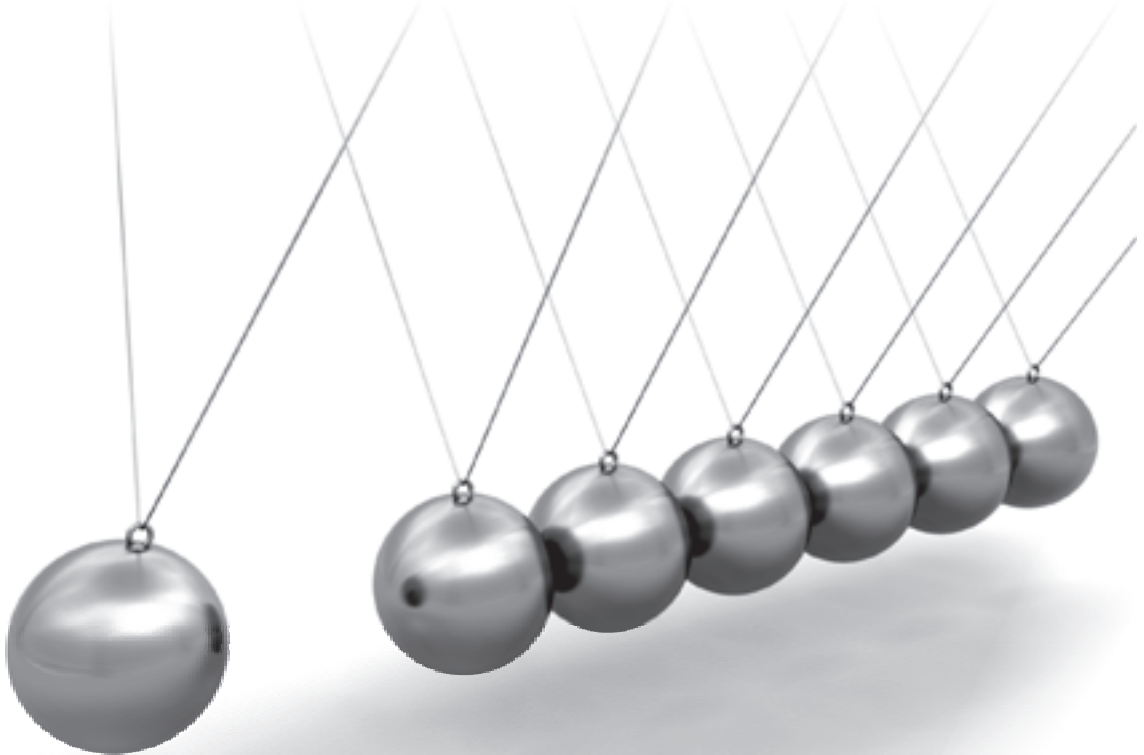


# Culture of Remembrance, Visuality, and Crisis in the Balkans (17th-20th Century)

Edited by Nenad Makuljević



1838

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(17th-20th Century)*

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## CONTENTS

- 7 | *Nenad Makuljević*  
Introduction
- 9 | *Saša Brajović*  
Epidemics in Early Modern European Culture:  
The Case of the Bay of Kotor during the Venetian  
and Austrian Government
- 31 | *Milena Ulčar*  
The 1667 Earthquake in the Bay of Kotor:  
A History of Resilience
- 49 | *Nenad Makuljević*  
Destruction, Transformation, and Fragmentation of Serbian  
and Balkan Visual Culture at the End of the 17th and  
the First Half of the 18th Century
- 65 | *Ana Kostić*  
Saints and Crises: The Cult of St Stephen the First-Crowned  
in Kočina Krajina (1788–1791) and the Wartime of Serbian  
Revolution (1804–1815)
- 87 | *Predrag N. Dragojević*  
Folk Worldview, Theories, Art:  
The Concept of *Vila* as the Cause of Suffering
- 103 | *Irena Ćirović*  
Orientalism, Nationalism, and the Balkans:  
The Image of the Montenegrin Woman
- 123 | *Katarina Jović*  
The Conquered Land: Representations of Bosnia and  
Herzegovina in *Kriegs-Bilder-Skizzen aus dem  
Bosnisch-Herzegowinischen Occupations-Feldzuge 1878.*
- 139 | Vuk Dautović  
Artification of Memory: “Trench Art” and Remembering  
Serbian Soldiers from the Great War

