revival of the Arabic style – the style in which the Town Hall and the Sharia Law School were built. Architect Alexander Wittel designed the decoration of the Town Hall using the details from the Sultan Hassan Mosque in Cairo. Kellner also notices the



Rudolf Bernt, *Interior of Old Orthodox Church in Sarajevo* (*Aus dem Innern der alten orientalisch-orthodoxen Kirche in Sarajevo, Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 417)

appearance of buildings 'im ländlichen Stil', such as Butimir Station at Ilidza (KELLNER 1901: 429–434).

Kellner's overview of architecture in Bosnia and Herzegovina does not display the whole architectural heritage (HARTHMUTH 2010: 177), but represents a construction, serving the purpose of the Austro-Hungarian 'civilizing mission'. Kellner leaves out all monumental works of architecture made during the period of Ottoman Empire reform in the 19<sup>th</sup> century. The architecture of the post-Tanzimat Bosnia and Herzegovina was not included in Kellner's overview, although it was dominant in urban areas. Kellner neglects the most monumental works of architecture, created in the second half of the 19<sup>th</sup> century, such as the Orthodox Cathedral in Sarajevo and the Orthodox Cathedral in Mostar, built by Andrija Damjanov (KADIJEVIĆ 1997: 14–23; KADIJEVIĆ 2001: 453–463; KADIJEVIĆ 2010: 377–394; MAKULJEVIĆ 2010: 137–149). He also fails to include the reconstruction of Catholic churches and monasteries which took place in the period of post-Tanzimat rule (MAKULJEVIĆ 2011: 213–226).



Rudolf Bernt, *Gazi Husrev-bey Mosque* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 419)

The key characteristics of Kellner's text are based on defining Bosnia and Herzegovina as an oriental territory. The medieval and Ottoman works of architecture were presented as oriental, and the construction of 'Arabic style' objects was considered appropriate for this territory. Leaving out post-Tanziman architecture contributed to the impression of a disorganized and backward environment, which started to flourish under Austro-Hungarian government.

The folk art in Bosnia and Herzegovina, "house industry and crafts" was also presented in the "Kronprinzenwerk." The value of folk art was highly discussed in the Viennese and Austro-Hungarian art history. According to the Rudolf von Eitelberger and Alois Riegl folk art was interpreted as a primitive and underdeveloped artistic form (RAMPLEY 2009a: 453–456). Riegl opinion was that the folk art "is associated primarily with the Slavs, because the Slavs, particularly those from the Balkans, are a people without history" (RAMPLEY 2009a: 453–456).

Text on folk art in the "Kronprinzenwerk" was written by Teodor Zurunić, who points out that the house industry was in a bad shape before the occupation and that

one could rarely find souvenirs sold in the market. According to him, the history of oriental art in Bosnia and Herzegovina started during the Byzantine period, while trading with Venice and Dubrovnik contributed to the formation of special features of artistic production and production of household goods, which are recognized as Bosnian-Oriental (*bosnisch-orientalisch*) (ZURUNIĆ 1901: 507–516).

Zurunić writes about the 'revival' of industry and emphasizes the role that Austro-Hungarian administrator in Bosnia and Herzegovina Benjamin von Kallay played as its initiator. He writes that the state organized the work on the industry with the help of Otto von Ezentgörghi and "Hofrath" Joseph von Storck (Director der "Kunstgewerbeschule des österreichisch-ungarischen Museums in Wien"). The key products of new industry were associated with the "oriental crafts" (ZURUNIĆ 1901: 509–516).

Zurunić's short overview demonstrates that the government of Austria-Hungary recognized Bosnia and Herzegovina as an entirely oriental country. Support for the development of

oriental folk art, “an underdeveloped artistic form”, contributed to the orientalizing of Bosnia and Herzegovina, and enabled the production of popular “colonial products” for the Austro-Hungarian market.

