

Discovering Dalmatia III : [Programme and book of abstracts]

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A Week of Events in Research and Scholarship

DISCOVERING

DALMATIA II I

Including an International Conference entitled: Thomas Graham Jackson in Istria and Dalmatia

Guide to the week
of events in research
and scholarship

DISCOVERING DALMATIA III

Public lectures
International Conference
Public talk

Organized and
hosted by

Institute of Art History – Centre Cvito Fisković Split with
the Split City Museum, the Faculty of Civil Engineering,
Architecture and Geodesy, and the Faculty of Humanities
and Social Sciences of the University of Split

Split City Museum
Papalićeva 1

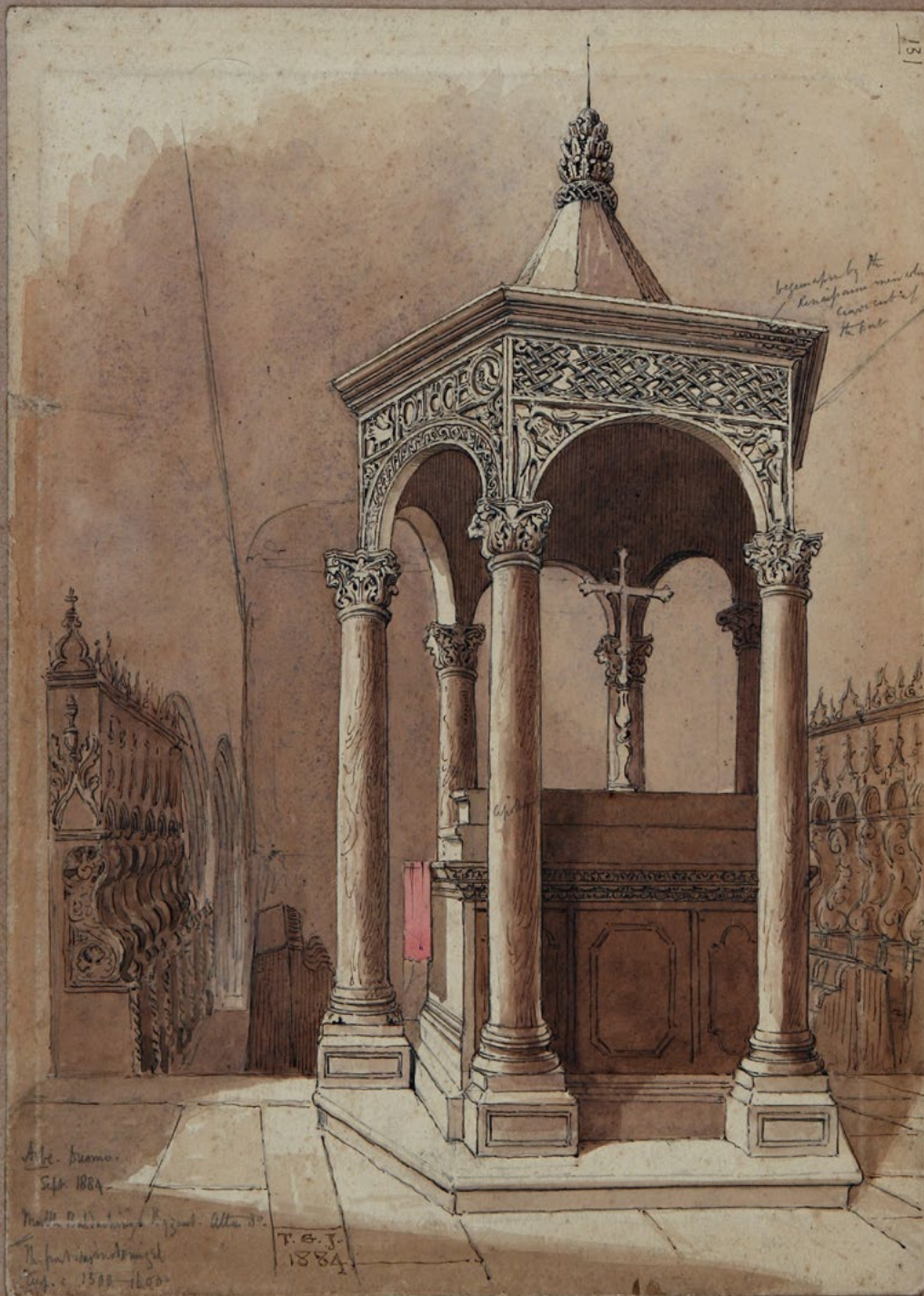
Centre Studia Mediterranea
Faculty of Humanities and Social Sciences of the University
of Split, Poljana kraljice Jelene 1/III

Institute of Art History – Cvito Fisković Centre Split
Kružićeva 7

North-western tower of Diocletian's Palace
Faculty of Civil Engineering, Architecture and Geodesy of
the University of Split

22nd-25th November 2017





Public lectures David McCallam
Illyria remembered:
French recollections of the Provinces Illyriennes, 1809-1813

Frances Sands
Robert Adam's London

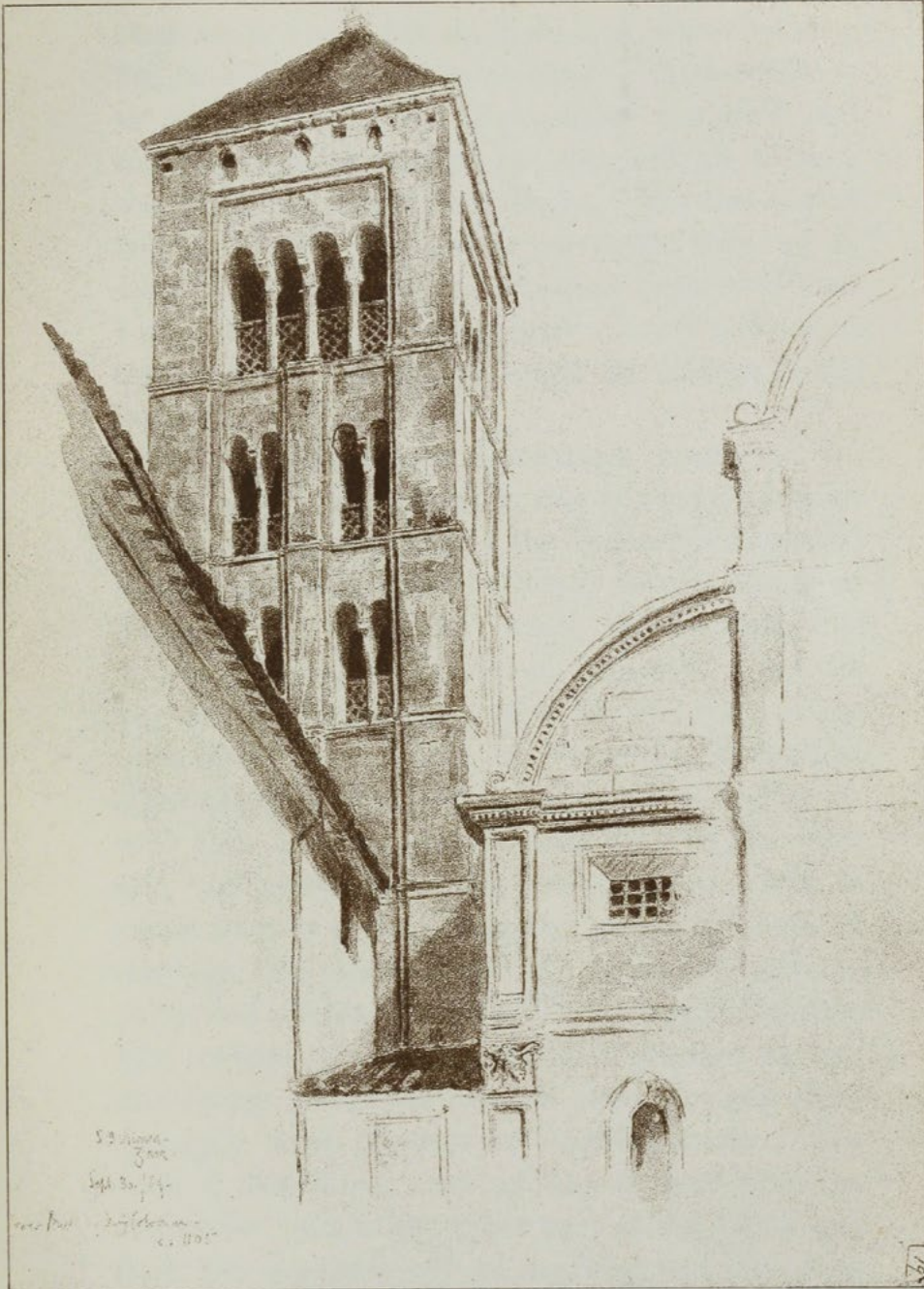
International Conference Thomas Graham Jackson in Istria and Dalmatia

Scientific Committee Joško Belamarić
(Institute of Art History - Cvito Fisković Centre Split)
Katrina O'Loughlin
(ARC Centre of Excellence for the History of Emotions UWA)
Milan Pelc
(Institute of Art History)
Ana Šverko
(Institute of Art History - Cvito Fisković Centre Split)

Organizing Committee Joško Belamarić
(Institute of Art History - Cvito Fisković Centre Split)
Iva Raič Stojanović
(Institute of Art History)
Jure Roić
(Institute of Art History - Cvito Fisković Centre Split)
Ana Šverko
(Institute of Art History - Cvito Fisković Centre Split)

Public talk Damir Gamulin, Antun Sevšek, Ana Šverko
Mapping spatial history and beyond





T.G.J.

S. Maria

"INK-PROOF" SPRAGUE & CO. LONDON

Discovering Dalmatia is a week-long programme of the Institute of Art History - Centre Cvito Fisković in Split, which is being held for the third year running. It is dedicated to those cultural-historical aspects of the Croatian coast which, via multilayered connections with the Mediterranean and European world, were gradually uncovered, particularly in the eighteenth and nineteenth centuries, when numerous travel writers and artists undertook the Grand Tour and began regularly visiting the eastern Adriatic coast. It has been shown that Split and Dalmatia were the theme of a large number of travelogues over the course of these two hundred years, and that our discoveries of the importance of certain major travelogues, as well as our consideration of the materials as a whole, are not even close to being exhausted. The idea for this week of events emerged from the Institute of Art History's research project *Dalmatia as a Destination of the European Grand Tour in the Eighteenth and the Nineteenth Century (Grand Tour Dalmatia)*, financed by the Croatian Science Foundation from the 1st of July 2014 to the 30th of June 2017. The beginning of the project was marked by the extremely well-attended conference entitled *Diocletian's Palace in the Works of Adam, Clérisseau and Cassas*, held in the Split City Museum in November 2014. The conference was organised to mark the 250th anniversary of the publication of Robert Adam's book about Diocletian's Palace. In 1764 in London, Adam published one of the most significant works on this structure from late antiquity. As a result of this conference, in June of this year the book *Robert Adam and Diocletian's Palace in Split* was published, a co-publication of Školska knjiga d.d. and the Institute of Art History.