## INTRODUCTION

Understanding complex relations between different political, social, cultural, and religious events, and the development and functions of visual culture, is at the forefront of the modern and contextual history of art. The present global crisis caused by the coronavirus pandemic brought up the question of how visual culture changes in a crisis, and what role does it play. This edited collection, written by authors pertinent to the circle of historians of the art of the early modern period from the Faculty of Philosophy in Belgrade, is an attempt at answering that question.

The collection *CULTURE OF REMEMBRANCE, VISUALITY, AND CRISIS IN THE BALKANS (17TH-20TH CENTURY)* is devoted to understanding the relationship between crises and visual culture in the early modern and modern periods in the Balkans. Natural disasters, communicable diseases, and wartime crises have marked the social and cultural history of the Balkans. Crises in the Balkans encumbered this geographical region, and not only in the past. This is precisely why this region is most relevant for studies of the relationship between crises and visual culture.

The authors of this collection of papers shed light on numerous examples of the relationship between crises and visual culture from the Balkan region, along with those from the Bay of Kotor and southern Hungary, between the late 17th century and WWI. Research has shown that visual culture was influenced by infectious diseases such as the plague and cholera, natural disasters such as earthquakes, and numerous wars. At the same time, visual culture suffered the direct consequences of the crises in question, but also helped overcome them, commemorate them, and even manipulate them.

The collection resulted from a scientific project by the Faculty of Philosophy. We owe a debt of gratitude to our reviewers, Milan Ristović, Ljiljana Stošić, and Radomir Popović.

Katarina Jović\*

THE CONQUERED LAND: REPRESENTATIONS  
OF BOSNIA AND HERZEGOVINA IN  
*KRIEGS-BILDER-SKIZZEN AUS DEM  
BOSNISCH-HERZEGOWINISCHEN  
OCCUPATIONS-FELDZUGE 1878.*

**Abstract:** This paper deals with representations of Bosnia and Herzegovina in the publication *Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878*, analyzing illustrations based on photographs captured during the occupation of Bosnia and Herzegovina by the Austro-Hungarian Empire in 1878. The paper analyzes the arrangement of the illustrations in the publication and their depictions of the Bosnian landscape aimed at a contemporary Austro-Hungarian audience. By extension, the paper explores representational issues surrounding the Bosnian crisis, namely the Austro-Hungarian gaze on the Bosnian territory, culture, and population, and its influence on the political and social reality of Bosnia and Herzegovina.

**Key-words:** Bosnia and Herzegovina, The Austro-Hungarian Empire, Illustrations, War, Landscape

The publication *Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878*.<sup>1</sup> compiles sketches that trace the route of the Austro-Hungarian army during the occupation of Bosnia and Herzegovina. This set of illustrations was intended for intimate readings by Austro-Hungarian citizens, and was simultaneously representative of the construction of identity created by the occupier's gaze and designed to elicit an identification with the occupied territory among Austro-Hungarian citizens.

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1 Österreichische Nationalbibliothek. Retrieved March, 2021. <https://onb.digital/result/11334EF5>

The publication was supported by the Imperial and Royal Technical Military Academy and issued by J. Löwy in 1879. It was created by Carl Balog von Mankobüeck (Buda, 1848 – Pécs, 1920), first lieutenant in the reserve of the 37th infantry regiment of Archduke Josef, and was dedicated to his comrades. The publication represents scenes from the daily life of this military formation among the natural and cultural landscapes of Bosnia and Herzegovina. Balog von Mankobüeck was awarded the Order of the Iron Crown, Second Class in 1914. Throughout his lifetime he pursued artistic interests, mainly poetry, painting, and illustrations created for diverse publications, ranging from children's books to sketches of the war (Balogh, 1996).

