

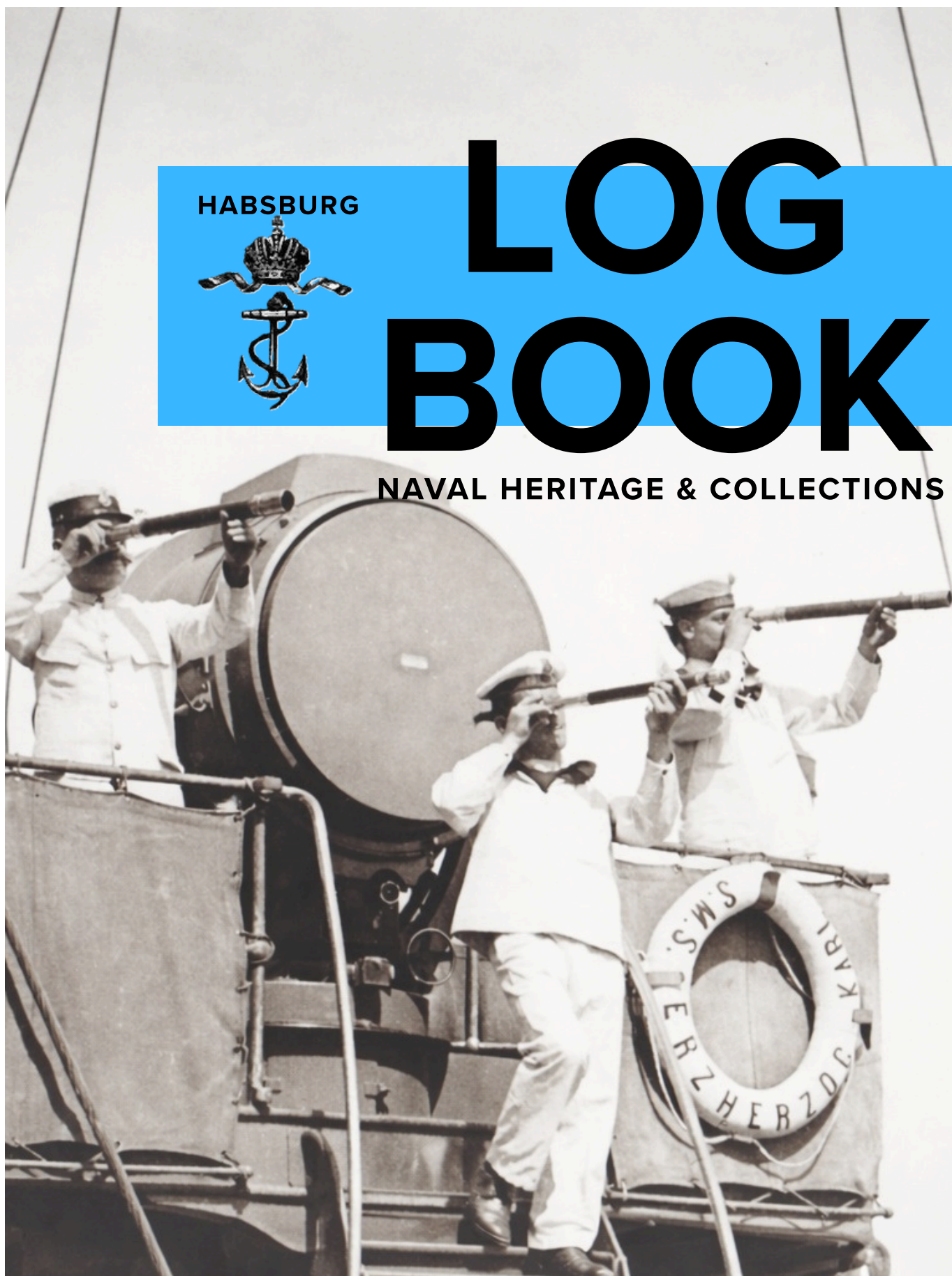
ISSUE NO 2 (2026) | VOLUME 1

HABSBURG



# LOG BOOK

NAVAL HERITAGE & COLLECTIONS



JUNE 2026



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ISSUE NO 2 (2026) | VOLUME 1 | JUNE 2026

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A scene on board the battleship SMS Erzherzog Karl. A photograph by naval photographer Alois Beer, circa 1908



# EDITORIAL

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Milena Mičić, Bogdana Marinac

## CONTRIBUTE!

We invite researchers, curators, and collectors to share their insights with our international community. Whether it is a spotlight on a specific object, a brief report on a research project, or a news item regarding naval heritage—your contribution enriches the Habsburg Log Book.

Submissions are welcome at any time. Please send your proposals or materials to:  
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## Dear colleagues,

Following the publication of the inaugural issue of Logbook – Habsburg Naval Heritage Collections in March 2026, I am delighted to report that the response from the scholarly community and interested readers has been overwhelmingly positive.

The newsletter has reached researchers, museum professionals, collectors, and maritime historians across several countries, confirming the need for a dedicated platform focused on the maritime and naval heritage of the Habsburg Monarchy.

I would like to express my sincere gratitude to all those who have subscribed, contributed information, shared news of current projects, and sent encouraging comments and suggestions. The numerous messages received over the past months have demonstrated the vitality of this growing network and the wide range of ongoing research activities in the field.

It is therefore a pleasure to present the second issue of Logbook. Once again, this edition brings together current information on research, collections, exhibitions, publications, and projects related to Habsburg maritime and naval history.

As always, I warmly invite readers to participate in this exchange by sharing research findings, presenting objects and collections, announcing exhibitions or conferences, and drawing attention to recent publications.

Thomas Zimmer



**SMS Taurus serving as the Austro-Hungarian Navy's station ship in Constantinople.**

**Postcard showing SMS Taurus as the Austro-Hungarian Navy's station ship in Constantinople, moored off Tophane.**

**The photograph was taken by the renowned Sebah & Joaillier studio and published by Max Fruchtermann (1852–1918). During the 1890s, SMS Taurus was stationed in Constantinople almost continuously.**

Le Stationnaire Autrichien „Taurus“, Constantinople.

Photogr. Sébah & Joaillier.

1560. Editeur: Max Fruchtermann, Constantinople.



© Fabio Parenzan

## BETWEEN VIENNA AND TRIESTE: THE RETURN OF AN IMPERIAL COLLECTION

**The exhibition “Una Sfinge l’atrae. Maximilian of Habsburg and the Egyptian Collections between Trieste and Vienna” will be on display from 2 April to 1 November 2026 in the former stables of Miramare Castle in Trieste.**

Archduke Ferdinand Maximilian of Habsburg was not only Commander of the Imperial and Royal Navy but also a passionate collector of Egyptian artefacts.

His fascination with Egyptology is reflected in an extensive collection that was once housed at Miramare Castle near Trieste. More than 140 years have passed since these holdings were transferred to Vienna in 1883.