### PAJA JOVANOVIĆ AND THE IMAGE OF ORIENTALIZED BOSNIA

Visual images played a significant role in the construction of oriental Bosnia and Herzegovina. They were not used primarily as documents, but rather gave a character to the whole book.

A significant number of painters were hired to work on the volume on Bosnia and Herzegovina. Some of them were: Ivana Kobilca, Bela Csikos, Zygmunt Ajdukiewicz, Rudolf von Ottenfeld, Ewald Arndt-Ceplin, Geza Paur, Rudolf Bernt, Julius von Hary, Hugo Charlemont, Julius Tury, Ladislaus Pataky, Johann Tisov and Paja Jovanović (*BOSNIEN UND HERCEGOVINA* 1901: IV–IX). The selection of painters to illustrate Bosnia and Herzegovina was most likely based on their previous experience concerning this territory. Some of these artists were members of the painters’ club in Sarajevo and they were active contributors of the illustrated magazine *’Nada’*, whose role was to present the Austro-Hungarian vision of Bosnia and Herzegovina.

An example for the extent to which the visual representation of Bosnia and Herzegovina was constructed was the case of Paja Jovanović, whose name in the book was printed in its Germanized form – Paul Joanowits. The dynamics and the conditions of his work on the “Kronprinzenwerk” are not fully known and have still not been explained in literature.

Paja Jovanović was a Austro-Hungarian painter of Serbian origin, born in Vršac. He studied at the Academy in Vienna and was taught by one of the most famous Austrian orientalist painters, Carl Leopold Muller. During the 1890’s he was a famous orientalist painter, working in Vienna and Munich and selling his works in the European, American and Australian market (KUSOVAC 2010; TIMOTIJEVIĆ 2009; PETROVIĆ 2012). Jovanović also produced some important national, historical and dynastic compositions for the Serbian church and state (MAKULJEVIĆ 2006: 85–88). A characteristic of Jovanović’s art was the Orientalist vision of the Balkans (MAKULJEVIĆ 2006a: 146–149; SRETENOVIĆ 2010: 183–201), which surely recommended him to the editors of the book. He also claimed to be an Austro-Hungarian painter, which was additionally supported by the “Reichel Künstler Preiss” which he received for the picture from Germanic history *’Furor Teutonikus’* in 1899. (KUSOVAC 2010: 61). In the “Kronprinzenwerk”, Paja Jovanović contributed to the books “Das Küstenland” in 1891 and “Dalmatien” in: 1892 (*KÜSTENLAND* 1891: VII; *DALMATIEN* 1892: V), which shows that he worked on different books for the edition for at least a decade. Paja Jovanović mostly portrayed folk life. In the book on Dalmatia, which was marked by an orientalist approach (KLEE 2012: 129–137), he is the author of the most prominent illustration “Männertracht aud den Boche, aud den Gegend von Sinj und weibliche Sommertracht aud dem Canalithal bei Ragusa”, which was reproduced in color (*DALMATIEN* 1892).

So far the research of Paja Jovanović’s oeuvre has not produced an insight into his activity related to the “Kronprinzenwerk” and the book on Bosnia and Herzegovina. It is not even registered his entire work, but some illustrations from book on Dalmatia are just included in his catalog, without understanding the context of their creation (PETROVIĆ 2012: 58, 228–232). The sketches and paintings which Jovanović submitted to the editors are kept in the National





Paja Jovanović, *Blood Feud (Blutfieden)* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 301)

Library in Vienna (Österreichische Nationalbibliothek Wien). They are mostly black and white, obviously prepared for reproduction. This points to the large number of artworks which Paja Jovanović produced working on books' illustration.

Illustrations in the volume dedicated to Bosnia and Herzegovina gave the impression of an oriental territory and an uncivilized land. Special attention is given to 'ethnography', depicting the appearance, customs and the condition of the population. The paintings-illustrations of Paja Jovanović represented the life of people. Although in the introduction it said that the aim of the edition was to 'objectively' describe all national, religious and ethnic groups of population, this was not actually done. It seems that there was a tendency to additionally orientalize Bosnia and Paja Jovanović was a suitable person to accomplish this.