Nevertheless, the sketches in *Kriegs-Bilder-Skizzen* cannot be attributed exclusively to Balog von Mankobüeck, as they are based on a set of photographs signed with the name "J. Löwy". Due to an inscription "k.k. Hof-Photograph" it is plausible to assume that the name refers to Josef Löwy (Pressburg, 1834 – Vienna, 1902), a notable Viennese lithographer, photographer, and publisher. In 1856, he opened a studio that would become one of the most respected companies in Vienna. For his works (mainly portraits and landscapes) he used mostly collotype, autotype, and photogravure techniques (Burgenkron & Maier, 1971, pp. 296–297). As one of the pioneers of the collotype high-speed press in Austria, Löwy became a member of the Photographer Association in Vienna in 1864. Alongside Oscar Kramer, Gustav Jägermayer, György Klösz, and Michael Frankenstein, he participated in the World Exhibition in Vienna in 1873 and recorded photographs of the event (Pemsel, 1989). Due to his reputation within Viennese photography circles, he soon gained the title of court photographer. Preserved photographs of Bosnia and Herzegovina taken by Löwy in 1878 prove his presence during the first post-invasion months.

*Kriegs-Bilder-Skizzen* consists of illustrations that are equal in size, with text reserved only for captions. Among the 28 illustrations in *Kriegs-Bilder-Skizzen*, only five do not refer to particular places: the representations of *Insurgent chief Hadschy Loja (Hadži Loja)*, *Abandoned Turkish residential house*, *Bosnian-Turkish field wagon*, *Imperial officers' field kitchen*, and *Imperial canopy-shelter*. The majority of the illustrations in the publication depict the cultural and natural landscape of Bosnia visited by the Austro-Hungarian forces.<sup>2</sup> The front page introduces the reader/spectator to some of the most historically significant settlements on the route: Brod, Sarajevo, Višegrad, and the Lim River. The publication also provides illustrations of Derventa, Dobož, Maglaj, Vranduž near Zenica, Mokro, Mountain Romanja, Odžak, and Rogatica. Apart from Bosnian towns and settlements, the sketches focus on the natural landscapes of the Romanja Mountain, the Rakitnica Canyon near Rogatica, and the Lim River near Strnica, Ducović, and Rudo.

2 *Austro-Hungarian Army Engagement Calendar – Occupation of Bosnia-Herzegovina 1878*. Retrieved April, 2021. <http://www.austro-hungarian-army.co.uk/cal1878.htm>



The publication's landscape illustrations can be grouped into three sub-categories: mainly-urban, mainly-natural, and scenes where both urban and natural motifs are present with an emphasis on Bosnian and Austro-Hungarian ethnicity and culture. The majority of the illustrations fall into the last category, compiling depictions of Bosnian towns and settlements alongside depictions of everyday life of Bosnian people and the Austro-Hungarian army set in nature. The mainly-urban landscapes represent *veduta*-sketches and cityscapes that, apart from residential zones, incorporate cultural monuments, such as fortresses in Maglaj, Doboj, and Vranduk, mosques in Maglaj and Višegrad, and the bridge over Drina in Višegrad. Some illustrations, however, focus on cultural monuments partly isolated from their surroundings (the mosque on the square in Sarajevo, the Turkish cemetery in Sarajevo, and the mosque on the main street in Višegrad). The sequence of illustrations creates a map-like structure that depicts the most important landscapes on the route of the occupational forces. As paintings began to be experienced cartographically around the beginning of the 19th century, landscape representations came to be considered a form of mapmaking (Elkins & DeLue, 2010, p. 129). This type of map-like structure was produced by a selective gaze that searched for "significant forms" in actual nature (Cosgrove, 1998, p. XXI).

