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CALM BEFORE THE STORM? A NEW INTERPRETATION OF TWO SEASCAPES BY LORENZO BUTTI IN THE BELVEDERE

ABSTRACT

This essay focuses on two seascapes from the Belvedere collection by the painter Lorenzo Valentino Butti (1805–1860; born in the port city of Trieste) that were completed in 1846: *Seestück mit Scirocco* [Seascape in the Sirocco] and *Stürmische See auf seichem Grund bei Malamocco* [Stormy Seas in Shallow Waters near Malamocco]. While the first painting was presented as an example of the romantic mythologization of Venice in the exhibition *Viva Venezia!* (Belvedere, 2022), this analysis shows that both works are far more than mere decorative harbor scenes and were conceived by Butti as a pair, in both thematic and formal terms. By studying the richly detailed depiction of a range of ships, flags, and weather conditions—supported by iconographic close reading, archival research, contemporary press sources, biographical records, and maritime expertise—we connect the works with concrete historical events that occurred in 1844. An analysis of the specific description of the image and the meteorological conditions that it portrays obliges us to not only correct the title *Seestück mit Scirocco* by reverting to the original title, *Seestück mit Sciroccal-Luft* [Seascape with Sirocco Air], but also conclusively revise the location from Venice to Trieste. The commission from Emperor Ferdinand I during his visit to Trieste in 1844 appears to have had a dual purpose: The paintings not only document maritime incidents but also present the imperial claim to power of the Habsburg monarchy. The works also ultimately provided Butti an opportunity to enhance his image on the path toward becoming a marine painter to the imperial court.

KEYWORDS

Butti Lorenzo; Belvedere; Trieste; Venice; Austria; Habsburg; Harbor; Seascape; Painting; 19th century; Marine painter; Ferdinand I; Navy; Italy; Iconography; Imperialism

The work *Seestück mit Scirocco* [Seascape in the Sirocco] (1846) by Lorenzo Valentino Butti (1805–1860), a marine painter from Trieste, was presented in the exhibition *Viva Venezia!* at the Belvedere (2022) as an example of the trend toward the romantic mythologization of Venice as a place of longing around the middle of the nineteenth century.¹ However, this essay argues that the history of the painting largely contradicts this interpretation. With the help of precise iconographic analysis, we demonstrate that Butti's work is much more an explicit historical commentary on the Austrian harbor landscape.

Our investigation focuses on two complementary paintings by Butti from the Belvedere collection that were completed in 1846: *Seestück mit Scirocco* (Fig. 1) and *Stürmische See auf seichem Grund bei Malamocco* [Stormy Seas in Shallow Waters near Malamocco] (Fig. 2). While the former work is occasionally exhibited, the latter has been on loan to the Federal Ministry of Justice since 1982, making it inaccessible to the public. But the full significance and the interdependent pictorial programs of the two paintings are only revealed when we examine them together. A specific study of the detailed depictions of the ships, flags, and sailing maneuvers suggests, first, that *Seestück mit Scirocco* should readopt its original title and, second, that both scenes are associated with concrete historical events that occurred in the rival Austrian ports of Trieste and Venice in 1844. From a methodological perspective, this essay brings together close reading with archival research, contemporary newspaper sources, biographical analysis, and the historical-political context, with special emphasis on its imperial implications. This approach not only reveals the further potential for interpreting the paintings but also highlights the interaction between art historical, historical, and marine historical approaches that underpinned the preparation of this jointly written essay. Our work demonstrates the possibilities offered by transdisciplinary analysis of Austrian marine painting—a genre in which Butti has hitherto been regarded as a somewhat marginal figure, despite the considerable recognition that he enjoyed from his contemporaries.

BETWEEN THE CALM AND THE STORM

The first of the two works (Fig. 1) features a harbor scene with several ships and, in the background, the open sea. The surface of the water is as smooth as a mirror, and there is virtually no wind: The sails are set perpendicular to the ships and are pointing in different directions, which would normally suggest that the sails are drying or the wind is very light. However, this rapid examination of the contents of the painting contrasts markedly with its current title: *Seestück mit Scirocco*. The sirocco is a stormy southerly or south-easterly wind that brings warm air from the Sahara to the Mediterranean, especially in

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Fig. 1: Lorenzo Butti, *Seestück mit Scirocco* [Seascape in the Sirocco], 1846, oil on canvas, 131 x 211 cm. Belvedere, Vienna, inv. no. 2775 (Photo: Belvedere, Vienna).