One of the explicit examples of manipulation and depiction of brutal barbarian customs in Bosnia and Herzegovina is the illustration of blood feud. Such painting, titled 'Blutfrieden', was created by Paja Jovanović (BOSNIEN UND HERZEGOVINA 1901: 301). Although blood feud is



Paja Jovanović, *Elopement (Brautraub)* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 357)

described as a custom typical of Bosnia and Herzegovina (TRUHELKA 1901a: 304), Paja Jovanović did not present it as an authentic depiction of an event from daily life. This was a variation of one of his earlier orientalist paintings,<sup>2</sup> which shows the end of blood feud by Albanians (PETROVIĆ 2012: 26) Jovanović used the same mountainous setting and almost identical composition as in earlier versions of this theme. The scene of peace-making takes place around the half-demolished tower, where mothers on their knees hold their children as a sign of 'pacifying' blood. Jovanović uses the same figures and characters as before and changes only the decorum. In contrast to his earlier paintings showing Albanians, in this painting some male figures are dressed in the national costume of Herzegovina. In his autobiography, Paja Jovanović says that the painting about pacifying blood was one of his most significant ideas, which he did not manage to realize in its entirety (JOVANOVIĆ: 1). He obviously thought that the representation of an uncivilized custom was a true subject for painting, which clearly confirms his Orientalist oeuvre.

Paja Jovanović produced several folk life compositions, one of which was a painting showing elopement. The phenomenon of

elopement and 'stealing' girls from their home was common in the Balkans, as a protest against family marriage requirements and arranged marriages. Jovanović's composition shows a girl 'being stolen' (BOSNIEN UND HERCEGOVINA 1901: 357). He first produced an oil painting on cardboard, which was later reproduced in the book.<sup>3</sup> The elopement composition is very dynamic, showing a man taking a girl away on a horse, hugging her. This composition is very reminiscent of the painting *Dalmatian Wedding* by Jaroslav Čermak, in which a girl is taken on a horse. There is also a preserved aquarelle which probably represents a coloured sketch for this painting (PETROVIĆ 2012: 313).

Another of the images depicts grape harvest in Bosnia and Herzegovina (BOSNIEN UND HERCEGOVINA 1901: 461). It was firstly done in oil on cardboard<sup>4</sup> and it was partly modeled on the basis of the central part of the painting *Vršac Triptych*, with Jovanović's painting showing

<sup>2</sup> Original drawing is in: Österreichische Nationalbibliothek Wien, Pk 1131, 1082.

<sup>3</sup> The painting is kept in Österreichische Nationalbibliothek Wien, inventory Pk 1131, 1086.

<sup>4</sup> The painting is kept in Österreichische Nationalbibliothek Wien, inventory Pk 1131, 1084



Paja Jovanović, *Wine Grape Harvest in Herzegovina (Weinlese in der Hercegovina) (Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Hercegovina, Wien 1901, 461)*

a harvest (PETROVIĆ 2012: 88). *Vršac Triptych* was displayed at the Millennium Exhibition in Budapest in 1896. Jovanović used a similar visual solution when he produced the image of grape harvest in Herzegovina. For example, he used the same model of the central female figure carrying harvested grapes on her head. Jovanović used the same figure in the book on Bosnia and Herzegovina, but changed her costume and substituted the big grape basket with a smaller one. He also illustrated how boundaries between plots of land are set up and how tobacco leaves are sewn in Herzegovina (BOSNIEN UND HERCEGOVINA 1901: 297, 447). Both images were first painted in oil on cardboard.<sup>5</sup>

The most significant illustration in the book on Bosnia and Herzegovina was reproduced in colour. This was the painting *Bosnien und Herzegowiner* by Paja Jovanović showing people of Bosnia and Herzegovina (BOSNIEN UND HERCEGOVINA 1901: VIII). The player of *gusle* in Jovanović's painting is sitting and playing, while men and a woman around him are standing dressed in national costumes. The types of national costumes are the ones worn by the Christians in Bosnia and Herzegovina – Serbs or Croats. This 'ethnographic' depiction of people results from the artist's experience in painting idealized folk themes. The player of *gusle* was

<sup>5</sup> The paintings are kept in Österreichische Nationalbibliothek Wien, inventory Pk 1131, 1085 i 1087.