The book deals with three important themes: Diocletian's Palace, the significant publication that the architect Robert Adam dedicated to it, and the influence of the Palace on his own work and European Neoclassicism. Motivated by the richness of the visual materials and the exceptional essays that were all painstakingly reviewed by Dr Iain Gordon Brown, one of the leading experts on Adam's opus, the editors, Joško Belamarić and Ana Šverko, decided to publish a book that was more than just an ordinary collection of papers. In this the designer Damir Gamulin played an important role, and in an original and imaginative manner shaped the textual and visual elements, thus contributing to a better understanding of the various interpretations of this theme, and the experience of the book as a whole.

By the following year, 2015, the members of the project's team decided to continue organising scholarly gatherings dedicated to the history of recording the spaces of Dalmatia in word and image (which would result in a collection of essays, as did the previous), but this time enriched with additional public lectures and a students' workshop. The conference entitled *Discovering Dalmatia. Dalmatia in 18th- and 19th-Century Travelogues, Pictures and Photographs* once again brought together a variety of excellent scholars

whose essays have been collected for a forthcoming book, and additionally gave the entire series its title.

In May 2016 the next gathering was held, entitled *Discovering Dalmatia 2*, with the subtitle *Records in Space and the Recording of Space: The Integration of Knowledge Concerning Historical Urban Landscapes of the Adriatic in the Eighteenth and Nineteenth Centuries*. The programme included the presentation of the archival collections of the Institute of Art History which are valuable for the research of Dalmatian historic urban landscapes, lectures by colleagues from the British Museum in London and the Rijksmuseum in Amsterdam, and a number of other lectures. The results of the students' workshops, which were held in 2015 and 2016, were presented. These workshops, held over the course of the Grand Tour Dalmatia project, brought together over one hundred participants and brought the theme of the project closer to young future scholars.

In the meantime, the Grand Tour Dalmatia project formally, and with success, concluded. However, for those of us who collaborated on the project, it was a wonderful three-year journey which we regard as having just begun. This year's *Discovering Dalmatia 3* conference bears witness to this fact. Alongside a new conference on the theme of the Grand Tour of the Croatian coast, this time through the travelogue of the British architect T.G. Jackson, published 130 years ago in Oxford, we have prepared accompanying events. Dr Frances Sands, Curator of Drawings and Books at Sir John Soane's Museum in London, a participant in the aforementioned 2014 conference and author of an excellent text in the collection *Robert Adam and Diocletian's Palace in Split*, will give a lecture on Robert Adam in London. In 2016 she prepared an exhibition on this theme at her home institution, which houses a collection of 9000 of Adam's drawings. Alongside the exhibition, Dr Sands wrote a book about Adam's work in London, a city in which he spent more than half his life, and for which he created more projects than for any other city.¹ Dr David McCallam, who joined the Department of French at Sheffield in 1999, and specialises in the long eighteenth century in France, covering the French Enlightenment and the French Revolution, will give us a lecture on the Napoleonic Illyrian Provinces, commenting on the cultural and historical background and the consequences of events in Istria and Dalmatia in the period between 1809 and 1813.

The programme will conclude with a public talk in which designer Damir Gamulin and architect Antun Sevšek, together with Ana Šverko, will present briefly their work on the computational visualisation of space and spatial history using two examples. One of these is the Chrono-geographical database of the History of Grand Tourism in Dalmatia in the Eighteenth and the

¹ For more about the book, please see: <https://www.soane.org/shop/product/robert-adams-london-dr-frances-sands> [October 2017]

Nineteenth Century, which was created as part of the Grand Tour Dalmatia project. Damir Gamulin has developed its concept together with the principal investigator of the project Ana Šverko. As a part of the research various kinds of depictions of Dalmatian spaces from the 18th and 19th centuries were collected: travelogues, pictures, and photographs. The chrono-geographical database, through its various possibilities for synchronicity between visual and textual depictions of space throughout time, represents a starting-point for further, more complex research on this theme, and lead to a rethinking and a deeper valorization of the Dalmatian historical urban landscape in a contemporary context.

Second project is 'Magistrala': Infrastructure as a Generator of Territory (The Adriatic Highway) a research project in which Gamulin and Sevšek, through an artistic analysis of a landscape, develop a qualitative cartographic methodology. This research method represents the incorporation of artistic and humanistic interpretations of space within a positivistic geoinformational system. A method established in this way, based on the identification of the principles regulating the formation of a visual image of an existing landscape, and an understanding of the processes by which it was formed, allows for a study of the consequences of both the planned and the informal or illegal transformations of the strip defined and created by the 'magistrala'. It thus becomes a very valuable tool for the analysis and representation of historical trajectories of development as well as a starting-point for the development of various speculative scenarios. This is because our view of space has, throughout history, necessarily changed. Certainly, the view from the aeroplane that the twentieth century brought us, the first widely-available true view of the world, of what was once only simulated by cartography, drastically changed our understanding of space, and of travel. In his book *Aircraft*, first published in 1935, one of the pioneers of modern architecture, Le Corbusier writes: "The flight of a plane provides a spectacle with a lesson - a philosophy. No longer a delight of the senses. When the eye is five feet or so above the ground, flowers and trees have dimension: a measure relative to human activity, proportion. In the air, from above? It is a wilderness, indifferent to our thousand year old ideas, a fatality of cosmic elements and events (...) From the plane: there is no pleasure...but a long, concentrated, mournful meditation. (...) Everything escapes me. I no longer possess an instrument which gives dimension, which makes form finite, complete, entire: my feet on the earth and my eye five feet or so above the ground."²

Our perception of space is today removed from direct experience, under the influence of technology, the like of which Le Corbusier could not even have dreamed, let alone Jackson, Adam, and the other travel writers who recorded space over the course of the eighteenth and nineteenth centuries.

² Le Corbusier, *Flight over the Atlas and the Desert*, 1933, from: *Aircraft, The Studio*, 1935

Their views influenced the formation of the history of space, and allow us to continue reading it critically, and through their eyes. Yet the separation of the gaze from the body has today become almost literal (Google Street View, drones), and it therefore seems that the poetics of direct perception, as well as the poetics of sharing the gaze, lose out. Yet in the same text Le Corbusier writes: “The world lacks harmonisers to make palpable the humane beauty of modern times.”³ The tangibility of beauty and the image of the world from a particular era were always harmonised by individuals; and even today it is no different. The harmonisation of the contemporary image of the world is certainly contributed to in large part by projects which, precisely through a synthesis of the humanistic and the artistic with a sophisticated computerised approach to the selection, processing, and presentation of information about space, bring us closer to immediate reality. As historian Richard White explains: “visualization and spatial history are not about producing illustrations or maps to communicate things that you have discovered by other means. It is a means of doing research; it generates questions that might otherwise go unasked, it reveals historical relations that might otherwise go unnoticed, and it undermines, or substantiates, stories upon which we build our own versions of the past.”⁴

Technology, in essence, widens our perception and allows us to see more than anything that we have previously been able to see. In order for this view to retain a dimension within which we can establish a truthful relationship with space, or rather sense it, and furthermore responsibly participate in the preservation and creation of the spirit of place and the spirit of the time, it is necessary to conduct research. Researching the history of space, as well as researching the models used to present it, help us to recognise the sense and beauty of that which is lasting and that which is changeable in contemporary, and future, space. Every year, this programme takes place amidst collegial partnerships with colleagues from Split’s cultural institutions. The lectures are organised in their spaces which are located in the historical city centre, and in this way the visitors and participants in fact visit these beautiful city museums over the course of several days. This year, the conference dedicated to T.G. Jackson is accompanied by an exhibition of Jackson’s aquarelles which are kept in the Split City Museum, and which the museum staff have prepared for this event. Through public lectures, this programme will, we believe, contribute to the popularisation of scholarship, the promotion of debates about the study of culture, and of the culture of research emerging from this initial temporal framework; that is, the establishment of this annual scholarly and popular event dedicated to the integration of knowledge about the historical urban landscape of the Adriatic in the distant and near past.

3 Ibid.

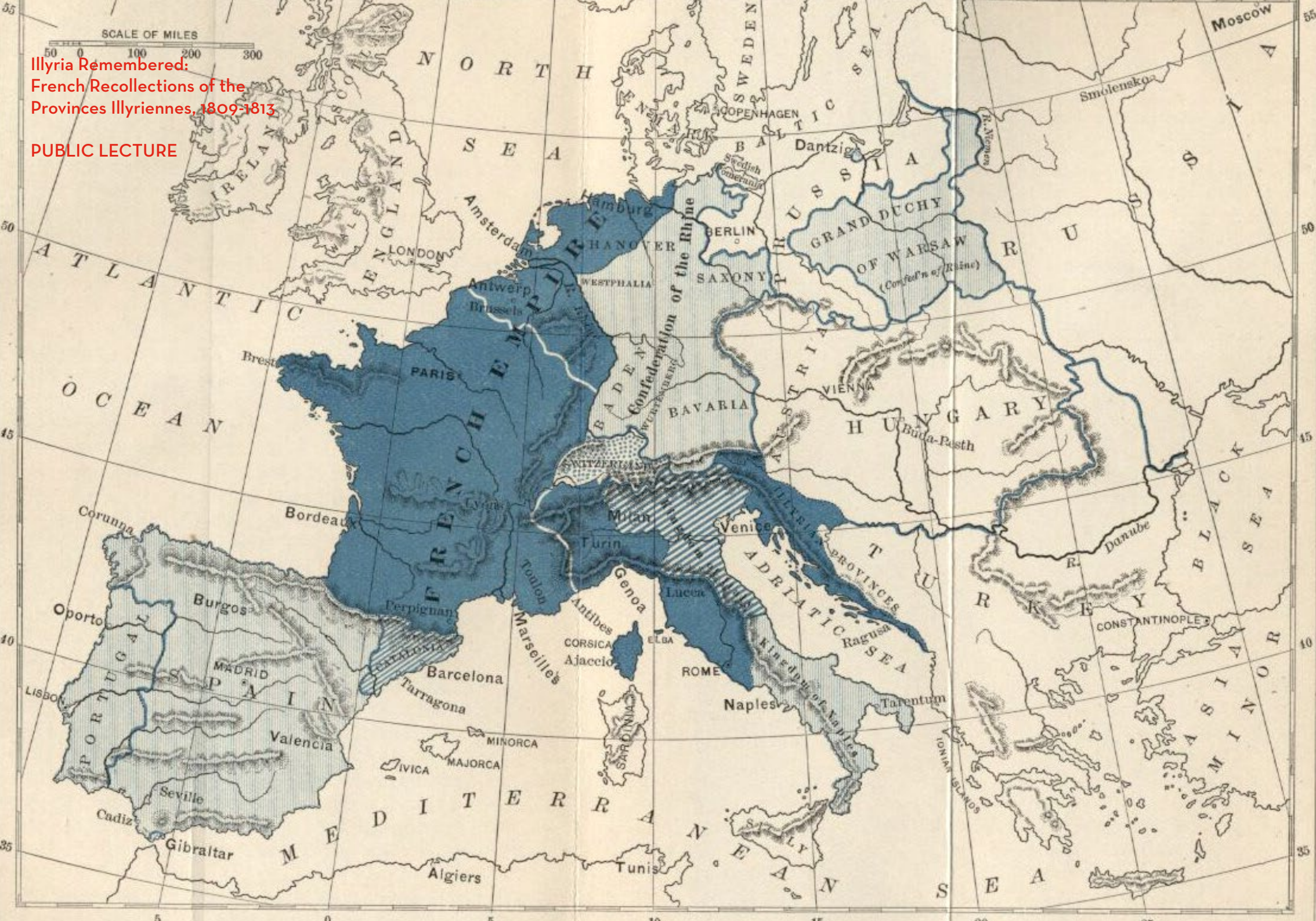
4 <http://www.caareviews.org/reviews/2726#fn36> [October 2017]