From 1891 onwards, the majority of the objects finally found a new home in the Kunsthistorisches Museum, where they are still preserved and displayed today in the Egyptian and Oriental Collection.

In 2026, a significant part of this historic collection will now return temporarily to its place of origin. It is the result of close cooperation between the Museo Storico and Il Parco del Castello di Miramare and the Kunsthistorisches Museum in Vienna.

The exhibition focuses on Maximilian’s deep interest in Egyptology and its significance within the cultural and scientific environment of Trieste in the 19th century. It revisits the Archduke’s vision of a modern museum and traces the development of his collection. More than one hundred exhibits are on display, including 60 outstanding loans from Vienna. Additional important objects come from the Civico Museo d’Antichità J.J. Winckelmann.

The return of these objects to Trieste is not only a cultural highlight, but also a powerful symbol of European cooperation. Jonathan Fine, Director General of the Kunsthistorisches Museum, emphasizes that the collection illustrates the deep connections between cities such as Vienna and Trieste and demonstrates how museums can serve as bridges between cultures, generations, and nations. At a time when dialogue within Europe is more important than ever, cultural heritage becomes a unifying force.

The exhibition is also part of the Kunsthistorisches Museum’s broader Italy focus in 2026, highlighting the international significance of its collections. The project is realized with partners such as MondoMostrre and CoopCulture, in cooperation with the City of Trieste and PromoTurismoFVG, and with scientific support from the Egyptian Museum in Turin.

Thus, the temporary return of Maximilian’s collection is not only a historical reflection, but also a vivid example of the power of cultural collaboration in Europe.

### EVENT DETAILS

**Una Sfinge l’atrae.  
Massimiliano d’Asburgo e le  
collezioni egizie tra Trieste e  
Vienna**

**2 April to 1 November 2026  
Scuderie del Castello di Miramare  
Viale Miramare, 34151 Trieste (TS), Italien**



## GALLERION COLLECTION WITH A NEW HOME FROM FORTRESS CORRIDORS TO A FORMER TEXTILE FACTORY: A MARITIME COLLECTION FINDS ITS HOME

When Sergio Gobbo began collecting ship models decades ago, he could hardly have imagined that his passion project would one day fill the halls of a museum on Pula's waterfront.

Yet that is precisely what has happened. The Gallerion Maritime Collection — assembled over forty years by the Croatian designer and photographer — officially opened at its new permanent home on Riva 12 in Pula on August 25, 2025, marking the latest chapter in a journey almost as eventful as the Austro-Hungarian naval history it documents.

### A Collection Born of Passion

The numbers alone are impressive: 30 large-scale and 300 smaller meticulously crafted models of sailing ships, cruisers, battleships, submarines, and other vessels. But the Gallerion Collection is far more than a display of miniatures.

Alongside the ship models, visitors encounter authentic navigation instruments, officers' uniforms, expedition souvenirs, and historical documents that together paint a vivid picture of the Adriatic as a theatre of exploration, trade, and warfare under the Austro-Hungarian flag.

Gobbo spent four decades sourcing, restoring, and commissioning these pieces, driven by a deep fascination with the era when Pula served as the Austro-Hungarian Navy's principal base. The result is one of the most comprehensive private maritime collections in the region.

### Three Moves in Three Years

Aquarium Pula acquired the Gallerion Collection in February 2023, recognising its natural fit with the city's Austro-Hungarian heritage — the aquarium itself operates within two protected fortresses from that period.

The collection was initially displayed in the corridors of Fort Verudela, where it quickly proved popular with visitors. However, the fort's narrow passageways imposed severe spatial limits, and by 2024 the exhibition was relocated to the larger Battery San Giovanni.

Still, the ambition behind the collection demanded something more. With a vision of transforming the Gallerion into a fully fledged Naval Museum, Aquarium Pula acquired part of the former "Arena Trikotaža" building on the city's harbourfront promenade — and in August 2025, the collection opened its doors at this new, purpose-chosen address.

The choice of venue carries its own poetry. The building was originally constructed in the 1930s during the period of Italian rule as an auxiliary facility for the nearby tobacco factory. Later, in the Yugoslav



era, it was repurposed into a textile factory, where it operated for decades as a center of knitwear production. Its spacious industrial halls, once used both for tobacco processing and later for textile production, now house glass display cases and carefully lit dioramas.

Visitors walking through the transformed spaces connect not only with the city's naval past but also with its industrial heritage — two pillars of Pula's identity, side by side under one roof.

#### Four Rooms, Four Stories

The new exhibition is organised into four thematic rooms, each offering a distinct perspective on Adriatic naval history of the 19th and 20th centuries. The first room, Pula Harbour and the Battle of Lissa, traces the transformation of Pula into the Austro-Hungarian Navy's foremost base — complete with arsenal, fortifications, shipyards, and the infrastructure of a modern military port.

A centrepiece of the room is dedicated to the famous 1866 Battle of Lissa, the largest battle in Adriatic history, which ensured fifty years of relative peace in the region, lasting until the beginning of the First World War.

Voyages and Expeditions, the second room, shifts the focus from warfare to discovery. Ship models, authentic navigation instruments, and souvenirs brought back from distant shores reveal the stories of sailors who ventured far beyond the Adriatic. The third room is devoted entirely to Submarines — featuring detailed models and accounts of the dramatic underwater battles of World War I and World War II, when submarine warfare came of age in these very waters.

Finally, The Austro-Hungarian War Fleet room explores the Navy during the Great War, showcasing a rich collection of ship models from across the Adriatic.

Among the other models, visitors can admire a large 1:50 model of the *Viribus Unitis* alongside a miniature representation of the fleet as it stood in 1915. A dedicated section commemorates the sinking of the *Baron Gautsch*, marking the 110th anniversary of one of the Adriatic's most tragic maritime disasters.

At the far end of the room, naval aviation is highlighted, reflecting Pula's role as a major seaplane base, and featuring a model of the flyingboat L 135.

#### Looking Ahead

The current exhibition is only the beginning. In the years ahead, the Gallerion is set to expand gradually to 3,000 square metres, evolving into the Naval Museum Pula — a modern institution befitting a city whose harbour once bristled with the masts and funnels of an empire's fleet.

For Sergio Gobbo's life's work, it is, at last, a home with room to grow.

## CONTACT

**The Gallerion Maritime Collection is open to visitors at Riva 12, 52100 Pula, Croatia.**

**For visiting hours and further information: [gallerion.hr](http://gallerion.hr)**

**Kustos: Robert Bilić, prof.fil. i etnol.  
[robert.bilic@aquarium.hr](mailto:robert.bilic@aquarium.hr)**



# THE ADMIRAL AND THE JAPANESE SCREEN: A MARITIME TREASURE ON DISPLAY IN PIRAN

The Maritime Museum "Sergej Mašera" in Piran, Slovenia, is presenting a remarkable exhibition that weaves together naval history, East Asian art, and the painstaking craft of conservation.