In spite of being naturalistically represented, the view of the cultural monuments is obscured by local houses and the activities of local people. In fact, their presence is merely suggested by architectural details such as minarets. This lack of cultural monuments, as well as the emphasis on daily life, national costumes, and peasantry, such as wagons and huts, suggests that the Bosnian territory was presented through a prism of oversimplified traditionalism and underdevelopment regardless of the reforms that shaped the culture of living and the visual culture in Bosnia and Herzegovina after 1850 (Makuljević, 2011). Thus, the spectator is introduced to a biased interpretation of Bosnian culture, that generated a Bosnian "otherness" – suggested by the "pastoral" and "simplified" representation of the land (Mitchell, 1998, pp. 455–572). Bosnian "otherness" is framed and staged in the sketches through the chosen motifs and their frequency. This question of "framing" (or representational selection) often occupied intellectuals visiting Bosnia during the 19th century (Abadžić-Hodžić, 2016, pp. 11–18), who tended to create and disseminate a perceived "character" of the territory through the projection of an *ethnographic topography*. The selection of motifs and framing in the book aimed to propagate a specific interpretation of the Bosnian land and its people in visual terms rather than to provide a documentary report. This approach to the visual representation of the occupied Bosnian territory remained a long-term project – an institutional program of inventing a narrative about the "Ori-

ental” Bosnia and Herzegovina (Makuljević, 2013, p. 78). Published during the year following the invasion, the arrangement of the illustrations in *Kriegs-Bilder-Skizzen* helped establish a new interpretation of the political and cultural “reality” of Bosnia and Herzegovina.

None of the original photographs of the represented landscape are preserved, but other collections of Löwy’s records of Bosnia and Herzegovina from 1878 have been found.<sup>3</sup> Due to a desirable authenticity and accuracy, illustrations based on photographic originals became widely popular during the 19th century. While the power of looking through the camera obscura was regarded as superior to the human eye (Mauer, 2013, p. 99), the illustrative potential of “re-designs” enabled further renditions of the “atmosphere” (D’Arcy Wood, 2001, pp. 186–194). Both photography and illustrations, however, depended on a human gaze. A “visual order” (a fixed point of view, perspective, and a sense of depth and composition) were principles of landscape photography and illustration, derived from the tradition of landscape painting in Western art history. “The laws of perspective” could evoke a sense of familiarity with the once unknown (“other,” “mysterious”) landscape (Mitchell, 1998, p. 467).

The composition and framing of the illustrations in *Kriegs-Bilder-Skizzen* imply a “detached observer” (photographer/illustrator) that is invisible to the captured/depicted people (who are occupied with their affairs: horse riding, marching, cooking, working in the field, etc.). This framing provides a distance between the artist/spectator and the object and furthermore creates an illusion of “the whole scene” (Barromi-Perlman, 2020, p. 565). Apart from the undifferentiated physiognomies (both Austro-Hungarian and Bosnian, who are distinguished only by their garments and activities), the lack of individualization is, more so in the illustrations than in the photographs, a product of the distance to the depicted scenes and the high-angle that obscured the depicted figures in the shadows. Tall hills, spacious fields, towns, and rivers create a hierarchy between the landscape and its inhabitants, reducing proportionally the size of the latter.

Some of Löwy’s preserved photographs depict the same places that are represented in the publication. Their comparison reveals a certain idealization (“design”) in the illustrative material. For example, the photography of Vranduk near Zenica (Figure 1) depicts the same place (though from a different perspective) as one of the illustrations in the book (Figure 2). However, the illustration diverts from the actual land-

3 Photographs are digitally documented by “Albertina” and Austrian Centre for Digital Humanities and Cultural Heritage. Retrieved March, 21.

<https://sammlungenonline.albertina.at/?query=Inventarnummer=%5BFoto2000/112/20%5D&showtype=record#/query/094188f4-590a-4f2f-bc05-3914355dac7a>



**Fig. 1:** Occupation of Bosnia-Herzegovina by Austria-Hungary in 1878: Vranduk near Zenica (canton Zenica-Doboј), Josef Löwy, 1878. Albertina. Retrieved March, 2021.

<https://sammlungenonline.albertina.at/?query=Inventarnummer=%5BFoto2000/112/20%5D&showtype=record#/query/094188f4-590a-4f2f-bc05-3914355dac7a>



**Fig. 2:** Fortress in Vranduk, *Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878*, J. Löwy, C. Balog von Mankobück 1878–1879. Österreichische Nationalbibliothek. Retrieved March, 2021.