PROGRAMME	12.00 – 13.00 Opening of the Exhibition Thomas Graham Jackson's Watercolours from the Collection of the Split City Museum'		
Wednesday, November 22		Friday, November 24	18.00 – 18.20 Thomas Graham Jackson in Dubrovnik Sanja Žaja Vrbica
Centre Cvito Fisković Public Lecture 18.00 – 19.30 Illyria Remembered: French Recollections of the Provinces Illyriennes, 1809-1813 David McCallam	13.00 – 16.00 Break Afternoon Session 16.00 – 16.20 The Church Treasuries of the Northern Adriatic Through the Eyes of Thomas Graham Jackson Mateja Jerman	Diocletian's Palace Centre Studia Mediterranea 10.30 – 12.00 Walking Tour of Diocletian's Palace Public Lecture 12.00 – 13.30 Robert Adam's London Frances Sands	18.25 – 18.45 Sir Thomas Graham Jackson and Dubrovnik Goran Vuković 18.45 – 19.15 Discussion
Thursday, November 23	16.25 – 16.45 Thomas Graham Jackson and the Island of Rab Krasanka Majer Jurišić and Petar Puhmajer	13.30 – 16.00 Break Split City Museum	Saturday, November 25
Split City Museum Conference: T.G. Jackson in Istria and Dalmatia Morning Session 9.30 – 10.00 Registration and Introduction 10.00 – 10.20 T. G. Jackson's Historiographical Criteria Mateo Bratanić 10.25 – 10.45 'Sailing to Byzantium' – T. G. Jackson's Intellectual Debt to Dalmatian Architecture, 1887-1913 Julian Holder 10.50 – 11.10 William Gell and Thomas Graham Jackson: Recording the Topography of Dalmatia at the Beginning and Towards the End of the 19th Century Iva Raič Stojanović and Ana Šverko 11.10 – 11.40 Discussion	16.50 – 17.20 Dalmatia, the Quarnero and Istria, with Cettigne in Montenegro and the Island of Grado: Rab Cathedral Maria Cristina Rossi 17.25 – 17.40 Coffee break 17.40 – 18.00 Thomas Graham Jackson and the Belfry of Zadar Cathedral Franko Ćorić 18.00 – 18.00 Jackson's Opinion on the Restoration Interventions on the Interior of the Split Cathedral Joško Belamarić 18.00 – 18.30 Discussion	Conference: T.G. Jackson in Istria and Dalmatia Afternoon Session 16.00 – 16.20 Approaching Spalato Katrina O'Loughlin 16.25 – 16.45 Thomas Graham Jackson in Salona Ana Torlak 16.50 – 17.10 Jackson and the Beginnings of Tourism in Hvar Zorka Bibić 17.10 – 17.30 Discussion 17.40 – 18.00 Coffee break 18.00 – 18.00 Thomas Graham Jackson's Curzola / Korčula Revisited Damir Tulić	North-western tower of Diocletian's Palace Public Talk 10.00 – 11.30 Mapping Spatial History and Beyond Damir Gamulin, Antun Sevšek, Ana Šverko 11.30 – 13.30 Closing Remarks and Reception

Illyria Remembered:
French Recollections of the
Provinces Illyriennes, 1809-1813

PUBLIC LECTURE



Napoleon Bonaparte ruled over large tracts of the eastern Adriatic seaboard from 1805 until 1813, initially incorporating the previous Austrian territories of Istria and Dalmatia into his vassal Royaume d'Italie. However, after the annexation of the Republic of Ragusa in 1808 and the crushing victory over the Austrians at Wagram in 1809, the French emperor decided to consolidate his Balkan territories, including the freshly acquired Croatian Littoral, into a new state called the Provinces Illyriennes. They remained in French hands until 1813 when invading Austrian troops retook the region. The French designation of these lands as 'Illyrian' is rich in evocations of a South Slav nationalism; and the relative cultural autonomy granted to the local populations under French rule is often cited retrospectively as having informed Ljudevit Gaj's romantic Illyrianism of the 1830s. While that assumption has been rightly challenged on a number of fronts, this presentation will review instead the French perspectives on their occupation and rule of the eastern Adriatic in order to assess what visions of 'Illyrie' emerge from their recollections of the region and its peoples. This will be carried out by revisiting the memoirs of several local French actors of the Provinces Illyriennes, from governor generals like Marmont and Fouché to administrators and journalists such as Rigade and Nodier. The aim is to discover how these Balkan territories affected those who lived and worked there between 1809 and 1813; to determine what larger cultural or political objectives guided their interventions; and to what extent the local populations and their cultures were objectified or romanticized by their French occupiers.

Dr David McCallam

Reader in French Eighteenth-Century Studies, Department of French, School of Languages and Cultures, University of Sheffield, UK.

Education

PhD, Eighteenth-century French culture, University of Cambridge

1996-2000

Thesis: 'Chamfort and the French Revolution: a study in form and ideology'

Research interests

French literature of the long eighteenth century 1680-1820

Cultural history in late eighteenth-century France

Mountain exploration in eighteenth-century Europe

History of ideas in the long eighteenth century

Professional activities

Member of the Executive Board, Society for French Studies (2014-)

David
McCallam

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Member of Voltaire Foundation Management Board, University of Oxford (2013-)

Member of the Editorial Board of *French Studies* (2009-)

Member of the Editorial Board of the journal *Arrêt sur scène/Scène focus*, Université de Montpellier III (2012-)

Member of the Executive Committee of the British Society for Eighteenth-Century Studies (2006-2009)

Referee for the Social Sciences and Humanities Research Council of Canada

Reader for the Legenda series of monographs published by the MHRA

Reader for *Journal for Eighteenth-Century Studies*, *French Studies* and *Oxford University Studies in the Enlightenment* series at the Voltaire Foundation

Selected recent publications

'From Analogies to Patterns: Images in French and British Geological Texts (1760-1800)', in *Visualizing the Text: From Manuscript Culture to the Age of Caricature*, ed. Christina Ionescu and Lauren Beck (Newark, DE: University of Delaware Press, 2017), pp.203-227

'Dangerous Connections, 1784: et si traduire c'était séduire', in *Laclos après Laclos*, ed. Catriona Seth (Paris: Hermann, 2016), pp.11-20

'André Chénier's "Dernières poésies": Animism and the Terror', *Forum for Modern Language Studies*, 51:3 (July 2015), 304-315

'Un météore inédit: les brouillards secs de 1783', in *Ordre et désordre du monde: Enquête sur les météores, de la Renaissance à l'âge moderne*, ed. Thierry Belleguic and Anouchka Vasak (Paris: Hermann, 2013), pp.369-388

'(Ac)claiming Illyria: Eighteenth-Century Istria and Dalmatia in Fortis, Cassas, and Lavallée', *Central Europe*, 9:2 (Nov 2011), 125-141

ROBERT ADAM'S LONDON

PUBLIC LECTURE



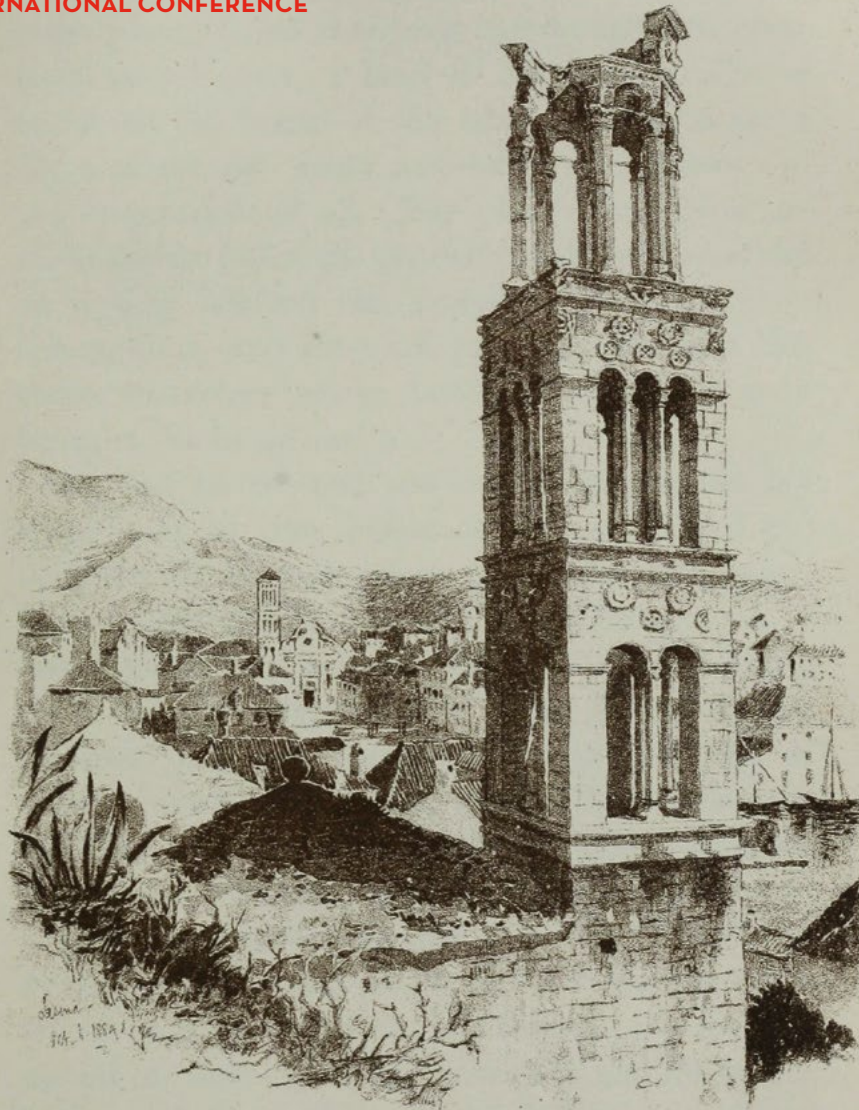
Frances Sands A little more than a century before T.G. Jackson published his exploration of the Adriatic, another well-known British architect, Robert Adam, made his own visit to the region, albeit confining his focus to the architecture of Diocletian's Palace in Split. His resulting publication, *Ruins of the Palace of the Emperor Diocletian...* (1764) would not only elevate Adam's standing as an antiquarian-architect, but also provide the world with a pattern book of domestic antique architectural forms. Adam's use of the spatial forms and decorative motifs which he had encountered in Split are diffused throughout his career and are best known from his numerous interventions within country houses across Britain and Ireland. These can be seen in execution in Adam's surviving buildings and also among the 9,000-strong Adam office drawings collection at Sir John Soane's Museum. Although Adam is best remembered as an architect of the country house, it is significant that almost a quarter of his surviving drawings within the Soane collection are for projects based in London. Spending more than half of his life living in London, Adam had ample opportunity to develop his skills as an urban architect; doubtless inspired by his experience of antique cities such as Split. His London projects were produced for a wide range of clients, both male and female, from across the social spectrum and encompass a vast array of building types. The diversity of his urban practice forces us to reconsider Adam's legacy and confront the idea that the precedents of the antique within the famous 'Adam style' were applied with equal genius to the architecture of London as it was to grandiose country houses.