"The Admiral and the Japanese Screen" centres on a Japanese folding screen acquired by the museum in 2018 — and on the extraordinary story of the man who brought it to Europe more than a century ago.

That man was Anton Haus (1851–1917), who rose to the rank of Grand Admiral of the Austro-Hungarian Navy and served as its commander-in-chief from 1913 until his death. Between 1901 and 1902, Haus commanded naval vessels in East Asian waters, and it was during this period that he acquired the screen along with other objects he carried back to the Adriatic.

The screen itself is a four-panel folding piece of considerable artistic merit. One side features elaborate silk embroidery with floral motifs; the other bears silk paintings depicting birds and plants symbolising the four seasons, attributed to the Japanese painter Yamada Ōsai.

Two of the four panels have undergone extensive restoration — a process documented in a dedicated section of the exhibition. The conservation work was carried out during a 2025 workshop at the Archives of the Republic of Slovenia, led by the American textile conservator Howard Sutcliffe.



Beyond the screen, the exhibition presents additional objects that Haus brought home from East Asia, as well as correspondence and historical documents that illuminate his life and naval career.

Together, these materials offer a vivid glimpse into the cultural encounters that accompanied Austro-Hungarian naval operations in the Pacific at the turn of the twentieth century.

**The exhibition, curated by Bogdana Marinac, runs until mid-July 2026 at the Maritime Museum "Sergej Mašera" Piran, Cankarjevo nabrežje 3.**

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## EXHIBITION: THE WORLD IN FOCUS

**FROM 15 JULY TO 26 OCTOBER 2026, THE ALBERTINA IN VIENNA PRESENTS AN EXHIBITION ON TRAVEL PHOTOGRAPHY IN THE 19TH CENTURY.**

Among the works on display are photographs connected to the expeditions of the Habsburg Imperial Navy.

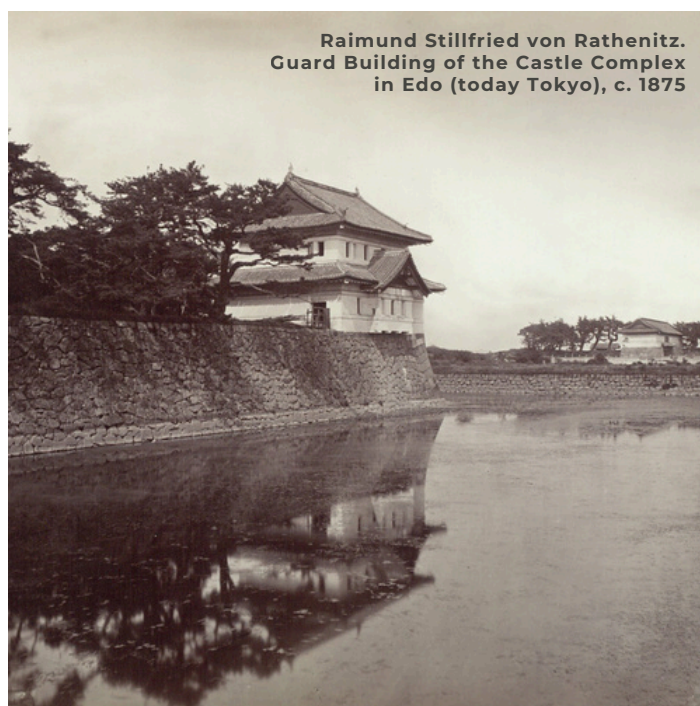
The exhibition is dedicated to travel and expedition photography in the 19th century, a then-new medium that was increasingly employed to document the world.

The exhibition brings together, among others, works by Wilhelm Burger and Raimund Stillfried von Rathenitz.

Driven by cultural, political, or entrepreneurial motivations, photographers produced series of images that tell of industrialisation, the expansion of mobility, shifting claims to power, and the exploration of lesser-known landscapes.

These impressive works take us to the icy heights of the Alps, to the ancient sites of the Middle East, to remote regions of the Habsburg Monarchy, and to far-flung countries such as Japan. The photographs on display are drawn from the Albertina's rich and multifaceted collection.

**The exhibition runs from 15 July to 26 October 2026.**



**Raimund Stillfried von Rathenitz.  
Guard Building of the Castle Complex  
in Edo (today Tokyo), c. 1875**

# THE LOST NAVAL LIBRARY OF MAX SCHLOSS

THOMAS ZIMMEL

During the 1920s and 1930s, Vienna was home to a remarkable institution that has today been largely forgotten: the Austrian Scientific Institute for Maritime Research (Österreichisches wissenschaftliches Institut für maritime Forschung). Its founding director—and at the same time its sole employee—was the publicist Max Schloß, a passionate “naval writer” who, from an early age, devoted himself to questions of naval technology and maritime history and regularly published in Danzer’s *Armee-Zeitung*.

## Origins and Early Years

Only fragmentary information concerning the biography of Max Schloß has survived. Contemporary sources describe his father as a banker, and the family is said to have possessed considerable “pre-war wealth.” As a member of the Austrian Naval League (Österreichischer Flottenverein), Schloß publicly advocated an extensive expansion of the navy with such vehemence that he came into conflict with the association’s leadership. His expulsion was already being contemplated in 1912; an attempt to gain access to the Naval League Ball on 14 January 1912 under the guise of a newspaper editor was prevented only through the threat of police intervention.

## A Private Library of 100,000 Volumes

After the First World War, Max Schloß appears to have lost most of his fortune. What remained, however, were his extensive archive and—more importantly—the subject of the present study: his private library, estimated to comprise approximately 100,000 volumes. Such a collection was extraordinary even by international standards.

A library of 100,000 volumes corresponded in scale to the holdings of a specialized research library and exceeded those of many university institute libraries. That a collection of such size was assembled in private hands — and devoted exclusively to maritime research — makes it a singular case in the history of Austrian scholarship and private collecting.

In order to secure the collection institutionally and facilitate its scholarly use, Schloß founded the Austrian Scientific Institute for Maritime Research, which from 1923 onward was listed under its own address in Vienna’s city directories.

## The Institute’s Addresses

From 1923 to 1926 the institute was located at Fleischmarkt 19 in Vienna’s inner city. It subsequently moved to Marxergasse 2, in the building formerly occupied by the Naval Section of the Imperial Ministry of War; from 1928 onward the address is given as Marxergasse 1–3. Beginning in 1934 the institute appears under the address Vordere Zollamtsstraße 7, which referred to the same building complex of the Provincial Finance Directorate. The institute remained listed at this address in Adolph Lehmann’s General Residential Directory until 1941.