Fig. 2: Lorenzo Butti, *Stürmische See auf seichtem Grund bei Malamocco* [Stormy Seas in Shallow Waters near Malamocco], 1846, oil on canvas, 130 x 209 cm. Belvedere, Vienna, inv. no. 2774 (Photo: Anna-Marie Kroupová).

spring and autumn, and can even, in extreme cases, reach the strength of a tropical cyclone. In other words, a genuine sirocco scene requires a powerful storm: In such a painting, the sea must be choppy and the sails reefed or secured.

Primary sources enable us to reconstruct the fact that the original title of the work in the imperial picture collection was the more detailed *Seestück mit Sciroccal-Luft* [Seascape with Sirocco Air].² This lost detail is central to the interpretation of the painting, because “sirocco air” describes those very weather conditions that set in after a sirocco storm has passed by and are characterized by unusually clear sea air and excellent visibility. The high levels of evaporation in the Northern Adriatic mean that the transparent horizon depicted in Butti’s painting is relatively rare for the region. This suggests that the artist deliberately emphasized the scene’s clarity to allude to these specific weather conditions and to demonstrate his detailed knowledge of maritime phenomena.

Further contemporary sources confirm that Butti’s painting depicts the harbor not of Venice but, rather, of Trieste. The February 1847 issue of *Sonntagsblätter* [Sunday Papers] informed its readers that both works had been sent to Vienna and noted that the depiction of the calm sea included “ships that we have recently seen lying at anchor off Trieste.”³ The extraordinary precision of the painting still enables us today—more than 150 years after its completion—to identify the individual vessels and the concrete events that served as Butti’s model. This also sheds light on his working method: The artist painted on the basis of real observations and a deep understanding of shipping. He generally found his inspiration in his own life experiences: Born in Trieste in 1805, he was trained in Venice and Milan; however, he always maintained close links with his hometown.⁴ As one of the most important ports in the Mediterranean, Trieste offered Butti new visual material every day. Having specialized in the painting of maritime and harbor scenes as early as the 1830s, he evolved, over the course of the next few decades, into one of the most distinguished marine painters of the entire monarchy. In 1840, he was represented by a number of seascapes in the first international art exhibition in Trieste; the following year, a cultural journal noted that Butti had painted “seven portrayals of maritime life, in which he had reproduced the figures with great skill but paid significantly less attention to the sky and the sea.”⁵ When Emperor Ferdinand I directly acquired his work from an exhibition during a visit to Trieste in 1844, Butti’s reputation was finally assured.

From 1844 onward, Butti pursued the objective of becoming the official marine painter to the imperial court—a position that combined artistic and representational tasks in the service of the empire.⁶ He was required to document not only seafaring in general but also the maritime prestige of the ambitious Habsburg monarchy. This trend



Fig. 3: Lorenzo Butti, *Seestück mit Scirocco* (detail), 1846, oil on canvas, 131 × 211 cm. Belvedere, Vienna, inv. no. 2775 (Photo: Belvedere, Vienna).

becomes very clear in *Seestück mit Sciroccal-Luft*: a work that combines the meticulous depiction of concrete historical events with the symbolic superiority of the Austrian fleet.

Seestück mit Sciroccal-Luft is dominated by calm: a waveless sea, clear reflections, a distant view, and almost motionless ships (Fig. 1). The composition unfolds in graded layers of color. The small boats and oarsmen handling cargo in the left foreground are guiding the eye, along a gentle diagonal, toward the central ship approaching the viewer. This ship dominates the entire right-hand half of the painting: a classical Austrian trading brig of the period with two masts with sails and, behind these, the red-white-red flag that became the ensign of the empire of Austria in 1787 and was equally used by warships and merchant vessels (Fig. 3). The hulls of the ships are depicted with extraordinary detail and sharp outlines, in contrast to the soft transitions of the sea and the sky.