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Dr Frances Sands

Curator of Drawings and Books, Sir John Soane's Museum, London
Fran has worked at the Soane Museum since 2010, first as Catalogue Editor, managing a project to catalogue the 9,000-strong Adam office drawings collection for online publication. In early 2016 she was appointed Curator of Drawings and Books with responsibility for the Soane Museum's collections of 30,000 drawings and 7,000 books, as well as managing the Soane Museum research library, supervising its drawings cataloguing and research projects and providing scholarly support for exhibitions, loans and public programmes. Prior to working at the Soane Museum Fran studied for a PhD at the University of York. Her thesis comprised a monographic study and architectural drawings catalogue exploring the eighteenth-century construction history of Nostell Priory, Wakefield (UK). She is also currently a Trustee for the Mausolea and Monuments Trust and the Society of Architectural Historians of Great Britain.

INTERNATIONAL CONFERENCE



PHOTOGRAPH BY SPRAGUE & CO. LONDON

T.G.J. del. 1884.

LESINA.
S. Marco.

All cities have their observers, with whom they develop reciprocal relationships. Yet writers and artists also occasionally enter into creative dialogues with entire geographical regions, particularly when it comes to coastal areas. This is true of Dalmatia, particularly in the 18th and 19th centuries, when it was one of the stopovers on the European 'Grand Tour'.

The most comprehensive travelogue about Dalmatia dates from the 1880s, when the well-known British architect Sir Thomas Graham Jackson (1835-1924), also an artist, writer, historian, and restorer, visited and described the Eastern coast of the Adriatic Sea.

Jackson visited Europe on three occasions: in 1882, 1884, and 1885. In travelling across the Eastern coast of the Adriatic, Jackson recorded his experiences and kept a diary, in both word and image. He was fascinated by the landscapes, monuments, and artworks he encountered, and published all of this in a three-volume work entitled *Dalmatia, the Quarnero and Istria with Cetigne in Montenegro and the island of Grado*, published in Oxford in 1887.

The international conference *Thomas Graham Jackson in Istria and Dalmatia* is organised to mark the 130th anniversary of the publication of Jackson's book, a work which was in many respects pioneering. Even today it has a significant influence on the global perception of the medieval and Renaissance art and urbanism of the Adriatic. The goal of this international conference is to collect, for the first time, scholarly works that study and interpret the contents of Jackson's book in detail and from all angles; which consider his architectural and restoration work in the context of the Croatian Adriatic coast; and finally, which examine the influence of Jackson's recording and understanding of this space and its monuments on the development of European architecture and historiography.

**T. G. JACKSON'S
HISTORIOGRAPHICAL
CRITERIA**



Mateo Bratanić Although he was by trade an architect, in this work T.G. Jackson paid a great deal of attention to the history of coastal and island cities on the Eastern Adriatic coast. The aim of this paper is an attempt to reconstruct the method Jackson used to compile introductory histories, the bibliography used, and the criteria employed.

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The history of cities on the Eastern Adriatic coast by T.G. Jackson did not follow the coastal line NW to SE, as was the custom with previous British travel writers, but instead in his three volumes he described each city in the order that he had originally visited them in, over the course of several years spent on the Adriatic coast.

In compiling his histories Jackson drew on general histories in English and other literature that deals with the Eastern Adriatic. The most important authors he read were Ivan Lučić, Daniel Farlati, Giambattista Cubich, Frane Bulić, and Jakov Boglić. In addition, he used other works available in libraries on the coast; with the most prominent library being the Paravia Library in Zadar. It is clear that his main narrative line followed Lučić's *De Regno*. Jackson recounted the historical narratives of the aforementioned authors, for the most part, without critical questioning, and gave particular attention to the chronology of the region's rulers and its political history. Naturally, Jackson also paid special attention to urban history, placing it in the context of general history.

The additional features that can be extracted from Jackson's histories are his particular British perspective on the region, which can be subjected to historical imagology. In my presentation I will try to demonstrate the technique he employed in creating the image of the region through specific discursive expressions that incorporate the elements of imperialism, colonialism and certain stereotypes that were particular to British travel- and history-writing about the Eastern Adriatic coast and the Balkans in the 19th century.

Mateo Bratanić (Split, 1976), studied history and English at the Faculty of Humanities and Social Sciences in Zadar with the theme "T.G. Jackson's History of the Coastal and Island Cities of the Eastern Adriatic". He completed his Masters degree in 2004 with the theme "The Island of Hvar's Maritime Activities in the 19th Century", and completed his PhD in 2009 with a thesis entitled "Croats Escaping to Egypt from 1943 to 1946". He is currently an assistant professor in the History Department of the University of Zadar, where he also serves as Deputy Head of the Department. His research interests are maritime history, theories of history, British approaches to the Eastern coast of the Adriatic in the 19th century, and the social history of the Second World War in Dalmatia. He has published several works from his aforementioned fields of interest.

**'SAILING TO BYZANTIUM'
T. G. JACKSON'S INTELLECTUAL
DEBT TO DALMATIAN
ARCHITECTURE,
1887-1913**



Julian Holder

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In 1913, and towards the end of a successful career as both architect and scholar, T.G.

Jackson's 'Byzantine and Romanesque Architecture' was published. It is often overlooked in studies of both Jackson, and the Byzantine Revival. Jackson's own architectural production contained little, if any, use of Byzantine or Romanesque models in his search to escape the impasse of eclecticism. Additionally the principle studies that informed the Byzantine Revival in Britain, notably W.R. Lethaby and Harold Swainson's 'The church of Sancta Sophia, Constantinople; a study of Byzantine building', had been published nearly twenty years earlier in 1894. Why then was this book written? And how does it relate to the architecture Jackson had studied in Dalmatia nearly thirty years earlier in *Dalmatia, the Quarnero and Istria, with Cetigne in Montenegro and the island of Grado* of 1887. The answer is two-fold. Firstly Jackson's interest was but a part of his wider interest in the training and education of contemporary architects, an education in which the understanding of Byzantine building practice was central. It is an argument seen, for example, in his position with regard to the famous 'Profession or Art' debate of the 1880s and 90s. Secondly it relates to religious debates of the day and the role of the Early Church. This paper extends our understanding of Jackson's career by an examination of 'Byzantine and Romanesque Architecture' and uses it to further contextualise his important early work in Croatia.

Dr Julian Holder

Present employment.

2014, Lecturer in History and Theory of Architecture, School of the Built Environment, University of Salford

Employment history.

2005-2014, Inspector of Historic Buildings and Areas, English Heritage. (seconded to establish the Review Team, Designation Department, 2009-2011).

2000-2005, Director, Scottish Centre for Conservation Studies/M. A. Course Leader, The School of Architecture, Edinburgh College of Art. 1995-2000, National resurvey of listed buildings (fieldworker), CADW (Welsh Historic Monuments).

1994-1995, Associate Senior Lecturer in Architectural and Design History, Falmouth College of Art.

1991-2000, University of Chester (part-time Lecturer 1991-95; 1995-98 Associate Senior Lecturer in History, (Deputy Course leader, M.A. Landscape, Heritage and Society); 1998-2000, Visiting Fellow, Centre for Victorian Studies).

1990-1995, Casework Officer, The Twentieth Century Society, London.
 1988-1990, Associate Lecturer in Architectural and Design History, Loughborough University.
 1987-1989, Co-ordinator (temporary), Architectural History and Theory, Polytechnic of North London.
 1984-1987, Lecturer in Design History and Theory, Kent Institute of Art and Design.
 1983-1984, Part-time Lecturer in Architectural History, Blackheath School of Art, London.
 1983-1984, Picture Researcher, The Image Bank, London.
 1979-1983, Graduate Trainee Library Assistant (subsequently Assistant Librarian), Royal Institute of International Affairs (Chatham House), London.
 1974 (July-Sept), Assistant Finds Supervisor, Eastgate excavation, Gloucester Museum Archaeology Unit (and subsequently emergency recording work on Greyfriars' Priory, Gloucester, January-February 1975) Education.
 2005, Ph.D, University of Sheffield, Centre for Nineteenth Century Studies (Topic; "A race of native architects;" the architects of Sheffield and South Yorkshire, 1880-1940).
 1986, Diploma in Film Study (pass with merit), University of London/British Film Institute (Certificate, with distinction, awarded 1984).
 1984, M.Sc. History and Theory of Modern Architecture, Bartlett School of Architecture and Planning, University College London.

Books.

2016 Neo-Georgian architecture, 1880-1970; a reappraisal. Joint editor (with Elizabeth McKellar) and contributor to book of essays based on international conference held May 2011
 2011, Ancoats; cradle of industrialisation Julian Holder, Michael Rose, and Keith Falconer (English Heritage).
 2008, "The greatest mere village;" Manchester's Northern Quarter, Julian Holder and Simon Taylor, (English Heritage).
 2004, The Architecture of British Transport in the Twentieth century, (eds.) Julian Holder and Stephen Parissien, (Yale University Press). Finalist for the British Art History Book Prize (U.S.A.),

Contributions to books.