<https://onb.digital/result/11334EF5>



**Fig. 3:** *Rakitnica canyon near Rogatica, Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878, J. Löwy, C. Balog von Mankobüch 1878-1879.* Österreichische Nationalbibliothek. Retrieved March, 2021.

<https://onb.digital/result/11334EF5>

scape, draping the stripped, rocky landscape in trees and bushes. The actual landscape, with its craggy slope, disappeared in the idealized representation of the recently conquered land. Further comparisons between the photographs and the illustrations demonstrate a certain simplification of the Bosnian heritage. The Ottoman-Balkan-style residences captured in some photographs are clearly substituted in the illustrations for old-fashioned wooden huts and houses. Rather than through artistic interventions, a sublime atmosphere is indicated by the choice of the depicted landscape. The sketch of the Rakitnica Canyon near Rogatica (Figure 3) provides a steep scenery suggesting a dramatic atmosphere which is underscored, through an inscription, by a reference to the historical narrative of Hadži Loja's arrest in this "impassable" piece of nature. The arrangement of these sublime and pastoral landscapes is quoting a past that was significant to the occupiers, resting on criteria of "social spatializing." It provides an understanding of the past within a concrete geographical location shaping – "a sense of history by not telling a single grand narrative," but rather "under the auspices of visibility" (Mauer, 2013, pp. 117–118; 136).



**Fig. 4:** *Hadschy Loja*, *Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878*, J. Löwy, C. Balog von Mankobück 1878-1979. Österreichische Nationalbibliothek. Retrieved March, 2021.  
<https://onb.digital/result/11334EF5>

Another example of the “perceived” character of the land is seen in one of the non-landscape illustrations, the sketch of *Insurgent chief Hadschy Loja* (*Hadži Lojo*). Here we see the wounded insurgent leader Hadži Lojo, born Salih Vilajetović (1834–1887, Mekka), completely detached from the surrounding landscape (Figure 4). During the occupation, Lojo was one of the most prominent leaders of the insurgent forces, which comprised Bosnian Muslims as well as other religious groups and which caused significant and unexpected losses to the Austro-Hungarian army. In spite of being depicted wounded on a stretcher, this is not an image of the battlefield. Furthermore, the illustration is inspired by a story of Lojo accidentally being wounded by his own gun. Like in other illustrations from that time he is represented in a generalized “Bosnian” fashion with a long beard, Ottoman cloak, fur, and a turban. Without significant individualization, the portrait of Lojo does not deviate from the stereotypical representation of a “Bosnian Muslim” cultivated in Austro-Hungarian media, a representation that lacked facial distinctions and used a generalized “Ottoman” physiognomy and anatomical features to depict Muslims from Bosnia and Herzegovina. During his hospitalization, illustrations of Lojo appeared in the

Austro-Hungarian press in a similar fashion with the wounded Bosnian leader being depicted without individual characteristics.<sup>4</sup>

This kind of generalized representation was not uncommon in Austro-Hungarian media. A publication like the Viennese *Illustriertes Wiener Extrablatt* daily provided a wide range of war-illustrations from Bosnia in 1878 ranging from maps, battle scenes, and celebrations of victory to portraits of renowned Austro-Hungarian leaders<sup>5</sup> and representations of the local people and land. The imagery of leisure culture (such as traditional Bosnian coffee houses), physiognomies, and generalized Bosnian Muslim-fashion was widely popular in *Illustriertes Wiener Extrablatt*, as were ethnic depictions of the Roma population.<sup>6</sup> Guardhouses, residences, and mosques were represented as well, while Orthodox churches were sometimes described as “Greek-Oriental.”<sup>7</sup> The perceived character of the occupied territory was further expressed through historical scenes and “morally-declined” figures, such as executions of “Bosnian spies” or “Bosnian thieves” in traditional garments.<sup>8</sup>

