

Croatian great figures of the 19th century on the example of Ban Josip Jelačić

Name of the relevant document according to which the teaching is conducted: Curriculum for the history subject (2019)

Course unit/topic: Croatian lands in the context of political ideologies and conceptions of the reorganization of the Habsburg Monarchy

Six teaching units in total: 1st and 2nd unit introduction to the topic and content processing, 3rd and 4th unit field teaching 5th and 6th units final part (evaluation of results)

Key question: How did the monument to ban Jelačić influence the process of national integration and social modernization? (Why was the monument to ban Jelačić erected and demolished?)

LEARNING OUTCOMES:

The students will:

1. Explain what influenced the choice of place and the way of commemorating Ban Jelačić in Zagreb
2. Describe the changes in the memory of Ban Jelačić
3. Assess to what extent the monument to Ban Jelačić influenced the national and social integration of Croatia

Introductory part and topic announcement:

The teacher asks an introductory question on the board: Why is Ban Josip Jelačić a Croatian great figure? The teacher explains the term great figure in history, a term that appeared in the 18th century. The figure of a great man is determined by the individual's merits for important changes in history as well as by his actions for the general benefit of the community.

In the answer to the introductory question, why did Jelačić deserve the title of great, students are expected to state and write on the board about the role of Ban Jelačić in the events of the Croatian National Movement and the Revolution of 1848-1849. The answers are expected based on their previous knowledge of the Croatian national movement of the 19th century.

Expected answers are, for example, Baron Jelačić's cooperation with the People's Party during the Croatian National Revival, the decision of the great national assembly of the People's Party in Zagreb in 1848 to appoint Jelačić as Croatian ban, the election of Krajina colonel Josip Jelačić as Croatian ban by the Viennese court, Jelačić's decision to abolish serfdom in Croatia by bank letter, the decision to sever

relations with Hungary as well as the establishment of the first Croatian independent government and the convening of the first civil Croatian Parliament. Also the annexation of Međimurje to the Ban authority. Even during his lifetime, and especially after his death, Josip Jelačić was perceived by the Croatian public as the holder of Croatian national interests. The ban that is a symbol of resistance to Hungarianization, the ban that suppressed the revolution in Hungary, the ban that abolished serfdom in Croatia.

The teacher then asks the question How can the public remember its great men?

The expected answers are: the name of a street, square or city, the decoration of a monumental tomb, statues, books about his works or poems.

The choice of historical events and prominent individuals that the public will remember, as well as the interpretation of their role in history, is the subject of research on the culture of memory, a scientific discipline that has been developing since the end of the 20th century.

The teacher announces the topic Croatian giants of the 19th century on the example of ban Jelačić.

Students will consider the ways in which the role of ban Jelačić was interpreted during the 19th and 20th centuries. Students will work on written materials prepared in advance, and based on fieldwork, they will solve the tasks on the worksheet.

Processing of the topic and analysis of sources

According to the work of Jelačić's contemporary and biographer Baron Josip Neustadter, Jelačić had a prominent national role in the eyes of the public during his lifetime, and his popularity reached its peak during the revolutionary events of 1848.

In June 1848, Zagreb's Harmica Square was renamed Ban Jelačić Square. During the following years, the perception of Jelačić in the Croatian public varied, from the people's ban, which united the Croatian countries with the powers and titles it received from the court of Vienna, to negative evaluations at the time when the people's ban, militarily subordinated to the Austrian generals Windischgratz and Radetzky, participated in suppression of the Hungarian revolution, and then administrative and political subordination at the time of the promulgation of the October Constitution in 1849 and neo-absolutism in Croatia.

The proposal to erect a monument to ban Jelačić was made as early as 1849 by the Croatian politician from the People's Party Andrija Torkvat Brlić, but it was not until 1853 that the proposal grew into an initiative of Zagreb mayor Ivan Kamauf. The following year, the Committee for Erecting a Monument to Ban Jelačić was also established. According to the preserved record, the mayor of Zagreb announced that it was necessary to erect a monument to the ban for all the ban's services to the Croatian people, and an initial sum was determined,

The competition for the construction of the monument to ban Jelačić was not publicly announced, nor was it published in the newspapers. The action of collecting money started after Jelačić's death in 1859. Although donations came from all over Croatia and from various social strata, collecting funds for the monument was slow and difficult.

The teacher will project images of Fernkorn's statues of Archduke Karla in Vienna and Ban Jelačić in Zagreb on a powerpoint presentation. Students are expected to comment on the similarities and differences between Fernkorn's works.