To the right of the brig—and apparently, given its duller colors, well to its rear—is an English trading brig that is flying the Red Ensign (Fig. 4). This flag was flown by British warships that were not part of a specific fleet and those that were not affiliated with merchant vessels. Even further to the rear, we can see a two-masted trading ship, probably a merchant brigantine, which was also known at the time as a schooner brig. The scene contains several other small vessels that were commonly seen in the Adriatic:



Fig. 4: Lorenzo Butti, *Seestück mit Scirocco* (detail), 1846, oil on canvas, 131 x 211 cm. Belvedere, Vienna, inv. no. 2775 (Photo: Belvedere, Vienna).

If a ship could not moor directly at the pier, goods were transferred with the help of these traditional, local support craft.⁷ Behind the Austrian brig to the left, we can see, when looking from left to right, a classical coaster with sails and clearly identifiable “eyes” (Fig. 5). At the time, this coaster—or *trabaccolo*—was the standard transport vessel, or the “workhorse” of the Adriatic. Alongside the *trabaccolo* is a somewhat more clearly defined Swedish merchant brigantine with a blue flag and then, further to the right, a smaller *bracera*. Particularly important, however, is the ship that is almost disappearing into the background on the left: an extremely accurate rendering of the Austrian frigate *Bellona*, which formed part of the Habsburg Navy at the time (Fig. 6). The perfect rendition of many of the details of the hull and the rigging suggests that Butti must have seen

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Fig. 5: Lorenzo Butti, *Seestück mit Scirocco* (detail), 1846, oil on canvas, 131 x 211 cm. Belvedere, Vienna, inv. no. 2775 (Photo: Belvedere, Vienna).



Fig. 6: Lorenzo Butti, *Seestück mit Scirocco* (detail), 1846, oil on canvas, 131 x 211 cm. Belvedere, Vienna, inv. no. 2775 (Photo: Belvedere, Vienna).

the ship in this position himself. Primary sources confirm that the *Bellona* spent time in the harbor of Trieste between August and September 1844—this being the only documented stay during that period prior to the completion of the two paintings.⁸

THE STORM BEFORE THE CALM

While the horizontal gradation of depth in *Seestück mit Sciroccal-Luft* generates an air of calm and a certain sense of equilibrium, *Stürmische See auf seichtem Grund bei Malamocco* can be seen as its dynamic counterpart (Fig. 2). Here, the raging sea is in control, filling the canvas with energy and intensity, while several ships fight against the waves, increasing the drama of the painting. The distinction between the two works is further emphasized by the palette: The stormy scene is dominated by almost monochrome gray tones and strong contrasts between dark and light that clearly differentiate it from the light-filled, sky-blue

serenity of the sirocco painting.

The composition of the second painting centers on a powerful breaking wave, which guides our gaze diagonally from the bottom left of the picture toward a two-masted brig that is heeling precariously to port. The pictorial structure, with a main ship positioned just to the right of the center of the painting and heading frontally toward the viewer, also recalls the sirocco painting. But the booms of this ship are shifting, and the sails of the foremast are billowing with the wind, meanwhile the sails of the main mast appear to be facing into it. To the right of the brig, a dramatic scene is unfolding: Attempts are apparently being made to rescue the crew of a further, severely damaged ship (Fig. 7). This second



Fig. 7: Lorenzo Butti, *Stürmische See auf seichtem Grund bei Malamocco* (detail), 1846, oil on canvas, 130 x 209 cm. Belvedere, Vienna, inv. no. 2774 (Photo: Anna-Marie Kroupová).



Fig. 8: Lorenzo Butti, *Stürmische See auf seichtem Grund bei Malamocco* (detail), 1846, oil on canvas, 130 x 209 cm. Belvedere, Vienna, inv. no. 2774
(Photo: Anna-Marie Kroupová).

vessel is also heeling strongly to port, its sails torn as huge waves swamp the deck. Debris from the ship and its cargo bob between the waves—Butti has added his signature to one of the barrels (Fig. 8).

