

TRAVEL STORIES and the EASTERN ADRIATIC
With a Section About the Travels of Thomas Graham Jackson

Travelogues
Dalmatia

Publisher	Institut za povijest umjetnosti, Zagreb [Institute of Art History]
On Behalf of the Publisher	Katarina Horvat-Levaj
Volume Reviewers	Joško Belamarić Marko Špikić
Reviewers	Ivan Alduk Irena Benyovsky Latin Iain Gordon Brown Daniela Calciu Franko Ćorić Dragan Damjanović Hrvoje Gržina Irena Kraševac Matko Matija Marušić Goran Nikšić Daniel Premerl Josip Vrandečić
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This book was supported by funds from the Ministry of Science, Education and Youth of the Republic of Croatia, and the Split-Dalmatia County. Research supported by the Paul Mellon Centre for Studies in British Art, and Croatian Science Foundation under the project IP-2022-10-8676.

TRAVEL STORIES and the EASTERN ADRIATIC

With a Section About the Travels of Thomas Graham Jackson

Edited by Katrina O'Loughlin, Ana Šverko, and Elke Katharina Wittich



INSTITUT ZA POVIJEST UMJETNOSTI



THE INSTITUTE OF ART HISTORY
ZAGREB, 2025

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Acknowledgements

We owe our gratitude for the publication of this new volume, comprising papers from conferences within the annual scientific program held at the Institute of Art History – Cvito Fisković Center in Split, primarily dedicated to travelogues, under the umbrella title “Discovering Dalmatia”, to the authors of the texts, as well as to all the participants of these annual scholarly gatherings. Their knowledge and passion for travelogues and travel contributed to the wonderful atmosphere that motivates us, year after year, to organise the next discovering of Dalmatia. We are equally grateful to the external reviewers for their invaluable contributions to individual essays. We would also like to extend our special gratitude to Joško Belamarić and Marko Špikić, whose generous feedback helped shape the volume as a whole.

We would like to extend our thanks to Katarina Horvat-Levaj, the director of the Institute of Art History – the publisher of this volume – for her unwavering support during the production of this book. A heartfelt thanks to Nela Gubić, the Institute’s secretary, and Ana Ćurić, a professional associate at the Institute responsible for project management and public relations, who have shown such passionate dedication to this project.

The three editors – an art historian, a literary historian, and an architectural historian – brought together by this very project, worked in harmonious collaboration to edit this book. Ana Šverko owes her ability to concentrate on the section dedicated to Sir Thomas Graham Jackson to a Research Support Grant from the Paul Mellon Centre for Studies in British Art. Thanks to this grant, in 2021, she was able to study all the archival material related to Jackson’s travels along the Eastern Adriatic, held in archives in London and Oxford, and gain a better understanding of Jackson’s complex travelogue work. The editors extend special thanks to Sir Nicholas Jackson, grandson of T. G. Jackson, and his wife Nadia, for their kind assistance with all the necessary information and materials about Jackson.

A big thank you to Lady Jadranka Beresford-Peirse and Flora Turner-Vučetić, two key promoters of Croatian art in the United Kingdom, for their support during the publication of this book, which is part of their ongoing engagement in all our scientific and professional projects.

For their financial support for the publication of this book, we extend our thanks to the Ministry of Science, Education and Youth of the Republic of Croatia and the Split-Dalmatia County.