Students will then be given source texts with questions to answer in their notebooks.

Work on sources:

SOURCE 1.

From the correspondence of Ignjat A. Brlić in 1850.

"Dissatisfaction is great everywhere in our homeland. It is true that Ban is still revered and magnificently welcomed with his young wife in Zagreb and everywhere because the people cannot be convinced that he is guilty of treason, but the citizenry curses as they have the right to do... I am very sorry for Ban, he has been deceived in the same way as are his people. And if he had God knows what he was doing, he would not have been able to change the thing that the Austrians were riding on." V. Švoger, p. 261

Source processing questions:

1. What are the reasons for ban Jelačić's unpopularity according to the source?
2. How does the author of the source assess the role of Jelačić in the events?
3. Based on knowledge of historical facts, state two arguments for the stated evaluation of the author of the source regarding to the time when the source was created.

SOURCE 2.

From the newspaper Pozor of 6 December 1860.

"That a bright ban be drawn up and submitted to all the inhabitants of the Austrian Empire for signature, that voluntary contributions be made for the erection of the monument and the celebration of the immortal name of Jellačić. Mr. Ljudevit Vukotinović, at the general wish of the board, took over the composition of this invitation.

That a monument be erected in Zagreb on the square of Jellačić ban, cast from copper, on a base made of domestic granite, representing the famous deceased riding in national costume.

That a tender for raising the base in the agreed form be announced by May 31, 1861...

To request His Highness, the Imperial and Royal Viceroyalty, to provide the committee with all the files on previous collections for the monument relating to this one.

It is determined that the actions of the board and the financial situation will always be reported to the community through the newspaper under I. Srša, p. 120-121

Source processing questions:

1. According to the text of the source, what was the direct cause for the decision to erect a monument to ban Jelačić?
2. Based on the data from the source, answer for which bana the collection of contributions for the erection of the monument was started?

SOURCE 3

Narodne novine from May 1861.

"It is further announced to the community that the model for the monument of Jelačić ban has already been ordered from the sculptor Antun pl. Fernkorn in Vienna, and that it will be made magnificently similar to the monument of Archduke Dragutin (Karl) in Vienna.." I.Srša, p. 121

SOURCE 4

Narodne novine from November 1862.

"...It was thought that the monument was already in the mold, that it was about to be discovered, and when here its master from Vienna writes that he is deviating from the contract he had made with the ad hoc committee. Mr. Fernkorn says that, according to the contract, it is difficult for him to make it out to his own great detriment, and either the board should give up on the fact that the ban would ride on a horse that would stand on one leg and be in flight with the other three, or because according to him weight is very difficult to do and at a much higher cost, or that he abandons the contract if the board does not agree, so that the ban would ride on a horse that would stand on its hind legs. Of course, the committee does not deviate from the mutually signed contract and the power of attorney of Rev. Mr. Vukotinić of his president to order with the master in favor of the board. For the footing, a hard stone will be taken that was cut in our Moslavina near Jelenska by Mr. Vukotinić and sent to Vienna to see if it will be good." I.Srša, p.124

Source processing questions:

1. What based on the texts of source no. 3 and no. 4 we learn about the original idea of the appearance of the statue of ban Jelačić?
2. What are the reasons for abandoning the first idea of the appearance of the statue?
3. Compare Ferjn Korn's monument to Archduke Charles in Vienna with the monument to Ban Jelačić in Zagreb. State what is similar and how are they different?
4. What are the reasons for the changes in the appearance of the statue of Ban Jelačić?
5. Comment on whether the reasons for abandoning the first idea could have been influenced by the comparison of the political significance of the representatives of the House of Habsburg and the Croatian ban?

SOURCE 5

From Narodne novine from June 1866.

"...it is significantly different from the monument of the Archduke Karl and the principle Eugene... at the monument of Jelačić ban, first of all, a moment of calm tranquility strikes the eyes... And the horse steps easily and freely, it just seems to us that the waving of the head is not quite happily expressed." I.Srša

Source processing questions:

1. What differences in the appearance of the statues are emphasized in the newspaper text?
2. Compare the statue of the Archduke Karl in Vienna and the statue of Ban Jelačić and list the similarities and differences.