It is highly likely that the ship at the center of the painting is the Norwegian brig *Ellida*, which ran onto a sandbank and broke up on December 2, 1844, while seeking to enter the harbor of Malamocco in the Venetian Lagoon in order to unload its cargo of dried cod from Bergen.⁹ The entire crew and part of the cargo could be saved, but this incident was just one in a longer series of shipping accidents: In early December 1844, the Northern Adriatic was dominated by particularly unfavorable weather conditions driven by the bora—an extremely powerful, descending onshore wind that hits the northern and eastern coasts of the Adriatic and prevented many ships from reaching the harbor of Venice. According to the records of the Austrian Lloyd shipping company, almost 60 vessels had to anchor off Piran because they could not risk the dangerous final part of their voyage to Venice.¹⁰ Despite this, a handful of captains still tried their luck: Within the space of one week, at least five merchant ships were driven by the high waves onto shallow ground, where they broke up on account of the power of the sea.



Fig. 9: Lorenzo Butti, *Stürmische See auf seichtem Grund bei Malamocco* (detail), 1846, oil on canvas, 130 x 209 cm. Belvedere, Vienna, inv. no. 2774
(Photo: Anna-Marie Kroupová).

The second ship in the painting that is being approached by a rescue boat is probably the Greek brig *Aristide* (Fig. 9).¹¹ It sank as it was trying to enter the harbor of Malamocco with a cargo of grain from Brăila on December 6, 1844.¹² Butti, who had already spent many years specializing in painting maritime scenes, must have known about this incident, which was also picked up by the newspapers. Rather than being isolated cases, the disasters that were reported in 1844 highlight the well-known nautical challenges posed by the Venetian harbors. The entrances to the lagoon at Treporti, Malamocco, and Chioggia were generally very flat, and the bora complicated this situation even further. Not only was the sea notoriously dangerous around ten miles off Cortellazzo, where the rocks are very close to the surface, but the harbors themselves were also very shallow, to the extent that large ships could only pass with the help of so-called camels—floating pontoons, which were placed on the side of the hull and functioned like a floating dock. Even warships often had to unload their heavy guns near Piran in order to minimize their draft so that they could enter the Arsenal of Venice without difficulty.

In the background of the picture, we can see a further parallel with the sirocco painting: To the left, a barque with an Austrian flag appears to be sailing rapidly and relatively

undamaged under storm sails. This can be interpreted as a patriotic symbol that underlines the supremacy of Habsburg captains in contrast to those of the wrecked foreign ships. Butti probably employed such visual examples to emphasize his ambition of becoming an official imperial marine painter.

DEPICTING MARITIME POWER

It is no coincidence that both paintings depict incidents that occurred in 1844. They were commissioned by Emperor Ferdinand I, who had been impressed by Butti's skill during the official visit that he and Empress Maria Anna made to the city of Trieste between September 5 and 16 of that year, two years before the two works were completed. Their program for the morning of September 9 included a visit to the exhibition of the Triester Gesellschaft der schönen Künste [Trieste Association of Fine Arts].¹³ At the show, the emperor acquired three paintings for his collection, including Butti's *Seestück von der Küste der Normandie* [Seascape from the Normandy Coast]. The newspapers of the day also reported on the works exhibited by Butti, as exemplified by the explicit praise offered by the *Allgemeine Zeitung* [General Newspaper]: "The best maritime scenes, which are unrivaled in their clear and vibrant conception, are painted by a local artist, Lorenzo Butti."¹⁴ In the afternoon, the imperial couple toured the arsenal of the Austrian Lloyd. The board of directors took the opportunity to present Emperor Ferdinand I with a memento of his visit, another painting by Butti that showed the company's latest two steamers, *Imperatore* and *Imperatrice*, in the harbor of Trieste.¹⁵

This direct contact with several of Butti's works seems to have finally convinced Emperor Ferdinand I of the artist's skill. Before leaving Trieste, he commissioned Butti to produce two large seascapes for the Imperial Picture Gallery in Vienna—the pair of harbor scenes addressed in this essay. The two paintings, which Butti consciously conceived as symbolically depicting the port cities of Trieste and Venice, were realized between autumn 1844 and the end of 1846. In order to ensure that they were correctly interpreted, he presented them to visitors to his studio and explained the scenes personally.¹⁶ Hence, when the works arrived in Vienna in 1847 and were shown in public for the first time in April in the *Ausstellung der Kaiserlichen Akademie der bildenden Künste* [Exhibition of the Imperial Academy of Fine Arts], newspapers and magazines had already explained their motifs in great detail.¹⁷