2018 'Byzantine art still exists'; W.R. Lethaby and the Byzantine Revival, 1887-1931, in, Byzantium and British Heritage; Byzantine influences on the Arts and Crafts Movement (ed. E. Kakissis)

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**WILLIAM GELL AND THOMAS GRAHAM JACKSON: RECORDING
THE TOPOGRAPHY OF DALMATIA AT THE BEGINNING AND
TOWARDS THE END OF THE 19TH CENTURY**



LESINA.



T. G. J.

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In the Introduction to his three-volume book on *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the island of Grado*, published in Oxford in 1887, Sir Thomas Graham Jackson (1835-1924) makes reference to the English travellers who “were the first to make these countries and monuments of art which they contain known to western Europeans”. Although he drew up a fairly comprehensive list of his fellow-countrymen who had extended the standard Grand Tour itinerary to the eastern Adriatic coast, there was a yet another significant visitor – the archaeologist and illustrator Sir William Gell (1777-1836). A keen traveller across Mediterranean Europe, Gell left nearly eight hundred drawings of various cities and landscapes, now in the British Museum, which include the topographical records of Zadar, Hvar, Dubrovnik, Pelješac, Pag, and Dugi otok, dated to May 1801.

In this paper, we will discuss and compare the drawings of Dalmatian cities made by Sir William Gell and Sir Thomas Graham Jackson, focusing specifically on the visualisation of the cities’ topographical features, and the level of detail provided. Our aim is to explore how these small urban centres were perceived and recorded early into the 19th century, when Dalmatia was a brief stopping-point for travellers on their way to the South-Eastern Mediterranean (or even a never-actually-visited territory experienced from the deck of a ship), and some eighty years afterwards, when the region was already a well-known tourist destination. An examination of Gell’s and Jackson’s drawings of the same place – the city of Hvar – will allow us to get a better grasp of the artists’ respective approaches to topographical representation, and will also provide an important insight into the actual changes the city’s fabric had experienced as the 19th century wore on (such as the transformations of the block with the Civic Loggia and the Arsenal with the theatre). This study will be further complemented by selected data from the online Chrono-geographical database of Grand Tourism in Dalmatia, which will help us place the work of both Gell and Jackson in their wider contexts.

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is a Senior Research Associate at the Institute of Art History - Cvito Fisković Centre in Split, and Assistant Professor at the Department of Urban Planning of the University of Split. Her background is in Architecture, Urban Design, Heritage Conservation, and Architectural History. She has published books and articles on the history of sixteenth- to nineteenth-century architecture and landscape in a cultural-social context, and the regeneration of historic urban environments. She is active in the organisation of student workshops, scholarly public lectures, seminars and conferences aimed at the popularisation of science.

Iva Raič Stojanović

is a research assistant at the Institute of Art History in Zagreb and a PhD student at the University of Zagreb. She received an MA in Art History and English from the University of Zagreb (2011) and an MSc in Conservation of Monuments and Sites from the Raymond Lemaire International Centre for Conservation, University of Leuven, Belgium (2014). From 2015 to 2017 she was involved in a research project on *Dalmatia as a destination of the European Grand Tour in the 18th and the 19th centuries*, run by the Institute of Art History (principal investigator Dr Ana Šverko) and supported by the Croatian Science Foundation. Her doctoral research focuses on the Dalmatian town of Šibenik and the transformation its historic centre underwent after the Second World War.

THE CHURCH TREASURES OF THE NORTHERN ADRIATIC THROUGH THE EYES OF THOMAS GRAHAM JACKSON



Thomas Graham Jackson's book *Dalmatia, the Quarnero and Istria, with Cetigne in Montenegro and the island of Grado*, published in 1887 in Oxford, was the first to offer a wider audience a view into the treasures of several important churches on the eastern coast of the Adriatic. Some famous examples of goldsmithery, like the Chest of St. Simon in Zadar, were already popular among the faithful and connoisseurs. Still, they were usually omitted from travelogues or overviews of the local cultural heritage. Thus, the pioneer work by Jackson gains in importance, especially considering that he was so impressed by some of the goldsmiths that he published their watercolours, together with the watercolours of town views, architectural fragments and sculpture. The paper will discuss Jackson's contribution to the popularization of Croatian cultural heritage, especially of the applied art that is unfortunately even today hardly accessible by the public and frequently omitted from books. The paper will also analyse the objects that are kept in the treasures of the Northern Adriatic, represented in Jackson's watercolours. Some attention will also be dedicated to the identification of the objects the author considered of lesser artistic importance. Finally, the paper will discuss Jackson's aesthetic evaluations.

Mateja Jerman, art historian, is a conservator of cultural heritage in Ministry of Culture, Conservation Department in Rijeka and also an external associate of the Department of Art History, Faculty of Humanities and Social Sciences in Rijeka. She assists in the lectures of *The Basics of Visual Arts* and *The Baroque Art*. From 2011 she is enrolled in Postgraduate doctoral studies of Humanities, more specifically art history studies, at the University of Zadar. In 2015 she defended her doctoral thesis synopsis with the title „Liturgical Objects made of Precious Metals from 1400 to 1800 in the former Diocese of Pula“. During her student days and more after the graduation, she participated in numerous projects financed by local government, University of Rijeka, Croatian Science Foundation and various European funds. Since 2011, she is a member of the organizing committee of the scholarly conference *Dialogues with heritage* held annually on the occasion of the *World Heritage Day* at the Faculty of Humanities and Social Sciences in Rijeka. She has published several original scientific papers, book chapters and numerous professional papers, also few conservation studies and exhibition catalogue entries. The field of her research are arts and crafts, especially liturgical silver, votive gifts and jewellery. Recently, she studies the relations of noble families, church officials, and Habsburg emperors towards certain cities through the tradition of donating objects made of precious metals to the church treasures of the northern Adriatic. She regularly participates in conferences with international participation, popularizes the art history profession and promotes Croatian cultural heritage through public lectures and documentaries.

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THOMAS GRAHAM JACKSON AND THE ISLAND OF RAB



On his journey along the Eastern Adriatic coast Thomas Graham Jackson visited the island of Rab, along with the other big islands of the 'Kvarner Gulf'. His observations were presented in the third volume of his book *Dalmatia, the Quarnero and Istria, with Cettigne in Montenegro and the island of Grado*, published in 1887. After a brief insight into the island's history, and a short journey from Senj, sailing across the channel of Jablanac, which he called *Canale della Morlaca*, Jackson offered a historical introduction to the town of Rab itself. He stipulated that Rab was not "quite a city of the dead, but only half alive". Namely, half of the houses lay in ruins, and gardens occupied places where churches and palaces once stood.

The town, nonetheless, was full of interesting fragments of architecture, like those of the former palaces of the Dominis and the Nimira noble families. Jackson mainly focused on the ancient churches, the cathedral and its bell tower, the church of St. John the Baptist, which was already ruinous at that time, and the churches of St. Andrea and St. Justina. Far more remarkable were, however, Jackson's insights into the town's urbanistic qualities. He defined Rab's urban plan and architectural accents, and, in fact, was the first to dub Rab "the city of the campaniles", observing that the elements of architecture and nature constitute a picturesque image of the town seen from the sea, where steep cliffs and the stone walls are surmounted by a row of graceful bell towers aligned along the peninsula and "rising in stately order". Jackson's personal vision of Rab was highly romantic and suggestive, inspired by the colours, scents and sounds of the town. Of all Dalmatian towns, Jackson wrote, there is none to his taste "so lovely as poor plague-stricken Arbe."

Krasanka Majer Jurišić was born on November 30, 1975 in Zagreb. She gained her doctoral degree at the History of Art department of the Faculty of Humanities and Social Sciences, University of Zagreb in 2012 with the topic "Public palaces in Dalmatia during the Venetian rule". Her research mainly focuses on secular architecture in the period from the 15th to the 18th century. Since 2003 she has worked in the Croatian Conservation Institute on the research and the conservation of immovable cultural heritage, currently as Senior Conservator and Head of Department for Immovable Heritage Documentation. She authored a number of scientific and professional papers and is a member of the editorial board of the journal *Portal* and the journal *Kvartal*. She was awarded the Charter of the Croatian Society of Art Historians in 2009.

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Petar Puhmajer was born in 1976. He graduated in art history and English language from the University of Zagreb, and attained a doctoral degree in 2012 with the dissertation theme "Baroque Palaces in Varaždin". His research interests include the 17th- to 19th-century architecture of Central Europe and the Mediterranean with a focus on its historical, formal, technical and preservational aspects. Since 2002 he has been working as a conservator at the Croatian Conservation Institute in Zagreb, and has taken part or managed numerous projects of building restoration. He authored a number of scientific papers, and co-authored several books, notably on 18th- and 19th-century architecture. He is a member of the editorial board of the scientific journals *Portal* and *The Preservation of Cultural Heritage in Croatia*, and is a peer reviewer for several major art history journals in Croatia. He was awarded the Charter of the Croatian Society of Art Historians for the book "Palace of the Sugar Refinery in Rijeka" in 2009.