Preface: Exploring Genre, Place, and Travellers Within the Travel Narrative

ANA ŠVERKO

Travel Stories is the fourth collection of selected papers from a series of annual academic conferences held at the Institute of Art History – Cvito Fisković Centre in Split, which began in 2014. A great deal has happened during the ten years since the first conference, which was dedicated to the 250th anniversary of the publication of Robert Adam's famous book on Diocletian's Palace, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* (London, 1764). The proceedings from this conference were published in 2017. Both the conference and the volume were the outcomes of a project by the Institute of Art History, funded by the Croatian Science Foundation, under the title "Dalmatia – a Destination of the European Grand Tour in the Eighteenth and Nineteenth Century" (2014–17).¹ This project gave rise to a series of annual scholarly and professional events focused on Dalmatia and travel writing, held under the common title "Discovering Dalmatia." These academic gatherings have continued beyond the official conclusion of the project and have grown into a sort of international research platform – a welcoming forum for academic exchange between Croatian and foreign scholars. Although the focus of these gatherings has remained on travelogues, at times the conferences within the "Discovering Dalmatia" series have been dedicated to the Institute of Art History's other projects. For instance, the 2018 conference² focused on the research project "The Croatian Glossary of Classical Architecture".³ During the pandemic year of 2020, a conference was held as part of the project "Ekspozicija. Themes and Aspects of Croatian Photography from the 19th Century until Today",⁴ dedicated to the photographic presentation of empty spaces, inspired by the absence of people in photographs of architectural heritage throughout history and images of empty spaces during the lockdown period.⁵ The papers from that conference evolved into the book *Watching, Waiting: The Photographic Representation of Empty Places*, published in 2023.⁶ In 2022, the programme included a symposium dedicated to the Institute's project "The History of Art Institutions in Croatia",⁷ with the papers from this conference published

1 <https://www.ipu.hr/article/en/238/dalmatia-a-destination-of-european-grand-tour-in-18th-and-19th-century> [10.09.2024]

2 <https://www.ipu.hr/content/info/Discovering-Dalmatia-IV-book-of-abstracts.pdf> [10.09.2024].

3 <https://www.ipu.hr/article/en/663/the-glossary-of-classical-architecture> [10.09.2024].

4 <https://www.ipu.hr/article/en/888/ekspozicija-themes-and-aspects-of-croatian-photography-from-the-19th-century-until-today> [10.09.2024].

5 https://www.ipu.hr/content/info/Discovering-Dalmatia-VI_2020_program.pdf [10.09.2024].

6 <https://lup.be/book/watching-waiting/> [10.09.2024].

7 https://www.ipu.hr/content/info/Discovering-Dalmatia-VIII_2022_program.pdf [10.09.2024].

in 2023, in a themed section of the academic journal *Život umjetnosti*, titled “Contributions to the History of Art Institutions in Dalmatia”.⁸

This current volume is a direct continuation of the book *Discovering Dalmatia: Dalmatia in Travelogues, Images, and Photographs*, published in 2019.⁹

The same editorial team and volume reviewers have this time grouped the selected papers from the Split conferences into two sections. The first section, titled “Travellers and Travel Narratives”, brings together five papers related to travel narratives and the Eastern Adriatic over a broad timeline. These papers are authored by individuals from various backgrounds and discuss sources that include a variety of different media (lectures, drawings, books, photographs, diaries, letters), contributing to the exploration of the range of media used in travel narratives within this multimedia genre. The second section follows the Victorian architect Thomas Graham Jackson (1835–1924) on his journey along the eastern Adriatic coast, focusing on selected episodes from this trip, as described in his renowned three-volume work *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado* (Oxford, 1887), which is dedicated to the architectural and artistic heritage of this region.

This collection opens with an essay by Frances Sands, on what she calls Sir John Soane’s “virtual Grand Tour”. It is important to note that this text was based on a conference paper the author gave virtually in 2021, during the lockdown period, when we were all deeply affected by restricted movement. In 1806, Soane, unable to send his students on the traditional Grand Tour due to the Napoleonic Wars, commissioned over one thousand large-scale drawings to illustrate his lectures and create a virtual tour of significant world architecture. These drawings represent the earliest known attempt at a graphic history of world architecture. Among them are several drawings based on Robert Adam’s depictions of Diocletian’s Palace in Dalmatia, an example Sands uses to illustrate Soane’s use of visual sources as a substitute for travel.

David McCallam analyses the travelogue *Souvenirs d’un voyage en Dalmatie*, previously misattributed to Carlo Botta, which is now believed to have been written by Napoleonic administrator Carlo Bobba after his journey to Zadar in 1808–1809. Bobba’s text blends travel narrative, ethnography, and political memoir, reflecting the shifting geopolitics of the Eastern Adriatic during the Napoleonic Wars. While presenting insights into the people and

regions of Istria and Dalmatia, it ultimately serves as a strategic evaluation of the area’s resources and population for imperial French interests.