It is when they are viewed together that the two paintings reveal themselves to be complementary, or almost antithetical, depictions of two central ports of the Habsburg monarchy that interact in both formal and thematic terms. Trieste is pictured as an

expansive and calm international port city that exudes oversight and order, even after a storm. Conversely, Malamocco near Venice is the setting for a dramatic tempest characterized by dangerous maneuvers and moments of unexpected natural force and loss of control. The correspondence between the line of the horizon, the composition, and the choice of motif in the two paintings intensifies this sense of contrast even further. Butti's consciously selected pictorial program also makes it quite clear that he, as a native of Trieste, remained loyal to his hometown throughout his life and can therefore be regarded as a local patriot.

A comparison between the two paintings must also take the historical-political context into account. Trieste had voluntarily placed itself under the protection of the Habsburg Leopold III as far back as 1382, as a means of defending itself from its rival city of Venice.¹⁸ By the reign of Emperor Charles VI, who declared Trieste a free port in 1719 and granted it extensive tax and customs privileges, the government in Vienna was actively promoting the expansion of the port. As early as the second half of the eighteenth century, Trieste was already handling more goods than Venice. However, the incorporation of Venice into the Habsburg Empire in 1798 marked the beginning of a new phase: Now it was time to also invest in the long-neglected infrastructure of the city on the lagoon.¹⁹ Thereafter, the competition was no longer a rivalry between two port cities belonging to different powers but, rather, an internal rivalry within the same monarchy that became particularly tangible under Emperor Ferdinand I, who commissioned the works described here. Ferdinand I actively supported Venice, in line with his predecessor, Francis I, who likewise declared the city a free port. Further major projects were thus realized in the 1830s and 1840s, including the huge breakwater that protected the entry to the lagoon near Malamocco and the railway connection, which was opened in 1846—more than a decade before the station in Trieste. Despite these governmental efforts, however, Trieste retained its trading primacy. Aware of the above developments, the local population nonetheless became increasingly concerned about Trieste's status as Austria's most important port. It is precisely this sense of competition that Butti captures in his paintings: Trieste presents itself as a reliable hub, while Venice is depicted as a hazardous entrance to a lagoon.

Butti's depiction of the harbor of Trieste opens up a further perspective: It points to the imperial ambitions that were being nurtured at the time by the Habsburg monarchy. Trieste was particularly important in enabling Austria to present itself as a maritime power with colonial ambitions. The Österreichisch-Westafrikanische Seehandelsgesellschaft [Austrian-West African Sea Trade Company] was established in 1802, and a ship left Trieste in 1803 with the objective of surveying the coast of West Africa in order to identify

potential colonies and trading stations. And while the project did not get very far, because of the Napoleonic Wars, this expansive thinking continued. Trieste, for example, later became the starting point for the circumnavigation of the world by the frigate *SMS Novara* (1857–1859), which, under the leadership of Bernhard von Wüllerstorf-Urbair, not only collected scientific material but also explored potential colonial territories such as the Nicobar Islands.²⁰ Even if no colonialization took place, such expeditions made it quite clear that the Habsburg monarchy had imperial aspirations and the ambition to compete with the established maritime powers. With his detailed knowledge of the Trieste region, Butti must have been fully aware of this dimension. Hence, his paintings should be seen as not only interpreting local patriotic aspirations but also communicating a political position that saw the Adriatic as a springboard for imperial ambition—and Trieste as its starting point. All this ties up with Butti's artistic self-positioning and the expectations of his patron, Emperor Ferdinand I. In this sense, the artist presented himself as someone who was able to translate the aspirational messages already expounded by the court into a convincing pictorial language.