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**DALMATIA, THE QUARNERO AND ISTRIA,
WITH CETTIGNE IN MONTENEGRO AND
THE ISLAND OF GRADO: RAB CATHEDRAL**



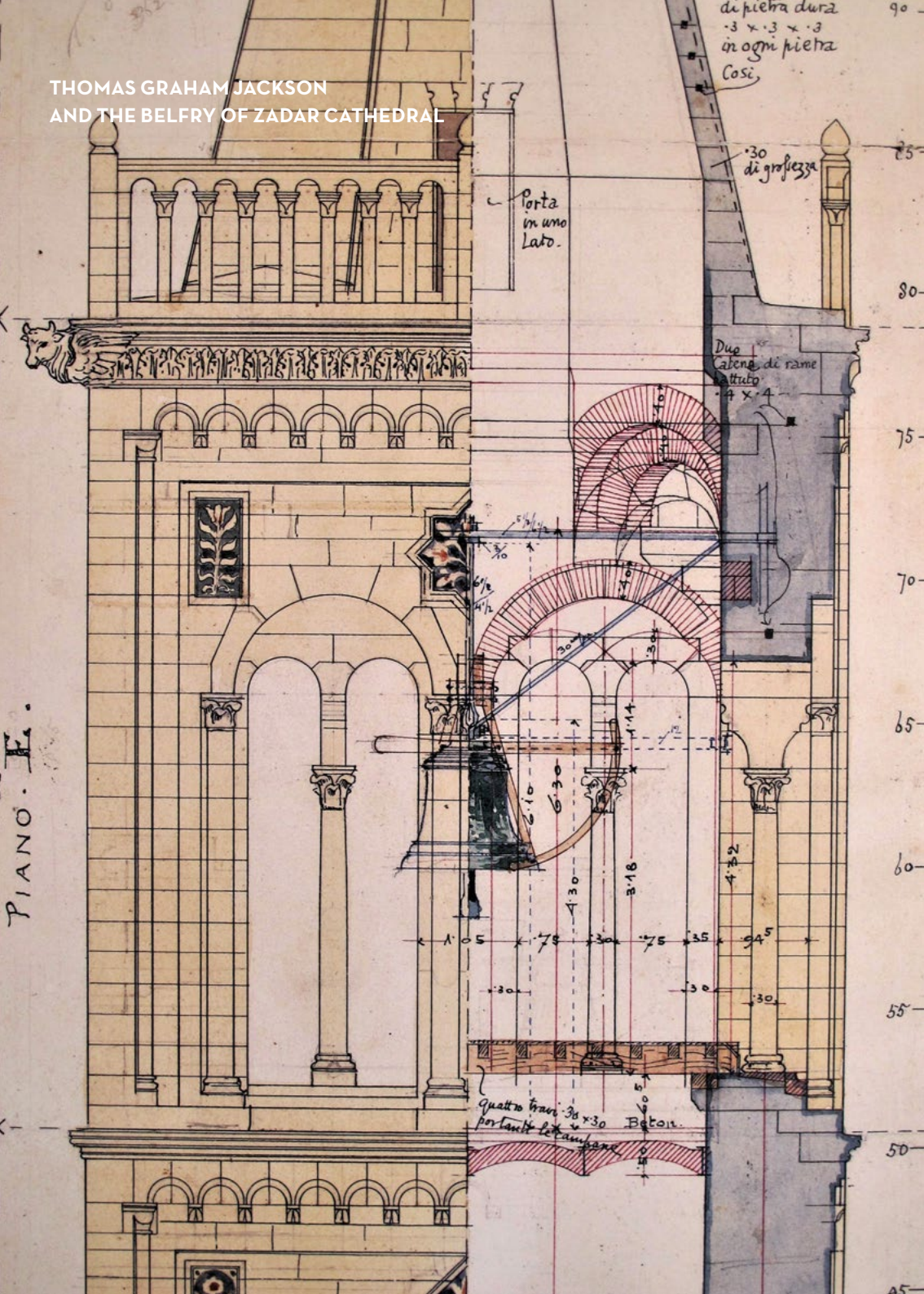
Maria Cristina Rossi

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One of Thomas Graham Jackson's interests, as well as one of the fields that his book *Dalmatia, the Quarnero and Istria, with Cettigne in Montenegro and the Island of Grado* (Oxford, 1887) is concerned with, was the medieval artwork of the island of Rab, "one of the most romantic and picturesque places that I have seen", as he frequently noted while describing the belltowers of the city. The author of this paper presents a study of the Cathedral of St Mary on Rab, with a particular focus on similarities with the churches of Pisa, Lucca, and the Italian Romanesque in general. The church was originally constructed as an early Christian structure, but in the 11th century AD it was rebuilt and decorated with new architectural elements, such as the ciborium which can even today be found in its presbytery. On the twelfth-century façade, the influence of the Tuscan Romanesque can be seen. This is a very important theme, because the Cathedral of Rab, as well as the Cathedral of Zadar, retain a "Romanesque" style even into the 14th century, which is later than contemporary European artistic practice retained this style (T. Jackson, *Monumenti di architettura in Dalmazia*, in: *La rivista dalmatica*, IV, 1979, pp. 11-29: 20-21). This aspect of Jackson's research is very important for understanding Dalmatian art in the 12th and 13th centuries, and I would therefore like to address it in detail as a part of this symposium.

Maria Cristina Rossi completed a BA in the History of Medieval Art (110/110 cum laude) at the "G. D'Annunzio" University of Chieti, under the supervision of Prof. Gaetano Curzio. In 2014 she completed her PhD in the History of Medieval Art at the Sapienza University of Rome, supervised by Prof. Pio Francesco Pistilli. In 2013 she earned a diploma in Archive Studies, Palaeography, and Diplomatics at the State Archive in Rome. From 2014 to 2015 she lectured on the History of Medieval Art at the "G. D'Annunzio" University of Chieti. From 2010 to 2012 she lectured in Archive studies at the Soprintendenza per il Patrimonio storico, artistico di Roma. In 2016 she was a visiting scholar at the Art History department of the University of Zadar as part of the research project *Artistic Exchanges Between Italy and Croatia in the Middle Ages*, under the supervision of Prof. Laris Borić. Her research interest is Dalmatian and Italian medieval sculpture (11th to 13th century).

THOMAS GRAHAM JACKSON
AND THE BELFRY OF ZADAR CATHEDRAL



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The belfry of Zadar (Italian: Zara) Cathedral is the only the only building completed by the prominent English historicist architect Thomas Graham Jackson in Croatia. The ground and the first floor of the belfry were built in the 15th century and later covered with a wooden roof construction that protected the bells. The initiative to complete the belfry of the cathedral was started by archbishop Giuseppe Godeassi in 1861 and continued by his successor Pietro Domnio Maupas in 1863. The first, today lost and unrealized, plans for the completion were created by the Zadar engineer Bertolini. However, the wish to complete the belfry was to be achieved in 1894 by Thomas Graham Jackson, who visited Zadar in 1885 and 1887. He created several projects with different conceptions.

In his first project published in *The Builder* (May, 25, 1889) he intentionally combined the local and transalpine Romanesque forms in order to show that the tower was completed by an Englishman. Representatives of the Viennese *Imperial and Royal Central Commission for Artistic and Historical Monuments* Friedrich von Schmidt and Alois Hauser insisted on the principle of the unity of style and the frequency of particular forms in Dalmatian Romanesque architecture and suggested alterations to the project.

The article represents an English-language synthesis of the existing Croatian literature on the belfry of Zadar Cathedral (by Marija Stagličić, Stanko Piplović, and Dragan Damjanović) enriched with new details of the creative process from the archives of the Viennese *Imperial and Royal Central Commission for the Study and Maintenance of Artistic and Historical Monuments* and positions the completion of the belfry in the context of the Central European historicist phenomenon called *Turmvollendung* in German-speaking countries.

Franko Ćorić (1976); BA in Art History and German Philology at the Faculty of Humanities and Social Sciences in Zagreb, Croatia, 1994-2001; Master's degree in Art History specialising in monument protection at the same Faculty, 2002-2004; PhD on organisation, legislature, and activities of the Viennese *Imperial and Royal Central Commission for the Study and Maintenance of Artistic and Historical Monuments* in Croatia in the period 1850-1918, mentored by professor Zlatko Jurić, 2010.

Since 2004 Research and Teaching Assistant at the Department of Art History of the Faculty of Humanities and Social Sciences in Zagreb; since 2015 Assistant Professor. Research interests: history and theory of monument protection.

**JACKSON'S OPINION ON THE RESTORATION INTERVENTIONS ON
THE INTERIOR OF THE SPLIT CATHEDRAL**



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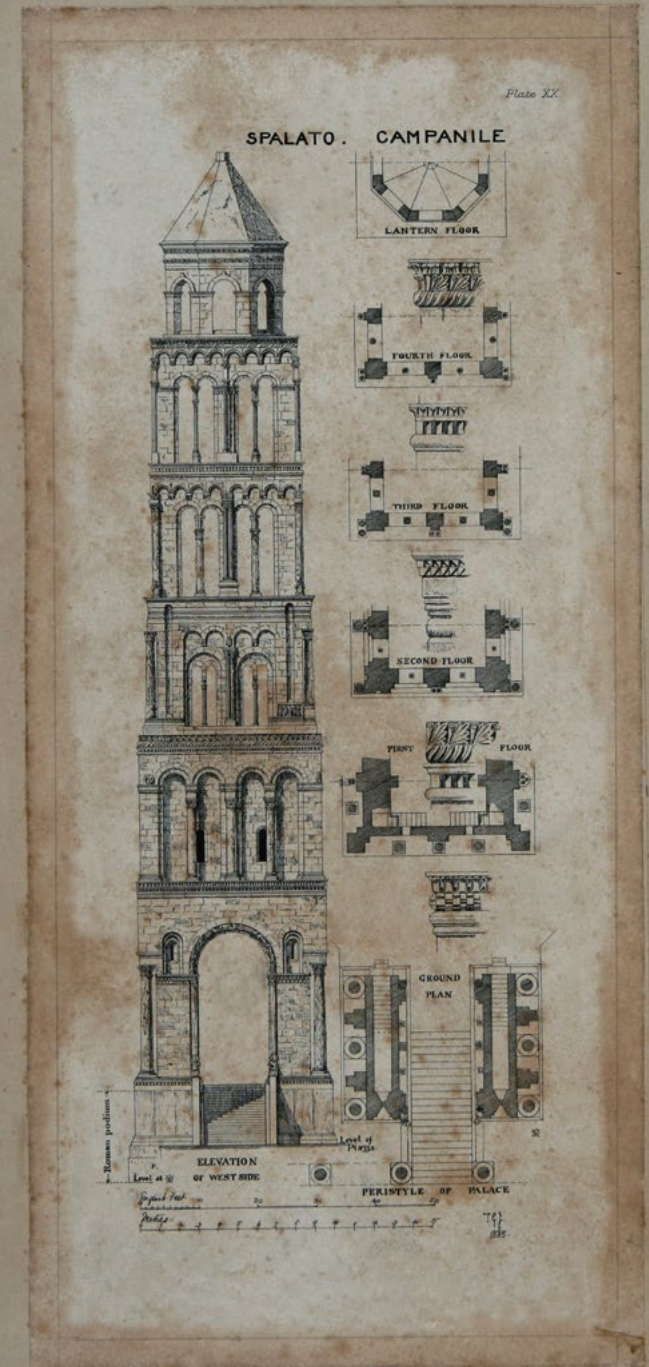
T.G. Jackson left behind significant pages and suggestive aquarelles and drawings of Split's monuments. His experience of Split in the 1880s, a time of deep social and political transformation in Split, is still more plastic when one reads unpublished pages from the diary which became the basis for *The Recollections. The Life and Travels of a Victorian Architect*. This book was published in two volumes in 1915, in an abridged version in 1950, and then once more in 2003, sadly with very few descriptions of our people and the events that took place.