Paja Jovanović, *Marking the Property Line (Grenzeregulierung)* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 297)



Paja Jovanović, *Hanging Tobacco Leaves in Herzegovina (Das Anfädeln der Tabakblätter in der Herzegovina)* (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901, 447)



Paja Jovanović, *Bosnian and Herzegovinian* (*Bosnier und Herzegovcen*) (*Die österreichisch-ungarische Monarchie in Wort und Bild, Bosnien und Herzegovina*, Wien 1901)

a traditional figure very popular in Serbian art and the scene of the gusle player and singer surrounded by people is often used to emphasize traditionalism and vernacular culture (TIMOTIJEVIĆ 2004: 253–285; MAKULJEVIĆ 2010a: 30). In the context of the edition, this scene was supposed to ethnographically present the typical representatives of people, but its strong underlying ideological message is more than obvious. Despite the religious and national diversity of Bosnia and Herzegovina, Paja Jovanović selected only one folk type. The costumes of the men and the woman indicate that they are Christians – Serbs or Croats. The player of gusle with a fez on his head and a long moustache is reminiscent of Serbian writer Vuk Stefanović Karadžić, who collected folk poetry. The book editor and Jovanović surely did not wish to emphasize the Christian character of Bosnia, but to highlight its folklore. Although urban population of different religions did exist in this territory at the time when this painting was made, it is obvious that it was decided that the central illustration be dedicated to rural culture. This was a part of an old strategy in Austro-Hungarian cultural policy (RAMPLEY 2011: 116–129), which

distributed the colonial picture of Bosnia and Herzegovina, as a rural and uncivilized environment.

Special attention in the book was given to Islam and Islamic culture. Islam is one of the most dominant religions in Bosnia and Herzegovina and the religion of the former government – the Ottoman Empire. Islamic culture was indeed an object of orientalist fantasy of Western observers. Islam and the Ottoman rule went through different stages in Bosnia and Herzegovina. After 1850, reforms were introduced in Bosnia, so Austro-Hungarian occupiers encountered an already changed society and visual culture in this territory (MAKULJEVIĆ 2011: 213–226). Nevertheless, the whole book contained characteristic orientalist scenes. Jovanović's composition showing praying Muslims (BOSNIEN UND HERZEGOVINA 1901: 57),<sup>6</sup> does not show the prayer in a typical way because people are not on their knees. Jovanović depicted a moment

<sup>6</sup> The painting is kept in Österreichische Nationalbibliothek Wien, inventory Pk 1131, 1104.



Paja Jovanović, *Muslim Prayer in the City*  
 (Mohamedanischer Gottesdienst in der Stadt)  
 (Die österreichisch-ungarische Monarchie in Wort  
 und Bild, Bosnien und Herzegovina, Wien 1901, 57)

when believers are praying while standing at the entrance of the town mosque. The prayer is guided by an imam, who stands on the balcony. The scene does not contain any recognizable features that would clearly indicate which specific mosque is depicted. The outside of the building with the balcony where the imam stands, and the fact that it is a town mosque, suggests that it is possible that the mosque is the Gazi Husrev-Beg Mosque in Sarajevo. This proves that the illustration does not have a documentary function, but serves to depict oriental Bosnia and Herzegovina.