Several factors influenced the project of erecting a monument to ban Jelačić. Based on the contract concluded by the Monument Erecting Committee and the sculptor Fernkorn, it is known that Fernkorn made sketches and a plaster model of the monument, as well as being responsible for the casting and installation of the statue with the pedestal. From the newspaper reports at the time, it can be concluded that there were discussions about the location and the direction in which the monument should stand on the Square. It is also known that Fernkorn himself suggested the direction in which the monument would stand, so that it would face north, that is, towards the livelier and more important part of the city (Kaptol and Gradec). Namely, only from the second half of the 19th century significant development and expansion of the city towards the south began.

However, different interpretations of the appearance and position of the bans of the statue soon appeared in the public. The orientation of the ban's saber towards the north was interpreted in accordance with political events. The saber pointed towards Hungary and the horse, which is shown at a light trot, are interpreted as a trot, i.e. the lagging behind of Croatian politics. Ban is shown in the uniform he wore during the ceremony of induction into Ban's honor in 1848. The sculptor's illness as well as the lack of collected money slowed down and made the construction of the monument difficult.

The monument was completed in June 1866, and was publicly exhibited in Vienna for three months before it was delivered to Zagreb. The solemn opening of the erected monument was held on December 16 (17?) 1866, in the presence of the official delegation of the emperor and the king Francis Joseph I, ban Šokčević, representatives of the Croatian Parliament and the gathered crowd.

After the Second World War and the establishment of the communist government, ban Jelačić's monument was once again politicized. In 1946, the name of Trg ban Josip Jelačić was changed to Trg Republike, and in 1947 the monument was first hidden in a wooden shield, and then secretly during the night of 25/26/07/1947 removed. It is interesting that after the removal of Jelačić's statue in July 1947, a monument to King Tomislav was erected in the present-day Tomislav Square in October of the same year. The parts of the dismembered monument of Ban Jelačić were stored in the HAZ Glyptoteca until 1991, and the main square of Zagreb was a parking lot until 1975, and the absence of the statue becomes a symbolic void.

SOURCE 6

"Trg Republike" became the name of Zagreb's main square in 1946 when, under the influence of Marxist interpretation, it was concluded that the figure of Ban Jelačić, who suppressed the Hungarian revolution in 1848, was not an adequate figure for the main square of the capital of the socialist republic. The equestrian sculpture was removed, and a large public area was left empty...After the equestrian sculpture was removed, a void remained; a large area of the main square remained devoid of one icon that was not replaced by another. Icons make certain spatial structures and socio-political forces that produce them visible, but does the absence of icons also reveal these structures and forces? The removal of the sculpture truly confirms its function as an icon; a visual substitute for a complex whole that is easily recognized by most people who share a common visual vocabulary. Equally, those who did not like this iconicity recognized it, so by removing it they wanted to remove the symbolic power it represents." I, Podnar, Zagreb Squares as urban identity systems, p. 361-362

Source processing questions:

1. What reasons for the removal of the ban Jelačić monument does the author of the text emphasize?
2. What are the possible reasons why no other monument was placed on the Square that would correspond to the communist authorities?

The main square in Zagreb was remodeled during the preparations for the big sports event in Zagreb, Universiade 1987, when Manduševac was returned to the Square, but no mention of Ban Jelačić. Again in the 1990s, Jelačić's statue became a symbol of patriotism. The statue was returned and placed in the restored Square in the same place, but this time with the saber facing south. In the same year, the name of the square was changed again from Trg Republike to Trg ban Josip Jelačić. What would be the reasons for returning the monument to ban Jelačić.

Students analyze that question based on video clips.

1. When was the monument to Ban Jelačić returned to the main square in Zagreb?
2. Describe in which part of the Square it is located and in which direction?
3. What are the reasons for the installation of the statue emphasized by Croatian President Franjo Tuđman?

<https://www.youtube.com/watch?v=Y-mlaGOFTGg>

<https://www.youtube.com/watch?v=RQV0CRbqb34>

Tasks of field teaching: Trg ban Jelačića in Zagreb and Novi dvori Zaprešićki in Zaprešić.

Questions about the analysis of the ban Jelačić monument

FIRST GROUP

1. Describe the location of the monument in the space (on the Square).
2. What material is the monument made of?
3. What type of monument is the ban Jelačić monument (statue or relief)?
4. What parts does the monument consist of?