## A Reportage from 1930

A journalist who visited the institute in 1930 left behind a detailed report entitled “Maritime Scholarship Behind Clouds of Dust – Sleeping Beauty Slumber of a Curious Museum – Quiet Heroism of an Austrian Scholar” (*Das kleine Volksblatt*, 29 October 1930, p. 9). The institute was described as being housed in six large basement



The building complex at Marxergasse 1–3, then the seat of the Provincial Finance Directorate (Finanzlandesdirektion), today houses facilities of the University of Applied Arts Vienna, indicated by the letter “A.”

rooms. The author expressed particular astonishment at the extraordinary size of the library, while portraying Max Schloß himself as an eccentric recluse who was able to maintain the institution only through considerable personal sacrifice.

It is further documented that during the interwar period Schloß worked on a biography of Wilhelm von Tegetthoff, regularly published shorter articles in newspapers and journals, and conducted guided tours through maritime exhibitions—among them the “Harbor Exhibition” held in the Rotunda in 1928. In the event of his death, he had designated the War Archive (Kriegsarchiv) as heir to his library and collections.

## An Unresolved Fate

The subsequent fate of the naval library, comprising approximately 100,000 volumes, remains unknown to this day. An inquiry to the Austrian State Archives yielded no evidence concerning the transfer or survival of the collection. Whether the library was dispersed, stored away, “Aryanized,” sold, or destroyed after 1941 remains uncertain, as no conclusive documentation has yet come to light.

Important questions also remain unresolved concerning the person of Max Schloß himself. In particular, it is unclear whether he was identical with the Max Schloss born in Vienna on 28 December 1878, who, following his deportation on 29 November 1941, was murdered by the National Socialist regime. The

apparent disappearance of the institute after 1941 might support this assumption, yet the lack of definitive sources precludes verification.

The reference to Schloß's father as a banker directs attention to Julius Schloß, General Councillor of the Anglo-Austrian Bank, one of the most important financial institutions of the Habsburg Monarchy.

Julius Schloß died in 1898; however, the obituaries published in several Viennese daily newspapers do not mention a son named Max, so that a direct familial connection cannot presently be established with certainty.

### Appeal

The reconstruction of the fate of this extraordinary private library—comprising no fewer than approximately 100,000 volumes on maritime history and naval technology—remains an open task for future research.

The author expressly welcomes any information concerning Max Schloß, the history of the Austrian Scientific Institute for Maritime Research, and, in particular, the whereabouts of the library and associated collections.

Any additional evidence that may contribute to clarifying the outstanding biographical and institutional-historical questions would be greatly appreciated.

### CONTACT

**Thomas Zimmer**  
**T +43 664 526 5565**  
**thomas.zimmer@gmail.com**

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## REGISTERS OF DEATHS FROM THE TOWN CEMETERY AND THE NAVY CEMETERY IN PULA

The Historical and Maritime Museum of Istria holds two registers from the Naval Cemetery in Pula (1891 – 1940) and nine registers from the Town Cemetery in Pula (1887 – 1960), all of which are owned by Monte Giro Ltd., the municipal utility company responsible for funeral services.

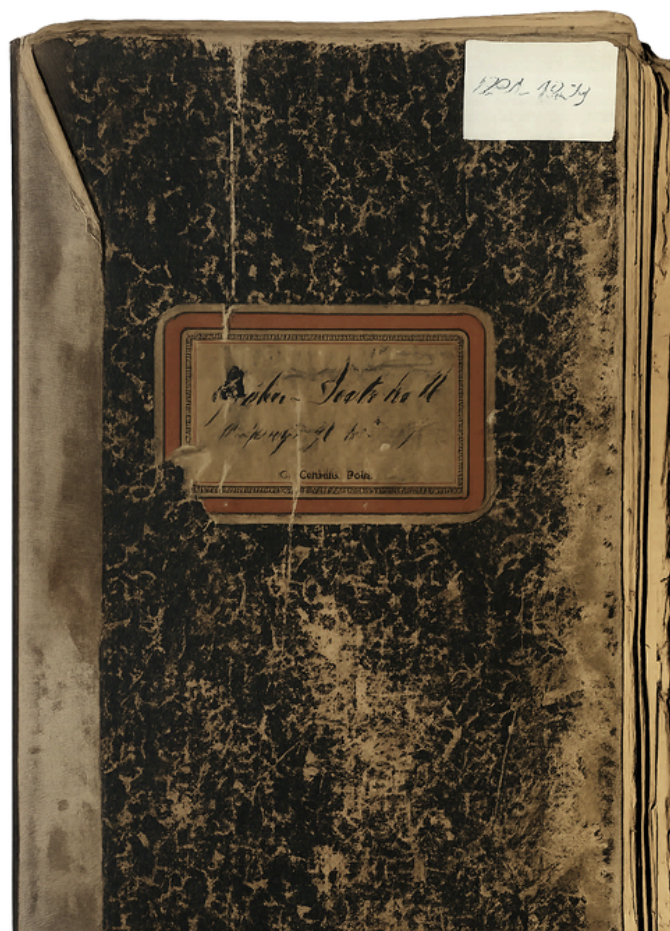
In 2024, the Museum began the process of digitizing these records. The project was co-financed by the Ministry of Culture and Media of the Republic of Croatia, by Monte Giro Ltd., and through the Museum's own funds.

The records constitute an exceptional historical source for the late Habsburg and early 20th-century history of Pula, which served as the principal naval base of the Austro-Hungarian Empire and one of its most important shipbuilding centres.

The Naval Cemetery (k.u.k. Marinefriedhof), opened in 1862 on land acquired by the Imperial Ministry of the Navy, is today one of the largest military cemeteries in Europe, covering more than 22,000 m<sup>2</sup> and containing the graves of an estimated 150,000 individuals.

The Town Cemetery on Monte Giro, in turn, documents the civilian population of a city whose composition shifted dramatically between the late Habsburg period, the Italian Regno, World War II and the early socialist Yugoslav era.

By making these registers digitally accessible, the Museum opens up a research resource of considerable value for genealogists, maritime and military historians working on the cultural and political transformations of the northern Adriatic. The digitization not only safeguards the fragile original volumes from further wear, but also enables systematic searching across decades and across both cemeteries — for the first time allowing researchers to trace, side by side, the lives and deaths of sailors, officers, civilians and refugees who shaped the modern history of Pula.



### CONTACT

**Povijesni i pomorski muzej Istre**  
**Museo storico e navale dell' Istria**  
**www.ppmi.hr**



# CALL FOR PAPERS: RETHINKING EUROPE– JAPAN RELATIONS, 1868–1913

Contributions are invited for the interdisciplinary “Unconference” Rethinking Europe–Japan Relations, 1868–1913, to be held on 19–20 September 2026 in Székesfehérvár, Hungary. The event seeks new perspectives on political, economic, cultural, and intellectual connections between Europe and Japan during the Meiji period and up to 1913, with particular interest in overlooked bilateral encounters and transnational exchanges.

In place of traditional conference papers, participants are encouraged to present work in progress, research questions, methodological reflections, and collaborative projects. Abstracts (max. 300 words) are welcome from scholars, students, and independent researchers.