By the end of 1878, these scenes were accompanied by references to the modernization that was achieved in Bosnia upon the arrival of the Austro-Hungarian forces, like depictions of the first locomotive in Bosnia and representations of Austro-Hungarian institutions.<sup>9</sup> Landscapes and cityscapes were isolated, but were also used as backgrounds incorporated into these scenes. The heterogeneity of the illustrations in the Austro-Hungarian media was meant to provoke a public response to the war (Damjanović, 2017, pp. 199–214; Wilke, 2005, pp. 83–104), to create an interest in the conquered land, provide “information” about its culture and people, and invoke a sense of national pride and cohesion within the Austro-Hungarian population. Furthermore, the illustrations were designed to evoke a sense of pathos in relation to those who lost their beloved on the battlefield, through depictions of sorrowful families and tearful wives with young children lamenting their deceased husbands.<sup>10</sup>

4 Illustrations in: *Illustriertes Wiener Extrablatt* (1878) 7(263; 265; 297), p. 1. Retrieved April, 2021.

[https://books.google.de/books/about/Illustriertes\\_Wiener\\_Extrablatt.html?id=UUREGwizUuUC&redir\\_esc=y](https://books.google.de/books/about/Illustriertes_Wiener_Extrablatt.html?id=UUREGwizUuUC&redir_esc=y)

5 See maps in: *Ibid*, 7(208; 257; 263; 268; 270; 285), p. 1. Portraits: *Ibid*, 7(243; 244/2), p. 1. Fighting scenes and celebrations: *Ibid*, 7(248; 220; 251), p. 1. About Julius Löwy, reporter from Bosnia and Herzegovina and editor of *Illustriertes Wiener Extrablatt*: Burgenkron & Maier, 1971, p. 297.

6 See: *Illustriertes Wiener Extrablatt* (1878), 7(263; 265; 277; 328), p. 1.

7 See: *Ibid*, 7(250; 254; 321), p. 1.

8 See: *Ibid*, 7(258; 330), p. 1.

9 See: *Ibid*, 7(322; 354), p. 1.

10 See: *Ibid*, 7(266), p. 1.

In *Kriegs-Bilder-Skizzen* this pathos is not visually explicit but rather implicitly suggested. On the front page, it is noted that the book is intended to support the army foundation established by Major F. Jaitner for the benefit of the families of the mobilized reservists who lost their lives to injuries and illnesses on the battlefields in 1878. During the occasional battles that occurred almost three months after the arrival of the Austro-Hungarian army on July 29, 1878, the Austro-Hungarian forces faced an unexpected loss of 5000 soldiers (Slipičević, 1954; Milojković-Đurić, 2002; Medlicott, 1963, pp. 26–29; Donia, 2021, pp. 135–145; Preshlenova, 2021, pp. 128–135). That the book was published in support of Major F. Jaitner's army foundation resonated with a broader sentiment within the Austro-Hungarian Empire – the experience of collective loss that required an emotional response and an active sympathy with the victims of the war. The lack of textual descriptions in the publication contributes to the rhetorical value of the landscapes that appear as silent carriers of memories and collective experiences. The particular landscape thus becomes associated with a specific historical moment.

For the sake of the dignified memory of the victims of the war and the sympathy with their families, illustrations of death and disease are not included in *Kriegs-Bilder-Skizzen*. However, it is plausible to assume that the inscription on the front page had potential to disturb Austro-Hungarian readers who were overwhelmed by reports of Bosnian health issues. During the occupation months, the Bosnian healthcare system was not sufficiently equipped to provide treatment for Austro-Hungarian soldiers who were facing syphilis, cholera, variola, typhus, and dysentery (Masić, 2018, pp. 374–388; Jolić, 2015, pp. 187–213). References to deaths caused by illnesses in the book act as a tribute to the dead, but also as an announcement of the forthcoming Austro-Hungarian bio-policy that sought to improve the healthcare infrastructure of Bosnia – a policy that was deemed necessary for the establishment of Austro-Hungarian businesses in the territory. In spite of being global threats during the 19th century, acute infectious diseases such as the plague, cholera, and variola were, in public discourse, associated only with marginalized groups, thus producing “enemy images” of “Eastern peoples” (Duraković, 2016, pp. 79–80) and by extension to a so-called “polygamic moral decay” in Bosnia and Herzegovina. Diseases such as osteomalacia and progressed endemic syphilis were, during the Austro-Hungarian sanitary mission, described as “national epidemics” of Bosnia and Herzegovina (*Volkkrankheit*), or as “Muslim diseases” in Austro-Hungarian medical records (Fuchs, 2008, pp. 72–79; Fuchs, 2016, pp. 68–72). Interestingly, syphilis remained an issue even after the Annexation of Bosnia and Herzegovina in 1908.<sup>11</sup>