5. What is shown on the surface of the monument's pedestal?
6. What material is the statue made of?
7. Describe the proportions of the monument.
8. Describe the relationship between mass and space (rounded mass, linear mass, flat mass, concave convex mass)

SECOND GROUP

1. How is the ban displayed? Describe the clothes, equipment and posture and body position of the horseman, as well as the equipment of the horse.
2. In what way was Jelačić's military role in history emphasized, and in what way was his national belonging shown?
3. How was the dynamic appearance of the statue, the sense of movement achieved?
4. Photograph the monument from 8 angles, and individual details of the monument.
5. Describe the composition of the monument (open/closed, static/dynamic, shape of the monument)
6. Compare the monument with other works of the author and draw a conclusion about the characteristics of his style

Field trip to Zaprešić. The New manors of Zaprešić

Novi dvori is a noble estate that was built in the 17th century. Owned by famous noble family the Zrinskis, then the family of the rich merchant Čikulin, and the Sermage and Erdody families. Jelačić bought the Novodvorje estate from Erdody in the mid-19th century. Jelačić bought the castle, which has since been renovated in the style of romantic historicism, which is a characteristic of its present-day appearance. Students work on worksheet tasks.

Questions of the analysis of the New Dvori of the Zaprešić ban Jelačić

1. Take a photo of the facade of the New Castles of Zaprešić. Compare the appearance of the front of the castle from the end of the 19th century. with today's appearance, list the similarities and differences.
2. Describe the exterior of the castle.
3. Investigate who owns the castle and estate after the death of ban Jelačić.
4. Photograph the tomb of the Jelačić family from several angles, and individual details.
5. Who had it built and who and when designed the tomb of Jelačić.
6. Describe the appearance of the tomb of Jelačić and highlight the characteristics of the neo-Gothic style.
7. How was the Ban Jelačić Foundation created and with what purpose?

8. Assume based on historical data the reasons why Ustasha chief Ante Pavelić took possession of the castle during the Second World War and turned it into his residence.

9. Assess the state in which the Novi dvori zaprešićki are located today.

Final stage in the classroom. Students work on sources.

Stjepan Gorupić, Croatian pedagogue and writer, 1938

"Jelačić. When word spread through the village that so-and-so...was taking hay to Zagreb. I would immediately think: how lovely it would be if they took me with them...And then after such a long and pleasant ride, there you were in Zagreb, in front of Ban Jelačić, seated on his horse with his sword pointing in the direction of the Hungarians. The fact that he was pointing with his sword towards Hungarians - that was something that interested me.." Lj. Marks, Ban Josip Jelačić in Croatian oral legends: between history and myth, p.8

Work on the source

1. What childhood event does the author of the source describe?
2. What conclusions about the importance of the monument to ban Jelačić can be drawn from the sentence how the author saw the ban (instead of the monument to ban Jelačić)?
3. How was the direction of the ban sword towards the north explained?

Oral tradition preserved the memory of Jelačić even at a time when politics forbade it. Oral traditions are the subject of scientific research aimed at distinguishing stereotypes from works confirmed by sources. Works of oral tradition celebrate their heroes such as ban Jelačić by emphasizing exceptional military skills, or loyalty to the people and national goals. These works are oral literary works, not primary sources, i.e. credible sources for the activities of historical figures. Oral tradition testifies to how the memory of historical figures was formed.

Shortly after his death, Ban Jelačić became part of the folklore that invoked him during crisis events.

The call to "stand up bane" appeared as early as 1867 in the poem "Resurrection of Ban Jelačić" by Ognjeslav Utješinović Ostrožinski. The song was written at the time of the installation of the monument to ban Jelačić. Later, numerous new versions of that song were created.

Work on the source

SOURCE 8 Song Ustani bane (Rise up ban)

Rise up

Rise up, Ban, Croatia calls you,

Rise up, Ban, from your crypt.

Rise up, Ban, Croatia awakens you,

Rise up now, let your sword be judge...

The Weeping of the Croatian
Listen here, Ban, Croatia calls you
Rise up from his crypt of yours
A sorrowful Croatian kneels on your grave
Rise up to ease his pain!
Rise up, Joso, your people are calling
Redeem them from these misfortunes!

Rise up, Ban, Croatia Calls You
It was the year nine hundred and three
When a great misfortune befell Croatia
The Hungarian flag was raised by Hedervary
He wants to Hungarianise Croatia by force
Rise up Ban, Croatia calls you
Rise up Ban save your people
Never a Croatian never a hero
As was Jelačić the Ban
But now the black earth covers him
And green grass adorns his grave!"
Lj.Marks, str.16

Work on source:

1. What role of Ban Josip Jelačić is highlighted in the text?
2. Why was the invitation to ban Jelačić emphasized during the time of ban Hedervary

Written answers to the analysis of sources and a conversation about the key question (How did the monument to ban Jelačić contribute to national integration and social modernization? Why was the monument to ban Jelačić erected and demolished?)