## EVENT DETAILS

**Dates:** September 19–20  
(Saturday–Sunday), 2026

**Venue:** Székesfehérvár  
(near Budapest), Hungary

**Submission Deadline:**  
August 31, 2026

**Submission Email:**  
[birodalmak\\_asztalanal@mail.com](mailto:birodalmak_asztalanal@mail.com)



# RESEARCH REQUEST: THE TRIESTE STAMP PROJECT 1866–1918

An exceptionally extensive and meticulously curated collection of Trieste stamps was recently offered for sale through ArGe Österreich, providing an invaluable foundational baseline for documenting regional postal and maritime history.

This significant compilation is now serving as the catalyst for a scholarly initiative led by colleague and auditor Hans-Jörg Kolbeck, who aims to compile, supplement, and complete a definitive Trieste postmark catalogue covering the critical historical period from 1866/1867 up to 1918.

While Mr. Kolbeck has already secured a substantial volume of postmarks spanning these decades, numerous unrecorded variants and unique cancellations are believed to reside privately within broader historical collections.

To achieve the highest possible standard of academic and scientific accuracy, Roman Bukovansky (ArGe Österreich) has issued a formal appeal to the international research community for collaborative support.

Collectors and historians are kindly requested to provide scans of their Trieste postmarks from the 1866/1867–1918 era. To assist in narrowing down the precise operational lifespans of individual stamp types, respondents are highly encouraged to include the exact stamp dates—specifically the cancellation dates—especially when multiple examples of the same stamp type are available.

In recognition of their vital role in preserving this heritage, all contributors who provide material will be formally credited by name in the subsequent catalogue.

As vital material often exists beyond formal institutional borders, readers are warmly encouraged to forward this appeal to non-member colleagues, researchers, and archival enthusiasts who might be able to contribute to the rich postal history of Trieste.

## CONTACT

**Submissions and inquiries should be directed via email to:** [argeost@mail.de](mailto:argeost@mail.de)



# CALL FOR PAPERS: CENTRAL EUROPEAN HISTORY CONVENTION 2027

UNIVERSITY OF VIENNA, AUSTRIA, 15–17 JULY 2027  
 DEADLINE FOR PROPOSALS BY SEPTEMBER 13, 2026  
 NOTIFICATION BY DECEMBER 4, 2026



In July 2027, the University of Vienna will once again become the venue for lively discussions on the history of the Habsburg Monarchy and its successor states — conversations that transcend the boundaries of period, language, and discipline.

The organization of this event will, as before, be in the hands of the Institute for Austrian Historical Research (Institut für Österreichische Geschichtsforschung), with the support of the Wirth Institute of Austrian and Central European Studies at the University of Alberta.

This event is, again, dedicated to providing a platform for dynamic and convivial exchange on Central European History across specialties, national and language traditions, generations of scholarship, and periods — from the Middle Ages until World War II.

The focus of our discussions will be on the lands of the former Habsburg Empire and its neighbors, including the territories of the former Ottoman Empire. Our goal is to facilitate international dialogue about the history of this region, with a special focus on building networks and frameworks for comparative research.

The organizers invite scholars from all historically oriented fields, at any point in their academic career, to submit a paper proposal. Priority will be given to

the fascinating new research coming from early career scholars, including PhD students.

Submissions should be made on an individual basis only. The Program Committee will organize the panels with an eye toward fostering new networks and conversations.

## VENUE

**University of Vienna, Austria, 15–17 July 2027**

**Deadline for proposals by September 13, 2026**

**Notification by December 4, 2026**

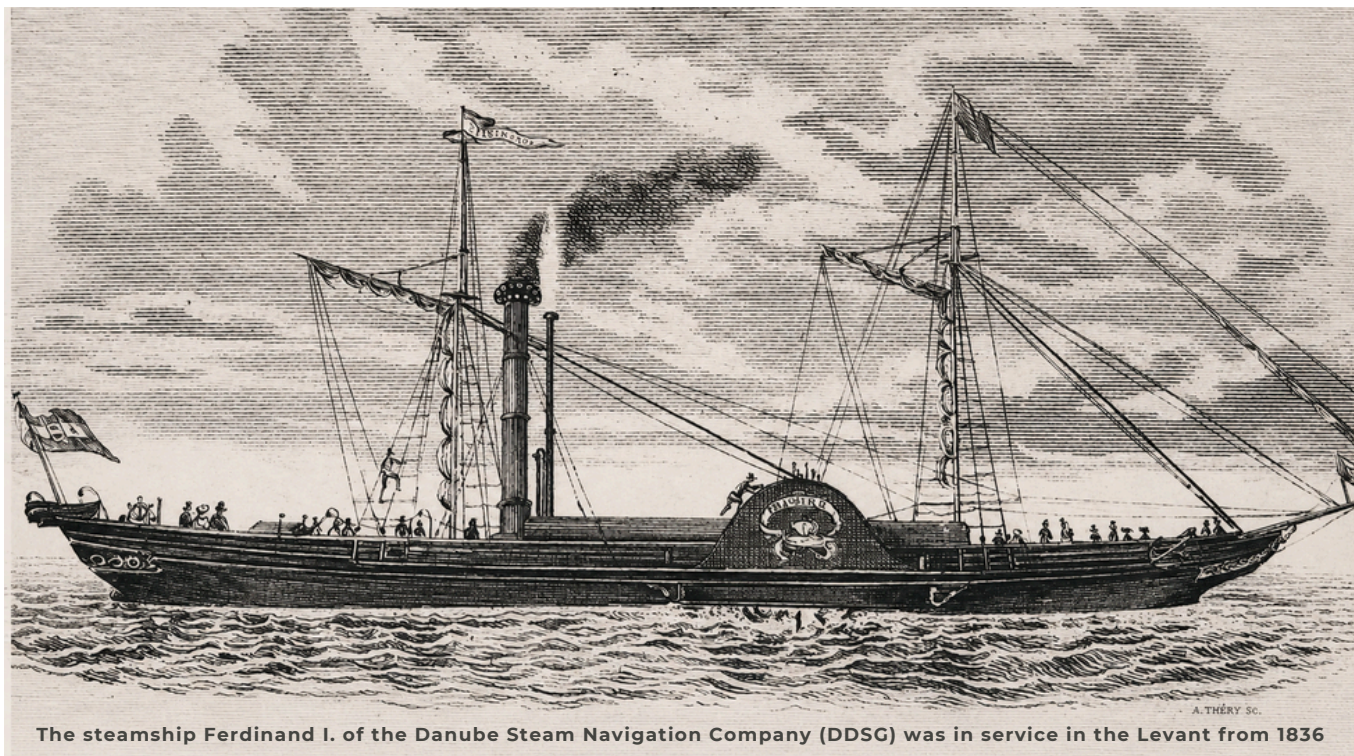
## CONTACT

**Institut für Österreichische  
 Geschichtsforschung,  
 Universitätsring 1, 1010 Wien**

**T: +43-1-4277-272 03**

**[ceh-c.ifoeg@univie.ac.at](mailto:ceh-c.ifoeg@univie.ac.at)**





The steamship Ferdinand I. of the Danube Steam Navigation Company (DDSG) was in service in the Levant from 1836

## AUSTRIAN MARITIME RIVALS

### THE DANUBE STEAM NAVIGATION COMPANY AND THE AUSTRIAN LLOYD IN THE EASTERN MEDITERRANEAN AND BLACK SEA, 1834 TO 1849 – BY CHRISTOPHER C. SMITH

The newest title from The Royal Philatelic Society London (RPSL) traces the history and postal history of two Austrian steamship lines that operated across the eastern Mediterranean over a span of fifteen years. The book charts the rivalry between the two companies against the backdrop of the era's major historical developments, while offering detailed accounts of the rates, routes and individual voyages of their steamships.

