

A PORTRAIT OF RIEGL IN SPLIT

MARKO ŠPIKIĆ

Until recently, the only clue to Riegl's appearance was his portrait kept in the Viennese Institut für Kunstgeschichte. Considering his contribution to art history in general, that photograph can be seen as a valuable document of his personal life (fig. 1). The growing appreciation of Riegl's work has made any trace left by that intriguing scholar as fascinating as the objects of the cult of monuments which he wrote about before his death.

Some years ago, the Croatian researcher Stanko Piplović, who studies urban planning and conservation in coastal towns of Dalmatia, published an article about the Austrian archeologists and art historians who studied Diocletian's Palace and illustrated the text with their portraits. Among them, there is a portrait of Alois Riegl as a young man that, we assume, is unknown to the wider public (fig. 2).¹

The picture we are publishing here originated from an album with the photographs of lecturers and students at the Archeological and Epigraphical Seminar of the University of Vienna, which was founded by Alexander Conze (1831–1914) on 1 October 1876. The seminar, which combined the studies of Classical Archeology, antique history and epigraphy, as a sequel to the Lehrkanzel für Münz- und Altertumskunde, which was discontinued after the death of Joseph C. Arnett in 1861, gathered leading archeologists and art historians in the Monarchy. Some of those who attended the seminar came from today's Croatia, and later became renowned researchers in their homeland, where they helped in decision making on preserving local monuments.

The thin volume of sixteen pages is kept in the Archeological Museum of Split as part of the archive of the archeologist and conservator Frano Bulić (1846–1934). The album includes sixty photo-portraits, starting with founder Conze and followed by Otto Hirschfeld, Otto Benndorf, Eugen Borrmann and Emil Reisch, to end with the seminar students, who after their graduation



Fig. 1 Alois Riegl (1858–1905)

had a significant role in researching and conserving monuments on the Austro-Hungarian soil (Franz Wickhoff, Wilhelm Kubitschek, Franz Studniczka, Emanuel Löwy, Rudolph Heberdey).²

1 Stanko Piplović, *Austrijanci istraživači Dioklecijanove palače u Splitu (Österreichische Forscher und der Diokletianspalast in Split)*, in: *Godišnjak Njemačke narodnosne zajednice (VDG Jahrbuch)* 1999, 35–45. Piplović republished the portrait in another article, see: Stanko Piplović, *Središnje povjerenstvo za spomenike u Beču i graditeljsko nasljeđe Dalmacije (Die Zentralkommission und das architektonische Erbe in Dalmatien)*, in: *Godišnjak zaštite spomenika kulture Hrvatske (Jahrbuch der Erhaltung des kulturellen Erbes Kroatiens)* 28 (2004), 7–34.

2 See: *Das Archäologisch-Epigraphische Seminar an der k.k. Universität Wien. Vorstände und Mitglieder 1876–1901*. Along with those already mentioned, the album includes the portraits of Bulić, Robert Schneider, Heinrich Maionica, Alfred von Domaszewski, Julius Dürr, Heinrich Swoboda, Emil Szanto, Friedrich Löhr, Josip Brunšmid, Salomon Frankfurter, Ludwig Hartmann, Karl Masner, Rudolph Weisshäupl, Anton Swoboda, Eduard Hula, Georg Schön, Karl Klement, Johann Oehler, Wolfgang Reichel, Friedrich Ladek, Ernst Kalinka, Peter von Bieńkowski, Karl Patsch, Rudolf Münsterberg, Julius Jüthner, Franz Perschinka, Anton von Premerstein, Ludwig Pollak, Alois Trost, Pietro Sticotti, Joseph Zingerle, Eduard Nowotny, Alexander Gaheis, Josef Mesk, Arthur Stein, Jaroslav Tkač, Karl Radinger, Karl Prinz, Karl Schwarz, Heinrich Hackel, Julius Bankó, Otto Egger, Friedrich Gatscha, Arpad Weixlgärtner, Robert Gall, Edmund Groag, Karl Hadaczek, and Viktor Hoffiler.