The teacher hands out sheets with questions: What did I know before working on the topic, what did I learn during the work, what would I like to research further.

Literature and sources:

1. Povijest 21, Hrvatska povijest, Jutarnji list, 2008.
2. Kultura pamćenja i historija, priredile M.Brkljačić i S.Prlenda, Goden marketing-Tehnička knjiga Zagreb, 2006.
3. I. Srša, Spomenik banu Josipu Jelačiću u Zagrebu-KAJ, XLIX, Zagreb 3-4, 2016.
4. V. Švoger, Ban Josip Jelačić i očima svojih suvremenika, Zb.odsjeka povoj.znan.Zavoda pov.druš.znan.HAZU,2013, 247-271.
4. I. Podnar, Zagrebački trgovi kao urbani identitetski sustavi , <https://hrcak.srce.hr/prostor>, pristupljeno 10.7.2023.
5. V. Jakaša Borić i B. Bilušić Dumbović, Novi dvori zaprešički, <https://hrcak.srce.hr/148732>, pristupljeno 12.7.2023.
6. Lj.Marks, Ban Josip Jelačić in Croatian oral legends: between history and myth, <https://hrcak.srce.hr/file/38754>, pristupljeno 12.7.2023.

List of attachments (including attachments that are an integral part of the presentation)

Illustrations:

1. The photograph of the ceremonial opening of the monument to Ban Jelačić is considered the first reportage photograph in Croatia

[https://hr.wikipedia.org/wiki/Datoteka:Franjo Pommer 16 1866 spomenik ban Jelacic Zagreb.jpg](https://hr.wikipedia.org/wiki/Datoteka:Franjo_Pommer_16_1866_spomenik_ban_Jelacic_Zagreb.jpg)

2. I. Srša, Spomenik banu Jelačiću u Zagrebu, str.119 (Monument ban Jelačić 1880)



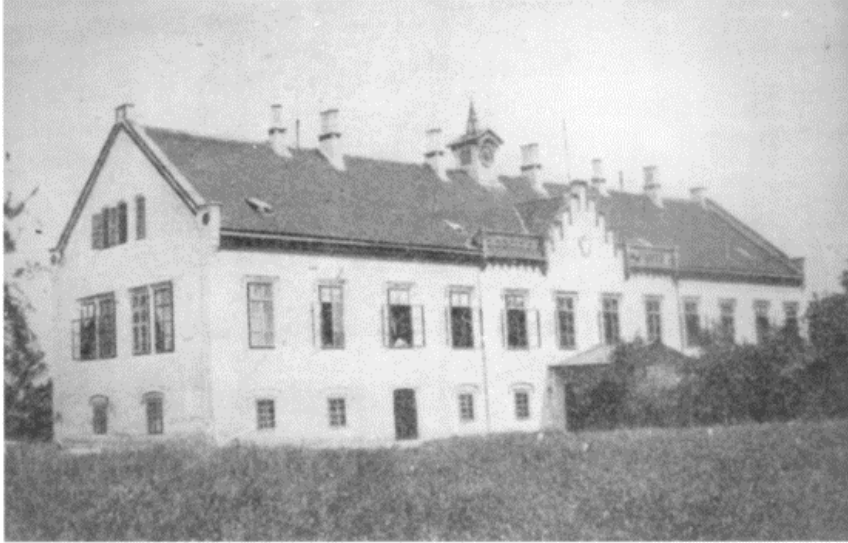
Pogled na Trg Bana Josipa Jelačića prije potresa 9.11.1880. (Fototeka HRZ)

[https://commons.wikimedia.org/wiki/File:Kip bana Josipa Jela%C4%8Di%C4%87a.jpg](https://commons.wikimedia.org/wiki/File:Kip_bana_Josipa_Jela%C4%8Di%C4%87a.jpg), pristupljeno 22.8.2023.



https://commons.wikimedia.org/wiki/File:Kip_bana_Josipa_Jela%C4%8Di%C4%87a.jpg, accessed 22.8.2023.

Novi dvori zapreški krajem 19.st. <https://hrcak.srce.hr/148732>, accessed 12.7.2023
VI.B Radni listići



Fotografija dvorca s kraja 19. stoljeća, južno glavno pročelje