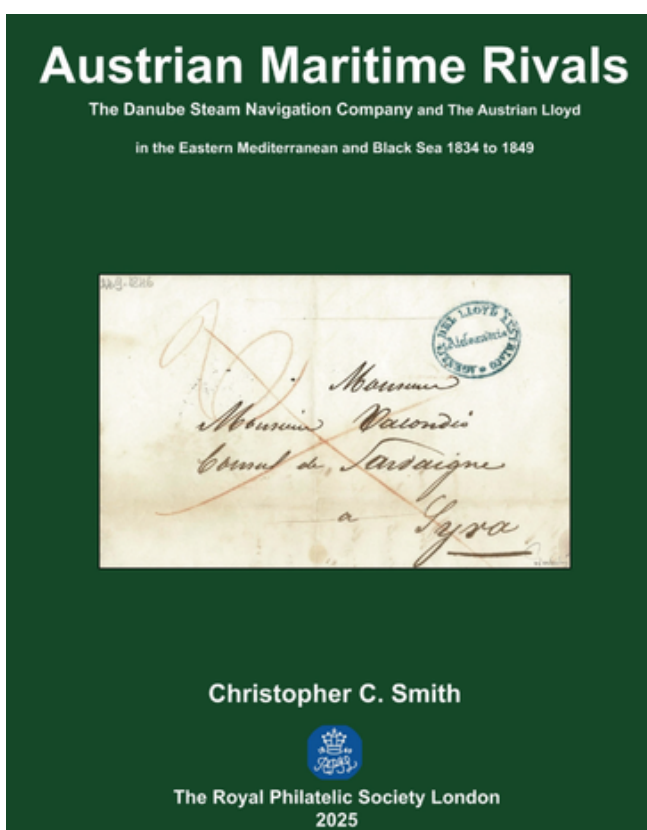
Drawing extensively on primary sources, the author has been able both to correct mistakes found in the existing literature and to bring a wealth of new material to light for postal historians.

The opening chapter examines the Austrian Lloyd's Egypt line and the five recorded postal uses of that company's handstamp in Alexandria. The Danube Steam Navigation Company (DDSG) operated its own line to Egypt for a short time, which forms the subject of the second chapter.

Two further chapters present detailed accounts of the DDSG's history and activities in the Black Sea and eastern Mediterranean, complete with extensive tables recording the individual voyages. The findings gathered in these chapters supply the essential groundwork for the closing chapter, which centres on the analysis of 13 selected letters conveyed on the DDSG's maritime lines.

Christopher Smith has been a philatelist and postal historian for almost sixty years. Among his collecting interests are the Austrian offices abroad, the consular post offices of Egypt, the Bordeaux issue of France, the local posts of Sweden and Denmark, and classic United States stamps.

This 345-page hardback was released in November 2025 by the Royal Philatelic Society London.



# A TOUCH OF EAST ASIA

## NEW MONOGRAPH TRACES EAST ASIAN OBJECTS IN SLOVENIAN MARITIME HERITAGE

A new publication sheds light on a little-known chapter of Slovenian maritime history. "A Touch of East Asia: Souvenirs and Decorative Items in the Legacies of Mariners in Slovenia", published by the Scientific Publishing House of the Faculty of Arts, University of Ljubljana, examines the objects that Slovenian seafarers brought home from their voyages to East Asia between the mid-19th century and the 1960s.

The monograph documents a surprisingly diverse range of items: religious figurines — including Laughing Buddha statues and depictions of Shouxing, the Chinese god of longevity — alongside traditional clothing, weapons, delicate tea sets, albums, postcards, photographs, furniture, and various utilitarian objects.

Far from treating these pieces as mere curiosities, the authors trace their origins, cultural significance, and the collecting practices of the sailors who acquired them.

The result is a vivid picture of cross-cultural encounter — men navigating not just oceans but entirely different worlds, selecting objects that caught their eye or held personal meaning, and carrying fragments of those worlds back to the Adriatic coast.

A particular focus of the book is the collection of Ivan Skušek Jr., widely regarded as exceptional for both its size and diversity among Slovenian maritime legacies. His acquisitions offer an especially rich testimony to the depth of contact between Slovenian mariners and East Asian cultures.



The publication is the result of a multi-year collaboration between the Maritime Museum "Sergej Mašera" Piran, the Department of Asian Studies at the Faculty of Arts, University of Ljubljana, and the Science and Research Centre in Koper.

The underlying research was carried out within the "Orphaned Objects" project, funded by ARIS, the Slovenian Public Agency for Research and Innovation.

The team of authors and contributors includes Dr. Nataša Vampelj Suhadolnik, Dr. Maja Veselič, curator Bogdana Marinac, Dr. Helena Motoh, Tina Berdajs, Klara Hrvatina, Katherine Anne Paul, Nataša Visočnik Gerželj, and Chikako Shigemori Bučar.

Together, their work reframes what might appear as scattered household souvenirs into meaningful documents of cultural exchange — following these objects from their creation in East Asia through their quiet afterlives in Slovenian homes and museum storerooms.

The monograph is available both in print and as a free open-access publication through the University of Ljubljana's digital library.



# ANALOGNI MOSTOVI SVJETLOSTI

## ANALOG BRIDGES OF LIGHT: CROATIAN AND MONTENEGRIN PHOTOGRAPHERS (1845–1975) — BY MAJA ĐURIĆ

Analog Bridges of Light: Croatian and Montenegrin Photographers (1845–1975) is a richly illustrated scholarly study that traces and documents 130 years of visual exchange between Croatia and Montenegro. Rather than examining photographic heritage through national or stylistic frameworks, the author explores the movement of people, ideas, techniques, and motifs that connected cities along the eastern Adriatic coast—from Dubrovnik, Split, Zadar, Rijeka, and Zagreb to the Bay of Kotor, Budva, Bar, Cetinje, and Podgorica.

The book approaches photography as both a technological and cultural phenomenon, revealing the enduring circulation of visual experiences between the two regions and highlighting the role of photographers as mediators of cultural connections. Through extensive archival research and historical analysis, it illuminates a shared photographic legacy that transcends political and geographic boundaries, offering new insights into the development of visual culture in the Adriatic region.