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11 See: *Österreichische Zeitschrift für Pharmacie* (1913), 51 (35), p. 422. Retrieved April, 2021. <https://anno.onb.ac.at/ozp.htm>.

This bio-policy was part of a larger official Austro-Hungarian “civilizing mission” that was partly fueled and justified by the representational production and utilization of stereotypes about the local society in Bosnia (Milojković-Đurić, 2002, pp. 80–112; Zişan Furat, 2012, pp. 63–84; Reynolds-Cordileone, 2015, pp. 29–50; Volarić, 2019, pp.183–198; Lovrenović, 2016, pp. 1–4). These helped enable the interpretation of the insurgent resistance primarily as a sign of religious fanaticism on the part of the local Muslims (Damjanović, 2017, pp. 200). Contrary to original orientalist discourse, that considers the Orient as a fixed structure and a unified zone, it is more fruitful to talk about multiple “Orients” when it comes to the Austro-Hungarian perspective on Bosnia and Herzegovina (Said, 1978; Hall, 1997; pp. 234–240; Chakravorty-Spivak, 1999; Bhabha, 1994; Todorova, 1997; Fleming, 2000, pp. 1218–1233). From the Austro-Hungarian perspective, Bosnia represented both a difference and a sameness, it was simultaneously a “distant Orient” and an Orient that was “close to home.” This dichotomy resulted in a picture of so-called “bad Orientals” (Ottoman Muslims) and “good Orientals” (“Islamized Slavs” and other religions) respectively, which was significantly linked to the land: it depended on the geographical proximity of the occupied land, establishing what was considered a zone of “shared experiences” (Heiss, Feichtinger, 2013, pp. 148–150). This “frontier Orientalism” (Gingrich, 2015, pp. 60–66) affected the interpretation of the border zone between the two Empires, regarding Bosnia as a “space of transition” – a zone of simultaneous exclusion of those who were, from an Austro-Hungarian point of view, considered to be “beyond civilization” and inclusion of “those who could be civilized.”

The Austro-Hungarian Empire cultivated a self-image of being a state that could peacefully encompass a broad variety of religions and nationalities by conceiving of the Bosnian land as a zone of possibility where they could vicariously exhibit and demonstrate their ability to establish “order” between different religious groups, through an idea of the heterogeneous population belonging to the same *soil* (Zisan Furat, 2012, pp. 63–64). By treating Bosnian peoples as religious units rather than politically informed communities, the Austro-Hungarian “enlightenment administration” echoed the rhetoric of “new Imperialism” and used Bosnia as “a model of colonial rule for other European great powers” (Reynolds-Cordileone, 2015, pp. 29–31).

While the Austro-Hungarian Empire viewed themselves as liberating southern Slavs from “the Orient,” they simultaneously enjoyed the remnants of Ottoman material culture in Bosnia and Herzegovina. In tandem with operating within the Bosnian territory (as a mission of “progress” based on Austro-Hungarian laws and technologies), the “civi-



lizing mission” was fed back into the Austro-Hungarian consciousness through media, museum exhibitions, bazaars, performances portraying Bosnian troops, “Bosnian peddlers,” etc. Thus, this “Otherness,” this Orient “close to home,” became entirely familiar and visible, resulting in a “pride” among Austro-Hungarian citizens “in the good work being done in Bosnia” (Reynolds-Cordileone, 2015, p. 48; Reynolds-Cordileone, 2010, 171–187).