Paja Jovanović's illustrations of Bosnia and Herzegovina demonstrate how an orientalist vision of this territory is constructed. Jovanović did not bring in authentic and documentary scenes from folk life in either his representation of Bosnia and Herzegovina, nor in his work in general. He constructed fictional scenes whose purpose was to support the Austro-Hungarian vision and politics in Bosnia and Herzegovina.

The historical overview of cultural heritage and representation of folk life in Bosnia and Herzegovina by Paja Jova-

nović in the "Kronprinzenwerk" did not aim at objectively describing this territory. Through highlighting oriental culture and 'uncivilized' customs, such as blood feud or elopement, the book clearly constructed the image of oriental Bosnia, 'civilized' by Austria-Hungary. This was a contribution to the culture of Habsburg Orientalism, which included not only Bosnia and Herzegovina, but also Eastern provinces of the Monarchy (HESSKY 2012: 119–127). At the same time, the orientalized image of the Balkan region was constructed and the Balkans was represented as the European Other.

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## ХАБЗБУРШКИ ОРИЈЕНТАЛИЗАМ: СЛИКА БОСНЕ И ХЕРЦЕГОВИНЕ У „КРОНПРИНЦЕНВЕРКУ“

Резиме

У историји оријенталистичке пројекције Балкана посебно место заузима време аустроугарске окупације Босне од 1878. до 1914. Тада је аустроугарској, али и европској јавности посебно представљана оријенталистичка визија Босне. Један од примера који приказује како је креирана оријенталистичка перцепција Балкана је и илустрована књига посвећена Босни и Херцеговини (1901) у вишетоној едицији „Die österreichisch-ungarische Monarchie in Wort und Bild“. Ову едицију је покренуо наследник хабзбуршког трона принц Рудолф, и позната је под називом „Кронпринценверк“ (Kronprinzenwerk).

Циљ и мисију целокупног пројекта изложио је принц Рудолф у уводном тексту едиције, посвећене цару Фрањи Јосифу. Његова жеља није била да искључиво допринесе научним сазнањима и да представи различите културе монархије, већ и да пробуди „љубав ка отаџбини“. Он јасно излаже идеолошки програм свог рада, према коме ова едиција треба да буде права патриотска књига за народ. Политички и идеолошки карактер едиције није истакнут само обједињеним увидом у



диверзитет култура монархије, већ и структуром и садржајем књига и текстова. Читава едиција је јасно истицала културно преимућство „цивилизваних“ крајева, у односу на источне крајеве и посебно на Босну и Херцеговину, која је била најмлађа хабзбуршка покрајина.

Креирање представе о Босни и Херцеговини било је реализовано ликовним и текстуалним прилозима. Путем текста су се износила сазнања и мисли о особеностима ове територије а целокупном утиску су доприносила терминологија и колонијално-оријенталистички дискурс о друштву и култури Босне и Херцеговине. То се посебно односило на интерпретацију уметничког наслеђа, што је у овој едицији имало јасне политичке конотације. У случају приказивања културе Босне и Херцеговине креирана је слика о оријенталној цивилизацијској припадности ове територије, тако што је нпр. наглашена османска, а изостављена хришћанска архитектура.

За потребе рада на тому о Босни и Херцеговини ангажован је већи број аустроугарских сликара, као и Паја Јовановић. Карактеристика Јовановићевог сликарства је управо било оријентализовање Балкана, што га је сигурно и препоручило уредницима ове књиге. Он је сарађивао и на књигама посвећеним другим територијама. То показује да је Јовановић најмање једну деценију био ангажован и на опреми различитих књига из ове едиције, што није било уочено у досадашњој литератури. Паја Јовановић је највише био посвећен представљању народног живота. У књизи о Босни и Херцеговини он је, на основу својих ранијих композиција, насликао имагинарне представе народног живота, попут крвне освете, бербе грожђа и отмице младе, чиме је допринео изградњи оријенталистичке представе о најмлађој хабзбуршкој провинцији.