Ante Orlović’s paper takes us from the early nineteenth century and the Napoleonic Wars in Dalmatia to the region’s status within the Austro-Hungarian Empire. He explores a photo album documenting Emperor Franz Joseph I’s journey through Dalmatia in 1875, created by photographers Nikola Andrović and Josip Goldstein. As an early example of Croatian photojournalism, the album visually captures the Emperor’s travels alongside Dalmatia’s urban and architectural heritage. Through its images and multilingual text, it offers a rich visual narrative of nineteenth-century Dalmatia, reflecting both the political significance of the Emperor’s visit and the region’s evolving social and economic landscape.

Boris Dundović and Eszter Baldavári’s paper explores Ernő Foerk’s travel diary, *The Balkan Letters* (*Balkáni levelek*), which includes his professional observations and numerous photographs and drawings recently discovered in his bequest to the Hungarian Museum of Architecture. During the Great War in 1917, this Hungarian architect set out on a journey to study the cultural heritage of the Balkans. His research included both important historical monuments and traditional architecture, which he believed had a significant impact on medieval architecture from Hungary to Dalmatia. This research not only retraces Foerk’s travels but also looks at how the traditional heritage of the Balkans influenced his later architectural designs.

Dalibor Prančević and Barbara Vujanović’s paper inverts the narrative of foreign travellers to Dalmatia by exploring the journey of Dalmatian sculptor and architect Ivan Meštrović to Egypt in the 1920s. Meštrović left only brief yet valuable written memoirs of his travels to the Middle East, particularly Egypt, alongside a collection of photographs, which reveal his deep fascination with ancient architecture, and broader cultural issues. The paper explores how travels influenced Meštrović’s artistic projects and his methodology for gathering artistic and scientific insights, while also examining the broader social dynamics of this journey’s participants.

THOMAS GRAHAM JACKSON AND THE EASTERN COAST OF THE ADRIATIC IN TEXT AND IMAGES

While the papers in the first section are ordered chronologically, in the second section, titled “Thomas Graham Jackson and the Eastern Adriatic”, the texts

⁸ <https://hrcak.srce.hr/en/broj/24595> [10.09.2024].

⁹ <https://www.ipu.hr/article/en/887/discovering-dalmatia-dalmatia-in-travelogues-images-and-photographs> [10.09.2024].

are arranged by geographical location, moving from northwest to southeast – from the island of Rab, the archaeological site of Salona, and the city of Dubrovnik, down to the Bay of Kotor. Mateo Bratanić's essay introduces the chapter on T.G. Jackson's travels along the eastern Adriatic coast, focusing on how Jackson researched and wrote about the history of Dalmatia, the Quarnero, and Istria. It explores the local influences on Jackson's work, as well as the British historiographical perspective he brought to his writing during the height of the British Empire. By reconstructing his methods and sources, the article provides insight into Jackson's unique contribution to the travel writing tradition in this region.

In his travels along the Eastern Adriatic, T.G. Jackson was particularly captivated by the island of Rab, which he vividly described in the third volume of his work. Krasanka Majer Jurišić and Petar Puhmajer focus on this leg of Jackson's journey. Rab's medieval heritage and picturesque blend of architecture and nature, which has been dubbed "the city of the campaniles" for its striking row of towers rising above the town, caught Jackson's eye. In fact, the cathedral bell tower served as a model for Jackson's design of the upper floors of the bell tower of the Romanesque cathedral of St Anastasia in Zadar, completed in 1892. Jackson's romantic view of Rab highlighted its charm, despite the town's historical hardships, making it one of his favourite Dalmatian towns.

Ana Torlak writes about Jackson's exploration of Salona, the ruins of the ancient metropolis of the Roman province of Dalmatia. Jackson dedicated an entire chapter to the city's monuments, providing detailed descriptions and visual documentation, including a city map, a layout of the basilica, and a drawing of the amphitheatre. His depiction of the amphitheatre in the 1880s remains a key visual record of its condition at the time. Jackson also offered insights into Salona's historical and architectural development, particularly regarding the basilica at Manastirine, comparing his observations with earlier travelogues and the contemporary archaeological work of Reverend Frane Bulić.