Maja Đurić is an art historian, curator, and fine art photographer. She earned her Master's degree in Art History in Prague and completed her PhD in Belgrade with a dissertation on the role of photography in shaping Montenegro's visual identity. She is a Full Professor at the University of Donja Gorica, where she teaches Art History, History of Photography, Museology, and Exhibition Design.



## ALS ES NOCH ABENTEU(R)ER GAB

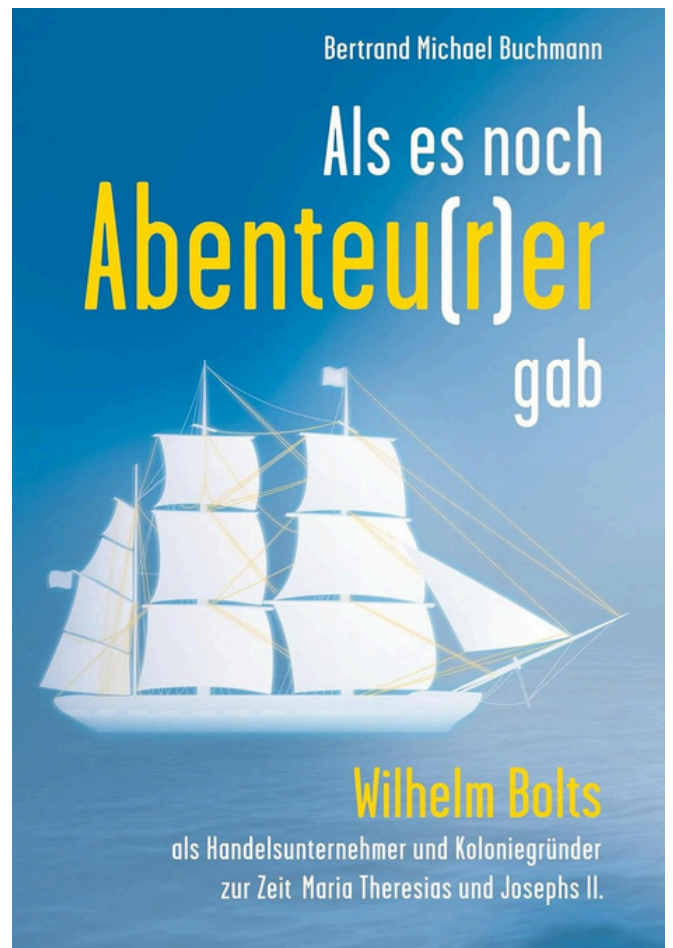
### WILHELM BOLTS AS A TRADING ENTREPRENEUR AND FOUNDER OF COLONIES IN THE ERA OF MARIA THERESA AND JOSEPH II

The book about the adventurer Wilhelm Bolts takes readers on a journey back in time to the 18th century: the customs of the Viennese court, the crumbling Mughal rule in India, and the growing influence of the British on world politics form the backdrop for the life story and commercial ventures of this bold and cunning businessman.

Bolts was well educated and, above all, gifted in languages — a talent that continually opened up new opportunities for the self-assured entrepreneur, with his great skill as a negotiator, in the maritime trade between Europe and Asia that was expanding at the time.

His commercial activities were favoured by the colonial ambitions of the era; at the same time, international disputes and wars repeatedly thwarted his mercantile successes.

Bertrand Michael Buchmann, born in Vienna in 1949, studied history and geography.



# AUF REISE AN BORD DES DAMPFERS PELAGOSA

## THE LIGHTHOUSES AND THE COAST OF THE EASTERN ADRIATIC SEEN THROUGH THE EYES OF THE PAINTER GOTTFRIED SEELOS

Toward the end of the 19th century, the Austrian painter Gottfried Seelos travelled along the eastern coast of the Adriatic on behalf of the Imperial Court in Vienna. Aboard the steamer Pelagosa of the Maritime Authority, he captured a landscape of cliffs, islands, and promontories that was still far removed from the changes brought by modern tourism.

In this landscape shaped by sea and rock, there already existed a dense and advanced system of coastal lighting, sustained by the lighthouses of the Austrian Empire.

From 1818 — the year the Salvore lighthouse went into operation — they marked the most important shipping routes between the mainland and the islands and left a lasting imprint on the maritime landscape. The watercolours created during this journey are today a valuable testimony to the Adriatic at the end of the 19th century.

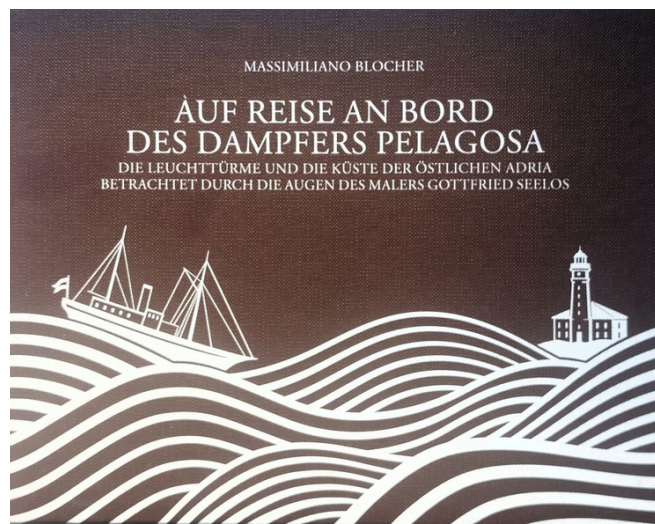
Drawing on images, documents, and historical sources, the book reconstructs the route in a hypothetical approximation and examines the gaze with which Seelos captured this landscape. The lighthouses appear here as recurring and defining elements — as signs of technical progress, without losing their subtle and often romantic character.

The result is the portrait of an artistic and maritime route between Trieste, Istria, and Dalmatia, and at the same time the portrait of an Adriatic that in large part still appears untouched.

This 148-page book is available in Italian, Croatian, and German editions. On 3 September 2026, the author Massimiliano Blocher will present the book on the premises of the association k.u.k. Kriegsmarine Archiv in Vienna. It will then be available in exchange for a donation.