CONCLUSION

Butti's seascapes are far more than decorative harbor scenes. Iconographic analysis, the clear localization of the depicted ships and weather conditions, and a comparison with archival and historical newspaper records clearly illustrate that both works reflect concrete events that occurred in 1844. A comparison between the two paintings reveals an antithesis between the ports of Trieste and Venice. Butti's pair of paintings not only documents historical incidents with remarkable technical precision but also visualizes imperial messaging and assertions of power of the Habsburg monarchy at the time. That Butti's translation of political interests into visual form ultimately proved rewarding is evident from the contemporary reception and, above all, from his appointment in 1847 as the marine painter to the imperial court—the same year in which his two paintings were first exhibited in Vienna. Butti's paintings can be seen as examples of how art, emerging from local events, can make global developments visible and, thus, reach far beyond the immediate context of production.

NOTES

¹ Stella Rollig and Franz Smola, eds., *Viva Venezia! Die Erfindung Venedigs im 19. Jahrhundert*, exh. cat., Lower Belvedere, Vienna, February 17–September 4, 2022 (Cologne: Verlag der Buchhandlung Walther und Franz König, 2022), 111.

² From this point on, the original title *Seestück mit Scirocco-Luft* is used to refer to the painting. In the acquisition records of the Imperial Picture Gallery, the work bears the title *Ruhige See mit Scirocco Luft* [Calm Sea with Sirocco Air] (HHStA, OKäA-B, 1221/845), seen by Sabine Grabner in 2018. *The Biographical Dictionary of the Empire of Austria* from 1857 actually mentions Butti's *Sirocco Air*. See “Butti, Lorenzo,” in *Biographisches Lexikon des Kaiserthums Oesterreich*, ed. Constant von Wurzbach, vol. 2, *Bninski–Cordova* (Vienna: Universitäts-Buchdruckerei von L. C. Zamarski, 1857): 219. Both works were acquired from the Kunsthistorisches Museum Wien in the 1920s and incorporated into the Belvedere collection.

³ “Schiffe, die zunächst Triests Rhede besuchten, vor unseren Blicken liegen.” *Sonntagsblätter*, February 7, 1847: 40. Unless otherwise noted, all translations are by Rupert Hebblethwaite.

⁴ For information about Butti's biography, see Sven-Wieland Staps, “Butti, Lorenzo Valentino,” in *Allgemeines Künstlerlexikon—Internationale Künstlerdatenbank—Online*, ed. Andreas Beyer, Bénédicte Savoy, and Wolf Tegethoff (Berlin: K. G. Saur, 2021), https://www.degruyterbrill.com/database/akl/entry/_10148283/html. Butti trained under Francesco Lazzari and David Rossi at the Academy in Venice from 1825 and under Giovanni Migliara at the Academy in Milan between 1829 and 1833.

⁵ “sieben Darstellungen des Seelebens [malte], in welchen er eine vorzügliche Gewandtheit in Entwerfung der Figuren, dagegen wesentliche Vernachlässigung der Lufträume und des Gewässers kund gab.” “Die Kunstausstellung in Mailand im Mai 1841,” *Echo: Zeitschrift für Literatur, Kunst und Mode in Italien*, June 22, 1841: 4.

⁶ Maria Walcher, “Butti, Lorenzo Valentino,” in *Dizionario Biografico degli Italiani*, vol. 15, *Buffoli–Caccianemici*, ed. Istituto della Enciclopedia Italiana (Rome: Istituto della Enciclopedia Italiana, 1972), [https://www.treccani.it/enciclopedia/lorenzo-valentino-botti_\(Dizionario-Biografico\).](https://www.treccani.it/enciclopedia/lorenzo-valentino-botti_(Dizionario-Biografico).)

⁷ In the Austrian State Archive, these ships are described as fisher barques from Chioggia (HHStA, OKäA-B, 1221/845), seen by Sabine Grabner in 2018.

⁸ See, for example, *Wiener Zeitung*, August 13, 1844: 1685. This is dated differently as January 20 by one source in the Austrian State Archive. According to the entry seen by Sabine Grabner at the archive in 2018, “The wreck of a Swedish, and further back, of a Greek merchant vessel, while a barque under the Austrian flag successfully reached the harbor. /: Occurred on January 20 of last year. Part of the crew of the Swedish ship, and the entire crew of the Greek ship, perished.” [“Scheitern eines schwedischen, u. weiter rückwärts eines griechischen Kauffahrers, während ein Bark unter österreichischer Flagge glücklich den Hafen erreicht /: Ereignete sich am 20. Jän. 1. J. Vom schwedischen ging ein Theil der Mannschaft, vom griechischen Schiffe die ganze Mannschaft zu Grunde.”] See HHStA, OKäA-B, 1221/845.