In the second volume of his work, Jackson devoted considerable attention to Dubrovnik, combining historical analysis with meticulous descriptions of its monumental heritage, as Sanja Žaja Vrbica details. With the help of local historian Josip Gelčić, Jackson explored the city's key architectural sites, from the Rector's Palace to the Dominican Monastery, even venturing to the island of Lopud. His portrayal reflects a nineteenth-century appreciation for Dubrovnik's medieval charm, while also offering vivid observations of

contemporary life, blending travelogue with scholarly analysis to create a comprehensive portrait of the city at the time.

Jackson's travels along the eastern Adriatic coast between 1882 and 1885 resulted in detailed descriptions of urbanism and architecture, but also ecclesiastical treasures, as captured in his 1887 travelogue. Jackson was among the first to document liturgical vessels and vestments from church treasuries in Dalmatia and the Bay of Kotor, providing valuable illustrations and descriptions of goldsmiths' works. Mateja Jerman's paper revisits his interpretations, comparing them with modern research, and highlights Jackson's previously unpublished watercolours of significant goldsmiths' pieces from Zadar and Dubrovnik, now housed in the Split City Museum.

The editorial process and publication of this book coincides with the first year of a new project funded by the Croatian Science Foundation, dedicated to Dalmatia and travel writing, "Where East Meets West: Travel Narratives and the Fashioning of a Dalmatian Artistic Heritage in Modern Europe (c. 1675 – c. 1941)," (2024–27).¹⁰ The project builds on the foundations laid by this book, proposing that the formation of Dalmatia's artistic heritage within the European imagination cannot be fully understood without an interdisciplinary and comparative study of the wide range of travel narratives that contributed to its creation. The second hypothesis is that travel writing is an autonomous, multidisciplinary, and multimedia practice – an idea that has not yet fully aligned with international academic standards within Croatian scholarly discourse. Therefore, the project argues that the category of travel writing should be expanded to include the travel experience as presented through various media, an increasingly relevant topic on the global stage. The project promotes the study of travel writing from the perspective of multiple humanities disciplines, revealing its potential across a broad academic research spectrum. The research team behind this project was formed through the annual "Discovering Dalmatia" gatherings, and many of its participants contributed to this book. Thus, research on Dalmatia continues under the aegis of the new project, and we are confident that this is far from the end, as the exploration of travel narratives in the context of Dalmatia remains an inexhaustible subject, where every new discovery or completed research chapter marks the beginning of the next.

¹⁰ <https://www.ipu.hr/article/en/1615/where-east-meets-west-travel-narratives-and-the-fashioning-of-a-dalmatian-artistic-heritage-in-modern-europe-c-1675-c-1941> [10.09.2024].

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Salona. Anfiteatro. Photoglob Co., Publisher., c. 1890. [Zürich, Switzerland: Photoglob Company, to 1906] Photograph. <https://www.loc.gov/item/2017660937/>.

8.6 206

Contemporary photograph of the view across the western entrance of the amphitheatre toward Kaštela Bay. Photo by the author.

8.7 208-209

Basilica at Manastirine according to F. H. Jackson, in: *The Shores of the Adriatic, the Austrian Side, the Küstenlande, Istria, and Dalmatia*, London 1908, p. 312.

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9.1 222-223

Thomas Graham Jackson, *Dubrovnik, View of the City*, reproduction in Sir Nicolas Jackson's *An Exhibition of Croatian Watercolours by Sir Thomas Graham Jackson (1834-1924)*. From: Vedrana Gjučić-Bender, *Hrvatski motivi*

na crtežima i akvarelima 1882.-1885. / *Croatian Motives in Drawings and Watercolours 1882-1885*, Dubrovnik 2006, p. 23.

9.2 225

Anonymous, I. G. Jackson, *Graditelj novoga tornja zadarske basilike* / I. G. Jackson, *Builder of the New Zadar Basilica Tower*. From: *Dom i svijet* 21 (6), 1893, p. 325.

9.3 227

Thomas Graham Jackson, *The Reliquary of S. Biagio in Duomo*. From: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, p. 350.

9.4 228-229

Thomas Graham Jackson, *View of the Piazza, with the Rector's Palace, Dogana and Torre dell'Orologio*. From: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, plate XXXVIII, p. 332.

9.5 230

Thomas Graham Jackson, *Rector's Palace. Capital (B) and Capital with Judgement of Salomon*. From: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, plate XL, p. 336.