The commemorative volume is not accompanied by a textual foreword or comments. There are just initial pages containing the data important for compiling a history of research in archeology and art history in Austria. They include the list of presidents and the chronology of their terms in office (Conze from 1869 to 1877, Hirschfeld from 1876 to 1885, Benndorf from 1877 to 1897, Bormann from 1895 and Reisch from 1898). The same page contains information on Seminar librarians in the period of 1876 to 1901 (a total of eleven names, including Kubitschek). At the bottom there is a list of grant holders from 1877 to 1901, a total of thirty-one names.

The volume is listed as part of the legacy of Frano Bulić. That eminent writer, archeologist of the ancient Salona and Croatian medieval monuments, and conservator of Diocletian's Palace, bequeathed to the city the representative building of the archeological museum (the work of the architects August Kirstein and Friedrich Ohmann) and numerous publications, such as "Buletino di archeologia e storia dalmata", a journal which is still running.³ Bulić was acutely aware of the need to preserve the traces of his – as much as those of his predecessors' – inquiries into Dalmatian monuments. Owing to him, today's researchers find it easier to reconstruct the early history of archeology and conservation in Dalmatia, starting after the visit of Austrian Emperor Francis I in 1818. Bulić collected the scattered archive materials as if they were artworks and preserved them with great care. Due to his endeavor, the Split museum today is one of the key institutions for the research of Dalmatian cultural history.

Riegl's youthful portrait at the bottom of the eighth page of the album is not the only trace of contacts between the Austrian scholar and Bulić. Museum documents tell us that Riegl visited Split in May 1899 to see the ruins of Salona, Diocletian's Palace and the city's surroundings.⁴ The numerous objects he saw in Split found their place in his most famous books, such as "Stilfragen" and "Die spätromische Kunstindustrie". When he engaged in the conservation of monuments in his later years, his brief activity was closely related to Dalmatia. A few months before his death, he participated in the work of the Diocletian's Palace Commission, writing a special report on the principles of conservation.⁵ Unfortunately, his untimely death prevented a strengthening of these links. The closeness of Riegl and Bulić can be seen even in seemingly marginal documents, such as Riegl's obituary, sent by his widow Anna Riegl to Bulić as a sign of gratitude for his support.

In the tradition of research of the Austrian antiquarians and art historians who tackled the cultural heritage of the eastern Adriatic – from Steinbüchel and Arneht to Eitelberger, Hauser, Niemann and Dvořák – Riegl holds a special place. Photographs, drawings and printed illustrations in the Archeological Museum and the Conservation Bureau archives in Split are complemented by still unpublished session minutes, discussions and projects. In the future they will undoubtedly shed more light on Riegl as scholar.

3 Entitled "Vjesnik za arheologiju i povijest dalmatinsku". The first issue was printed in 1878 under direction of Mihovil Glavinić.

4 The Archeological Museum of Split, Museum Archive, Book of Visitors to Salona, entry for 12 May 1899, and Document No. 53 (Otto Benndorf's letter to Bulić of 5 May 1899 about Riegl's visit to Split). At the back of the letter Bulić wrote that Riegl was in Split from 9 to 13 May and that he accompanied him to Knin on 11 May.

5 It is the text entitled "Bericht über eine im Auftrag des Präsidiums der k.k. Zentral-Kommission zur Wahrung der Interessen der mittelalterlichen und neuzeitlichen Denkmale innerhalb des ehemaligen Diokletianischen Palastes zu Spalato durchgeführte Untersuchung" from 1903, reprinted by Ernst BACHER, *Kunstwerk oder Denkmal? Alois Riegls Schriften zur Denkmalpflege*, Wien/Köln/Weimar 1995, 173–181.



Fig. 2 Photograph of Alois Riegl in his youth