The illustrations in *Kriegs-Bilder-Skizzen* were designed to provide information about the recently conquered land and to launch a narrative about the Bosnian crisis. In spite of the absence of war images, the publication served as a memorial of the war-time, that was designed to evoke the collective past and call to emotional participation and stimulate the active response, manifested through the Austro-Hungarian “civilizing mission.”

Every landscape is a place of distinct coexisting trajectories – time, people, and identities (Massey, 2005, pp. 64–71) – and as such *Kriegs-Bilder-Skizzen* interprets the landscape of Bosnia as a collision of historical dynamism, natural fixity, and “orientalist” fantasy. Based on collective memories (war, diseases, loss, and triumph), this landscape acted as *medium* rather than a *genre* (Mitchell, 2002, pp. 1–5). It is more than merely a background to history, it is a zone of human activity, experience, and discourse.

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Катарина Јовић\*

### ПОКОРЕНА ЗЕМЉА: ПРЕДСТАВЕ БОСНЕ И ХЕРЦЕГОВИНЕ У *KRIEGS-BILDER-SKIZZEN AUS DEM BOSNISCH- HERZEGOWINISCHEN OCCUPATIONS-FELDZUGE 1878.*

**Апстракт:** Публикација *Kriegs-Bilder-Skizzen aus dem Bosnisch-Herzegowinischen Occupations-Feldzuge 1878*. намијењена је Аустро-Угарској јавности и представља амбијент Босне и Херцеговине из ракуса окупатора. Илустровани су културни и природни пејзажи Босне и Херцеговине који указују на својства крајолика и маршруту Аустро-Угарске војске. Премда засноване на фотографском веризму, илустрације су одабране и уређене у складу са односом окупатора према „заузетој” земљи и сопственом идентитету, сугеришући на колективно искуство и памћење унутар Двојне Монархије.

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Босански простор посматра се кроз призму „оближње другости” која подстиче „цивилизаторску мисију” Аустро-Угарске администрације, са одјеком на политичку, економску, културну и статусну стварност Босне и Херцеговине.

Илустрације одликује посредност и суздржаност. Упркос називу, публикација не нуди представе сукоба, смрти и болести, већ суптилно на њих подсјећа. Недостатак приказа сукоба и људске патње у „скицама рата“ указује на дубља значења представљене земље. Босански простор у компилацији *Kriegs-Bilder-Skizzen* истиче се као нешто више од представе или жанра – као збирка сјећања која позива на емоционални, контемплативни и активни одговор.

**Кључне ријечи:** Босна и Херцеговина, Аустро-Угарска, илустрације, рат, пејзаж

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The past of the Balkans spanning from the 17th to the 20th centuries, seen from the viewpoints of cultural memory, visibility, and identity in the eight papers comprising this collection, is a methodologically innovative, theoretically well-founded and modern approach to the study of the past. Apart from wartime crises, no less grave were the crises precipitated by natural disasters, epidemics of communicable diseases, permanent fear of hunger, supernatural powers, the Other..., which altogether impacted the creation of the “imaginary” picture of the Balkans in the eyes of the Europeans as a territory encumbered with perpetual conflict and unsettledness.

Radomir Popović (excerpted from his review)

The collection of papers entitled *Culture of Remembrance, Visibility and Crisis in the Balkans: 17th–20th Century* is comprised of a corpus of eight studies whose topics, from different angles, shed more light on the specific features of visual culture in times of crisis in Serbia and the Balkans between the mid-17th century and the early 20th century. The changes to visibility in times of crisis are summed up and their key features revealed ... which boil down to three basic dominant characteristics: destruction, transformation, and fragmentation.

Ljiljana Stošić (excerpted from her review)

With its diversity of themes, its methodological solutions, and reliably researched and presented results, the collection is a significant contribution to the study of the relationship between cultural memory, visual culture, and the influence exerted on societies and their beliefs by dramatic historical processes and natural disasters, including epidemics.

Milan Ristović (excerpted from his review)