With his wide interests and knowledge (in the best tradition of the Arts & Crafts movement), he opened up new perspectives on the history of the art of the Croatian coast, which up to that period had mostly been known throughout Europe only for unusual classical monuments. He was an extraordinary Victorian architect, but he was also an architect-restorer, whose restoration of the famous Winchester Cathedral set new standards for the discipline and generally. From this perspective, more so than the notes he made on Split's monuments - (and he was, for example, the first to publish plans of the old Croat six-leaf structured church of the Holy Trinity in Poljud; he describes the church of St Mikula in Veli Varoš, and he also leaves us valuable drawings of the Romanesque chorus benches in the cathedral, before their restoration) - of particular value are his comments on the purist manner in which, in the 1880s, the restoration of the most important monuments in the city - the cathedral and the bell tower in front of it - began. As a practical architect-restorer, Jackson laments the amount of blazing white Vrnik stone with which the capitals and the cornices were replaced, but at the same time he considers it a happy outcome for the surroundings, which spares us from "the rough mending that many resort to". He criticises the cuts made to the ancient brick that the cupola is built from, because of the adding of new profiles, which affects its stability. In particular he deplores the fact that the marble capitals of the upper zone were replaced with copies, which was unnecessary, because unlike the capitals below they did not bear any weight. He was the first to correctly date the Romanesque acroterion on the roof of the cathedral, dating the roof in the process, with its re-used ancient tegulae, to the 13th century. He also contributes to the discussion on the building of a new cathedral, and suggests the foot of the Marjan Hill as an ideal location. The passages written against the idea of isolating the Peristyle are also suggestive (this issue had also concerned Edward E. Freeman, a year or so earlier). This contribution will present a few as-yet unpublished drawings and images which, more precisely than Andrić's, show how the Split Cathedral looked immediately prior to the restoration project in the 1880s.

Josip Belamarić is head of the Cvito Fisković Center - the Institute of Art History and is Professor at the Department of Art History, University of Split. Between 1991 and 2009 he served as the director of the Regional Office for Monument Protection. He has published a number of books, studies and articles on the urban history of art, architecture and urbanism of early modern Dalmatia. He has directed conservation works in Dalmatia and also edited number of exhibitions.

Belamarić's recent honours include the fellowships from Villa I Tatti (The Harvard University Center for Italian Renaissance Studies), where he was Robert Lehman Visiting Professor in the second semester of the 2015-2016 academic year. He is currently the Guest Scholar at the Getty Research Institute for six months from October 2017, with the project entitled „The metamorphosis of the Diocletian's palace into medieval town“.

APPROACHING SPALATO



A number of important discursive frames structure T G Jackson's representation of the region in his three-volume travel treatise *Dalmatia, the Quarnero and Istria with Cetigne in Montenegro and the island of Grado* of 1887. These include the extensive historical narrative which supports the account of the author's own voyage to Dalmatia, distinctive discourses of landscape and aesthetics, and - not least - previous travel accounts to the same region.

This paper focuses specifically on Jackson's account of Split in the second volume of his book, investigating how historical consciousness and Robert Adam's *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia* shaped Jackson's approach over a century later, contributing to the development of his distinctive sensibility toward the city which might be described as 'post-classical', or 'medieval picturesque'. How do Jackson's feelings toward the ancient and medieval city present through the language and imagery of his narrative?

Katrina O'Loughlin is an ARC DECRA Research Fellow at the University of Western Australia. A literary historian with research interests in eighteenth and nineteenth-century writing, cultural history, gender, space and emotion, she has published on various aspects of English literary culture including travel, the representation of war, and history of emotions.

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THOMAS GRAHAM JACKSON IN SALONA

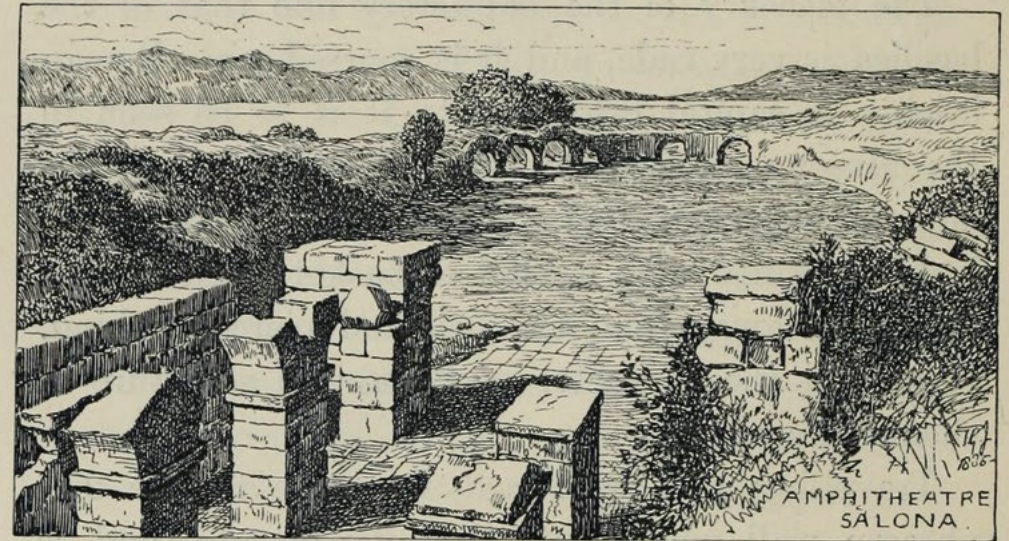


Fig. 44.

Thomas Graham Jackson, in his monumental three-volume work, offers descriptions of Dalmatian towns and monuments. Unlike the works of his fellow countrymen and predecessors, beginning with Robert Adam and all the way through to Sir John Gardner Wilkinson, who were preoccupied with ancient heritage, his work is singularly focused on the medieval heritage of Dalmatian towns. Nevertheless, Jackson did not completely break with tradition. Thus, in the second volume of his work *Dalmatia, the Quarnero and Istria with Cetigne in Montenegro and the island at Grado*, he dedicated a chapter to ancient Salona. Across twenty pages of this monumental work, he begins by familiarising the reader with the history of the town, and then follows with a description of the monuments as he came across them during his walk through the area, guided by Don Frane Bulić. He gives a brief description of the state of the town walls, while a significantly larger portion of his attention is dedicated to the basilica on Manastirine, of which he includes a floor plan. Following the footpath into the city itself, he describes the baptistry of the episcopal complex, as well as the *Porta Caesarea*. He mentions the sarcophagi on Kapljuč only in passing and includes a drawing of the arches of the amphitheatre. Attention is drawn to the map of Salona which he includes, as he himself notes, based on Bulić's information. As he completed his visit on the western side of the city, his overview concludes with some thoughts on the *murazzo* which stretched out towards Trogir, and with which topic the next chapter of his work begins.

Ana Torlak (Split, 1986) completed her studies in Croatian language and history in 2009 at the Faculty of Humanities and Social Sciences at the University of Split. The following year she began her doctoral studies in the History of Art at the Faculty of Humanities and Social Sciences in Zagreb. In 2015 she completed her doctoral work on the theme of the historical-artistic topography of ancient Salona. Since July 2011, she has worked at the Faculty of Humanities and Social Sciences at the University of Split in the Art History department. She is a recipient of the Ernst Mach Grant from the Austrian Department for Exchanges (ÖAS) in 2014. She is the author of several academic and professional works, and her research interests are: the ancient history of art, with a focus on Croatia, as well as the history of relationships with cultural heritage.

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JACKSON AND THE BEGINNINGS OF TOURISM IN HVAR



“The prosperity and importance of Hvar are now matters of the past,” wrote Thomas Graham Jackson in 1884, during his visit to the island and its eponymous town. Not even thirty years after his visit the little town of Hvar began its touristic ascent. With the founding of the Hygienic Association in 1868, the first touristic organisation in Croatia, Hvar’s major project becomes the building of a large medical and wellness hotel. Jackson comes to Hvar at a crucial time: the beginning of building works on the hotel on the location of the ruined ducal palace, and the shaping of Hvar as a touristic mecca for central European tourists.

This paper will begin by discussing Jackson’s view of Hvar’s monuments and other attractions. Special attention is placed on Jackson’s objections to the demolition of the Renaissance structure of the ducal palace and the construction of Hvar’s first hotel, the Queen Elizabeth, on that location, which is in a symbolic way one of the first calls against the devastation of heritage in Hvar’s history. Jackson did not succeed in his mission, despite his powerful cultural ties and tireless efforts, and the path towards the changing of the town of Hvar in an economic, cultural and sociological sense opened up. Through various stages of the building of the hotel we follow, too, the relationship of the local community towards its own heritage, which is even today a topic of conversation and one of Hvar’s socio-political themes.

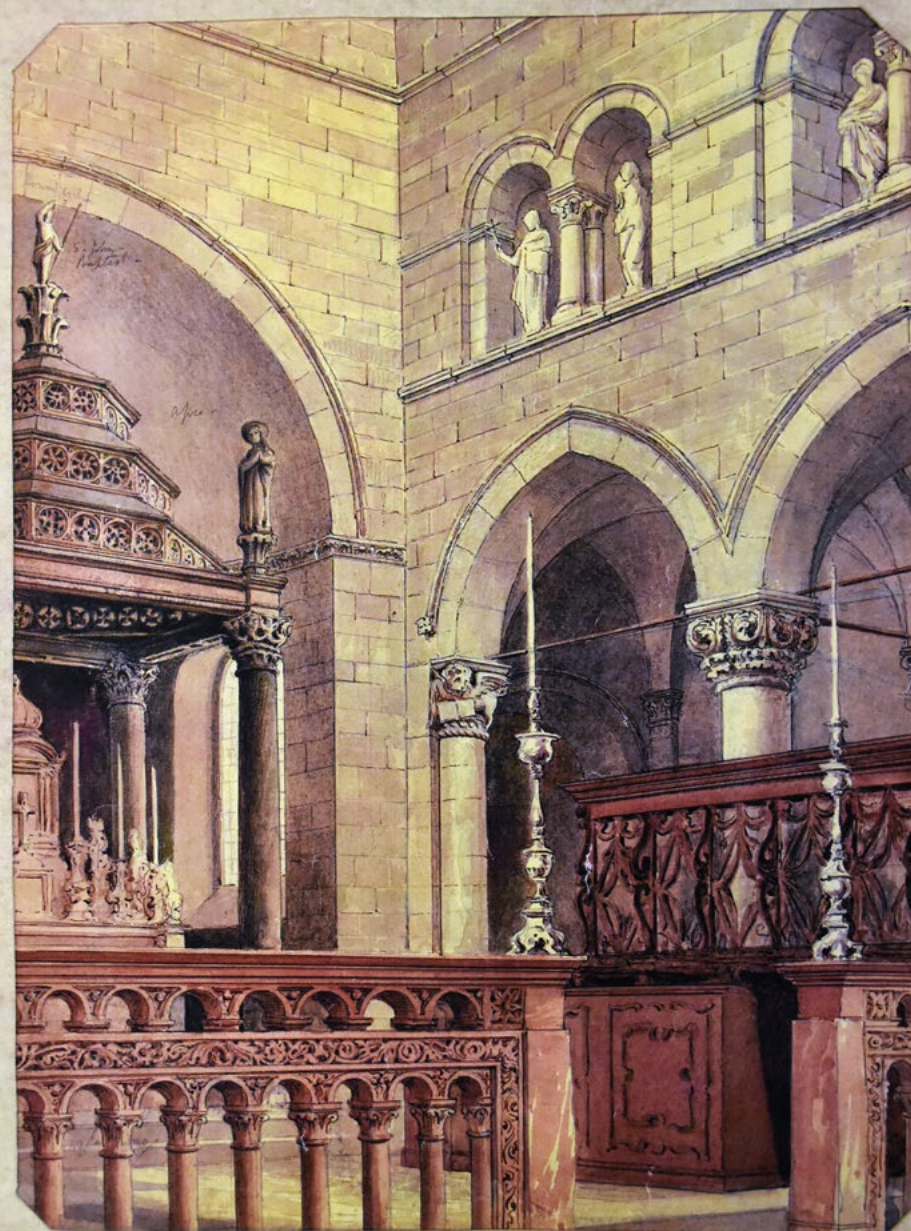
To mark the 150th anniversary of organised Hvar tourism and the renovation of the aforementioned hotel, which awaits Hvar in 2018, I will endeavour to research and demonstrate the importance of Jackson’s work and participation in the first years of Hvar tourism, which can act both as excellent indicators of the present situation, but also as guides for shaping the future.