⁹ See, for example, *Journal des Österreichischen Lloyd*, December 7, 1844: 3; and *Wiener Zeitung*, April 7, 1847: 778.

¹⁰ *Journal des Österreichischen Lloyd*, December 7, 1844: 3; and *Journal des Österreichischen Lloyd*, December 11, 1844: 4.

¹¹ *Wiener Zeitung*, April 7, 1847: 778.

¹² *Laibacher Zeitung*, December 14, 1844: 695.

¹³ *Journal des Österreichischen Lloyds*, September 11, 1844: 2.

¹⁴ “Die besten Marinestücke, die ihres Gleichen suchen an klarer, lebendiger Auffassung, sind von einem hiesigen Künstler, Lorenzo Butti.” Quoted in *Carinthia: Zeitschrift für Vaterlandskunde, Belehrung und Unterhaltung*, November 30, 1844: 200–201.

¹⁵ *Wiener Zeitung*, September 15, 1844: 1. Several versions of this motif are known; one can still be found in the former “Lloyd Palace” in Trieste. Whether this is the actual gift presented to the emperor—which may have remained in Trieste on loan—or another version cannot be categorically determined.

¹⁶ “Der Marinemaler Butti in Triest—Aus einem Briefe,” *Ost und West: Blätter für Kunst, Literatur und geselliges Leben*, March 4, 1847: 108.

¹⁷ See, for example, “Der Marinemaler Butti” 1847, 108 (see note 16).

¹⁸ Further information about Trieste as the main harbor of the Habsburg monarchy can be found in, for example, Gilbert Bosetti, *Trieste, port des Habsbourg 1719–1915: De l'intégration des immigrés à la désintégration du creuset* (Grenoble: UGA Éditions, 2017).

¹⁹ For more on Venice’s position within the Habsburg monarchy, see David Laven, *Venice and Venetia Under the Habsburgs, 1815–1835* (Oxford: Oxford University Press, 2002).

²⁰ For more on the Austrian circumnavigation of the world in the frigate Novara, see David G. L. Weiss and Gerd Schilldorfer, *Die Novara: Österreichs Traum von der Weltmacht* (Vienna: Amalthea, 2010).

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COLOPHON

CITATION: Anna-Marie Kroupová, Thomas Zimmel, Karl Klaus Körner, "Calm Before the Storm? A New Interpretation of Two Seascapes by Lorenzo Butti in the Belvedere," *Belvedere Research Journal* 3 (2025), <https://doi.org/10.48636/brj.2025.1.114341>.
DOI: <https://doi.org/10.48636/brj.2025.1.114341>

AUTHORS: Anna-Marie Kroupová, Thomas Zimmel, Karl Klaus Körner

TITLE: Calm Before the Storm? A New Interpretation of Two Seascapes by Lorenzo Butti in the Belvedere

Publication Date: 2025

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PUBLICATION MANAGEMENT AND PICTURE DESK: Katharina Holas

IMAGE EDITING: Pixelstorm, Vienna

TRANSLATION (GERMAN-ENGLISH): Rupert Hebblethwaite

COPYEDITING AND PROOFREADING (ENGLISH): Elizabeth Stern

Österreichische Galerie Belvedere

Wissenschaftliche Anstalt öffentlichen Rechts

Prinz Eugen-Straße 27, 1030 Vienna, Austria

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Published by

Heidelberg University / Heidelberg University Library, 2025

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FREQUENCY OF PUBLICATION: 1 issue per year

The electronic open access version of this text is permanently available at <https://www.arthistoricum.net>

DOI (Issue): <https://doi.org/10.48636/brj.2025.1>



Issue 3 cover illustration: Otto Hettner, *Picnic* (detail), 1906, oil on canvas, 63.5 × 80 cm. Belvedere, Vienna, inv. no. 1164 (Photo: Belvedere, Vienna).