### VENUE

**A-1090 Vienna, Schwarzspanierstraße 15/II/22  
from 7:00 p.m.**



# DIE REISE DER KORVETTE CAROLINA IN DEN SÜDATLANTIK 1857/58

## THE DIARY OF JOSEF SCHELLANDER

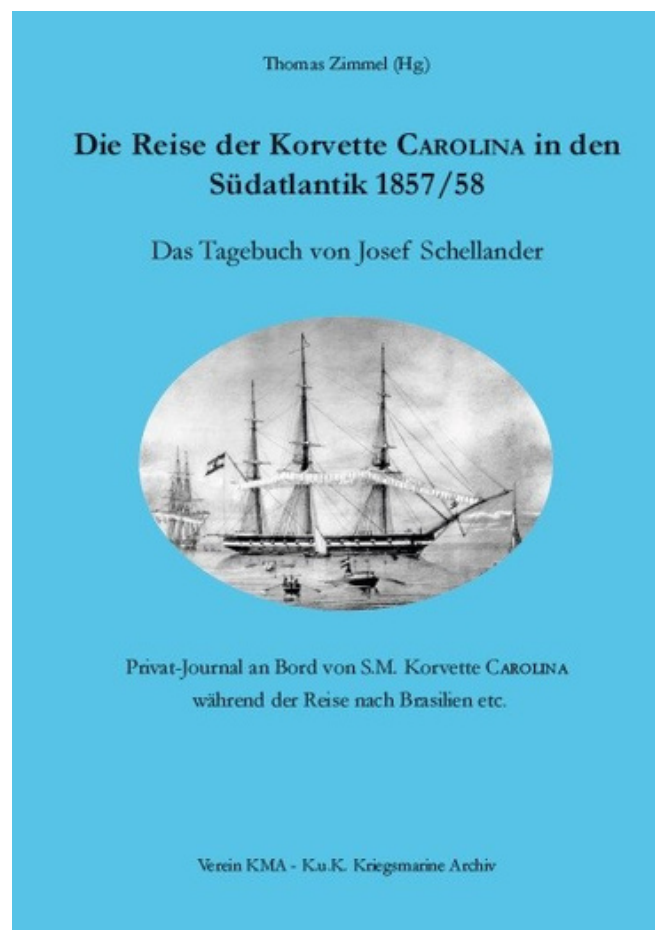
In 1858, after nearly 13 months at sea, the Austrian corvette Carolina returned safely to the port of Trieste.

Behind her lay a training voyage to the South Atlantic, during which both the ship and its crew had proved their worth.

In the public eye, the Carolina's voyage was overshadowed by the expedition of the frigate Novara, with which it had left the port of Trieste at the same time. For the first two and a half months of its voyage, the Carolina served as the Novara's escort; it was not until 20 July 1857 that it was released from escort duty with the order 'Free manoeuvre' and permitted to set its own course.

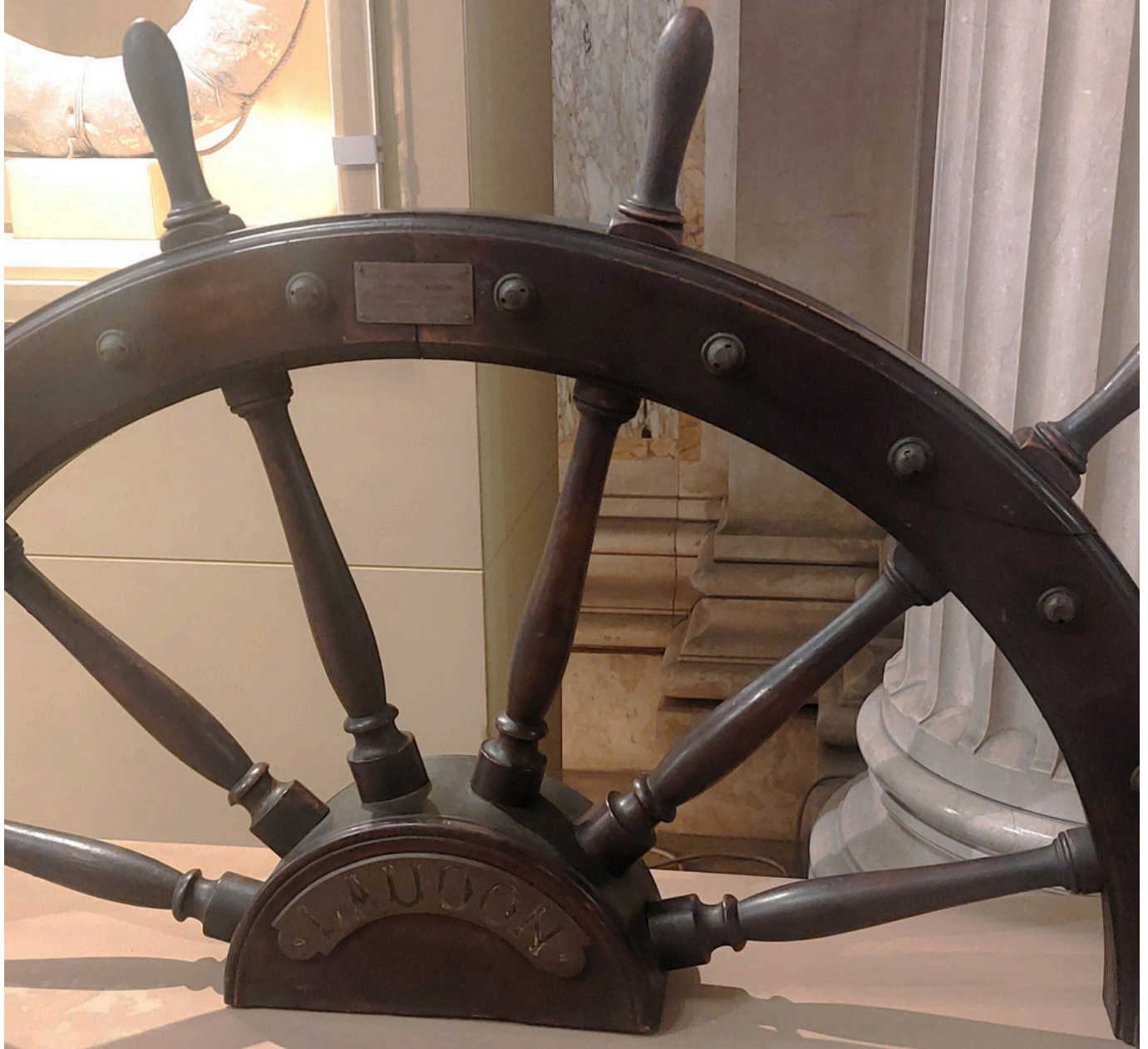
With the publication of this voyage diary, we aim to preserve the memory of the corvette Carolina's mission to the South Atlantic.

Vienna 2023; format 17x24cm, 160 pages, numerous black-and-white illustrations, hardback



# REVISITED!

In Rome, the steering wheel of the Austrian corvette *Laudon* is exhibited at the Museo Centrale del Risorgimento in connection with the Battle of Lissa.



RUOTA DEL TIMONE DELLA NAVE  
AUSTRIACA "LAUDON.,  
CHE COMBATTE' ALLA BATTAGLIA DI LISSA  
— 20 LUGLIO 1866 —  
Dono del Ministero della Marina

The inscription identifies the object as the "steering wheel of the Austrian vessel *Laudon* at the naval Battle of Lissa on 20 July 1866." This attribution is problematic, however, since the corvette *Laudon* was not launched until 1873 — that is, seven years after the battle.