9.6 233

Thomas Graham Jackson, *Rector's Palace. Capital with Armorini*. From: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, p. 335.

9.7 233

Thomas Graham Jackson, *Rector's Palace. Geometrical Details of the Palace*. From: *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, plate XXXIX, p. 333.

9.8 235

Thomas Graham Jackson, *S. Biagio. Silver Statuette of the Saint*. From: Thomas Graham Jackson, *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado*, Oxford 1887, vol. 2, plate XLIX, p. 374.

Mateja Jerman

10.1 244

Thomas Graham Jackson, *Pastoral Staff of Archbishop Maffeo Vallarossa from the Treasury of the Zadar Cathedral*, drawing, 1885, 36 x 20,7 cm, Split City Museum, MGS 7083.

10.2 246-247

Thomas Graham Jackson, *Chalices from the Franciscan Convent in Zadar*, watercolour, 1884/1885, 26 x 33,5 cm, Split City Museum, MGS 7081/b.

10.3 249

Thomas Graham Jackson, *Reliquary Chest of Saint Simeon from the Church of Saint Simeon in Zadar*, drawing, 36 x 22,5 cm, Split City Museum, MGS 7085/a.

10.4 251

Thomas Graham Jackson, *Chalice of the Anjou Family from the Church of Saint Simeon in Zadar*, watercolour, 1884, 36,3 x 26 cm, Split City Museum, MGS 7085/b.

10.5 256

Thomas Graham Jackson, *Pastoral Staff of Bishop Frane Pritić from the Hvar Cathedral*, drawing, 1885, 36 x 24 cm, Split City Museum, MGS 7095.

10.6 260

Thomas Graham Jackson, *Reliquary of Saint Blaise from the Cathedral Treasury in Dubrovnik*, watercolour, 1884, 25 x 27 cm, Split City Museum, MGS 7089.

10.7 261

Thomas Graham Jackson, *Reliquary of Saint Blaise from the Cathedral Treasury in Dubrovnik*, watercolour, 1883/1884, 19,6 x 18,8 cm, Split City Museum, MGS 7091/b.

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Thomas Graham Jackson, *Silver Statue of Saint Blaise from the Church of Saint Blaise in Dubrovnik*, drawing, 1883, 36 x 21,6 cm, Split City Museum, MGS 7088.

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Thomas Graham Jackson, *Chalice from the Parish Church of Our Lady of Šunj on Lopud*, watercolour, 1883/1884, 36,4 x 26 cm, Split City Museum, MGS 7092/a.

10.10 268-269

Thomas Graham Jackson, *Crosses from the Savina Monastery*, watercolour, 1883/1884, 25 x 34,5 cm, Split City Museum, MGS 7092/b.

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Ante Orlović is an art historian and a museum curator. He completed a single-major graduate degree in Art History: Conservation and Museum-Gallery Studies at the University of Zadar. He enrolled in a postgraduate Humanities course at the same university, where he is researching international photographic exhibitions in European and global contexts, as well as the impact of international influences on national photography. He participated as a collaborator on the project "Ekspozicija – Themes and Aspects of Croatian Photography from the 19th Century until Today" led by Sandra Križić Roban, PhD, and financed by the Croatian Science Foundation. He has held many public lectures, published texts, and participated in several conferences dedicated to the history of photography.

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Dr Barbara Vujanović is Chief Curator at the Ivan Meštrović Museums, specifically at the Meštrović Atelier in Zagreb. Her doctoral dissertation was titled *From Antique Models to Neoclassicism: A Classical Component in the Work of Ivan Meštrović*. She was engaged by the British Museum to

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Printing and binding	Sveučilišna tiskara
Paper	Munken Lynx
Print run	250
	Printed in Croatia, May 2025
ISBN	978-953-373-003-5

A CIP catalogue record for this book is available from the National and University Library in Zagreb under 001268827.

cover image:

Soane office hand: Royal Academy lecture drawing showing an interior view of the Temple of Jupiter at Diocletian's Palace, Spalatro (Split), after Robert Adam, *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*, London 1764, plate 33, c.1806-19, SM 19/11/1. Ardon Bar-Hama. ©Sir John Soane's Museum, London. (cropped)

Travelogues
Dalmatia