Zorka Bibić was born in Split in 1984. After completing a degree in Croatian language and literature and the history of art at the Faculty of Humanities and Social Sciences at the University of Zagreb, she returned to her native Hvar, where she collaborated on numerous cultural projects. She is the editor of the Hvar magazine “Kruvenica”. She has published two works in the local publication *Prilozi povijesti otoka Hvara* ([*Contributions to the history of the Island of Hvar*): *The Picture of the Virgin of the Rosary in Vrboska and Other Pieces by the Artistic Family Bassano on the Island of Hvar*; *Venetian Stone Lions on Hvar*).

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THOMAS GRAHAM JACKSON'S CURZOLA / KORČULA REVISITED



In 1884 and 1885 Thomas Graham Jackson visited the city of Korčula, during his second and third trip along the Eastern Adriatic coast. The observations, sketches and drawings he produced, as well as the information he gathered on this medieval Dalmatian town were published in the 18th chapter of the second volume of his famous work *Dalmatia, the Quarnero and Istria with Cetigne in Montenegro and the island of Grado* (Oxford, 1887).

Jackson undertook a detailed investigation of Korčula's medieval city center, the focal point of his attention being St Mark's Cathedral. He was the first to analyze the building from an art historical and stylistic perspective, in the process disproving earlier unfounded writing and local lore on the monument. In addition to the cathedral, he toured and described the city's streets, public spaces, and palaces. He also warned of the need for conserving and protecting the city's, at that point already ruinous, architectural monuments. Jackson visited the Dominican convent of St Nicholas, as well as the Franciscan convent on the small island of Badia. Its cloister left such an impression on the scholar that he called it the 'gem of Dalmatian Gothic art'. For the chapter on Korčula Jackson relied on printed sources and manuscripts, as well as on information gathered from Professor Vid Vuletić Vukasović and canon Andrija Alibranti, local scholars and historiographers. During his stay, the English scholar produced several aquarelle drawings complete with descriptions, as well as sketches of architectural and decorative works. These illustrations, published in the book's 1887 edition, represent the first documentary depictions of Korčula's monuments.

The purpose of this paper is to reconstruct Jackson's itinerary in Korčula and to analyze the methodology he used, as well as to compare his conclusions with later and contemporary scholarly insights into the city's monuments. Jackson's chapter on Korčula should be regarded as the very first art historical study that presented the town to the international scholarly as well as lay public.

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Damir Tulić (Dubrovnik, 1981) is an Assistant Professor and current Head of the Department of Art History at the University of Rijeka, Croatia, where he lectures on topics related to early modern art. His interests specifically concern late Renaissance and Baroque sculpture as well as the applied arts in Venice, the Veneto, Istria, and Dalmatia.

He earned his joint Master's degree in Art History and History at the University of Zadar, Croatia, in 2005. In 2012 he obtained his PhD from the University of Zagreb, Croatia, with the thesis 'Stone Sculpture and Altars of the 17th and 18th Centuries in the Diocese of Poreč-Pula'. He has written numerous articles and three books – *Saint Vitus Cathedral* (2011), *Scultura 2 dal XIV al XVIII secolo*, and *Il patrimonio artistico della Chiesa Istriana* (2017) with Ivan Matejčić and Predrag Marković. His book *The Abbey Treasury, Cathedral, and Churches in the Town of Korčula* (2014), co-authored by Nina Kudiš, won the Radovan Ivančević Award, bestowed annually by the Croatian Society of Art Historians. In partnership with the University of Rijeka, he headed the 2017 'Marble, Pigment, Gold, and Silk: Luxury Art of Baroque Rijeka' project.

The chapter on Dubrovnik in T.G. Jackson's major work about the heritage of the Eastern Adriatic coast occupies some one hundred pages in the second volume. After a historical overview of Dubrovnik's development, the author focuses on the most important architectural constructions within the walls of the city - he begins with the churches of St. James in the Peline area, and St. Stephen, and then dedicates the greatest attention to the Rector's Palace, the Cathedral (including a description of the treasury), the Sponza Palace, the Dominican and Franciscan monasteries, the church of St. Blaise, Orlando's Column, and the church of St. Mary in Danče. He also visits Lopud and describes the sacral architecture of the island. He was well-prepared for his excursions, referring to recently-published literature by G. Wilkinson, J.M. Neale, A. Evans, De Diversis in Brunelli's edition, Paton, and Eithelberger. In addition, he is familiar with the work of Dubrovnik-based authors A. Kaznačić and G. Gelcich, who was his guide, and whom Jackson specifically thanks in his acknowledgements.

The author's observations are typical reactions in the spirit of the 19th century, reflecting pleasure in the preservation of the medieval city, despite the great devastation caused to the city during an earthquake in the baroque period. He compares Dubrovnik to the Dalmatian cities of Split and Zadar, as well as its ancient rival Venice, finding numerous similarities with the main square in front of the Doge's Palace. Jackson's work is full of precious descriptions of the Dubrovnik of that time, of its most significant buildings, as well as miniature descriptions and drawings, all of which leave us with an important document of the time. Yet he does not simply occupy himself with the traces of the past; he also describes the contemporary life of Dubrovnik, its hustle and bustle, and the colourful costumes of its streets, offering a wealth of useful suggestions for future travellers about accommodations, transport, food, and the local inhabitants. The work is thus a kind of combination of travelogue and scholarly literature, and as such has become essential reading in the study of 19th century Dubrovnik.

Sanja Žaja Vrbica was born in Dubrovnik, where she completed primary and secondary school. She began studying the History of Art and Information Science, with a focus on Museology, at the Faculty of Humanities and Social Sciences at the University of Zagreb in 1988, and completed her BA in 1993. In 1995 she began working at the Museum of Modern Art in Dubrovnik as a trainee curator. She completed her curator's exam in 1997, and in 2001 she was promoted to Senior Curator. She began her postgraduate study "The Culture of the Eastern Adriatic Coast" at the Faculty of Humanities and Social Sciences at the University of Zagreb (organised in Dubrovnik) in 1994. Her Masters thesis, *Art Criticism and Exhibitions in Dubrovnik, 1876-1978* was completed in 1999.



In 2005 she was employed by the University of Dubrovnik, as an assistant in the Art and Restoration Department. In 2011 she was promoted to Senior Assistant, and since 1.3.2013 she has been an Assistant Professor. In 2006 she began her PhD in Croatian Culture at the Faculty of Humanities and Social Sciences at the University of Zagreb, and in 2011 defended her dissertation, entitled *Marko Rašica*.

She is the creator of several monographic, retrospective, and group exhibitions, has participated in numerous scholarly conferences, and studies 19th and early 20th century art. She is a member of the Croatian Museum Association and the Croatian Society of Art Historians.

SIR THOMAS GRAHAM JACKSON AND DUBROVNIK



Sir Thomas Graham Jackson's visits to Dubrovnik occurred in the final two decades of the 19th century, a time in which the traces of the preceding era - an extremely challenging one - were still remarkably present. At the same time, hints of the new social dynamics that the immediate future would bring were also appearing. The cultural scene saw a generational changeover, little-known because, alongside other factors, Josip Bersa's Gleanings from Dubrovnik, which are still essential reading whenever the cultural history of Dubrovnik's ottocento is under investigation, finish with the year 1880; in other words, precisely the year in which the precursors of change in the way of life of the city begin appearing. As such, this presentation will begin by contextualising the chronology of Jackson's visits to Dubrovnik and his writings about that city, as well as a reconstruction of his local social network, which will be linked to an overview of the sources that this English architect and member of the Royal Academy used when writing about Dubrovnik's history and monuments. The presentation will then move on to an analysis of Jackson's interpretations and valorisation of Dubrovnik's heritage in the wider context of the Adriatic's and the Balkans' artistic creations. It will conclude with a consideration of the legacy of his writing about Dubrovnik, demonstrating the influence that he had on furthering awareness of the importance of Dubrovnik's artistic heritage.

Goran Vuković (Dubrovnik, 1967), completed his BA in Art History and Philosophy at the Faculty of Humanities and Social Sciences at the University of Zagreb. His undergraduate work, "The Transformation of Dubrovnik at the Beginning of the 19th Century", was published as an original scholarly work in 2000, in the *Journal of the Institute of Art History*. In 1993, he was awarded a scholarship by the French Ministry of Culture, and lived in Paris, Nantes, Rennes, and Rouen as a participant in the Corant d'Est project. He completed work experience at the French Ministry of Culture's Directorate for Heritage, and in the architectural offices of Daniel Lefevre and Prof. Bernard Fonquernie in Paris. His research covers themes from the history of architecture, urbanism, monument protection, and the philosophy of politics. He publishes the results of his research in professional periodicals, and publishes articles, critiques, and columns on television, internet portals, newspapers, and magazines. He began his postgraduate PhD study, *The History of the Population*, in 2011, in collaboration with the University of Zagreb and the University of Dubrovnik. He was a volunteer during the Homeland War in 1991; his records are kept by the Office of the Ministry of Defence in Dubrovnik. He is acknowledged on the Homeland War Monument and the Charter of the Defenders of Dubrovnik. Since 2013 he has worked at the Archaeological Museum of Narona.

Goran Vuković

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**GRAND
TOUR
58**



**MAPPING SPATIAL HISTORY
AND BEYOND**

PUBLIC TALK



mapping history

maps

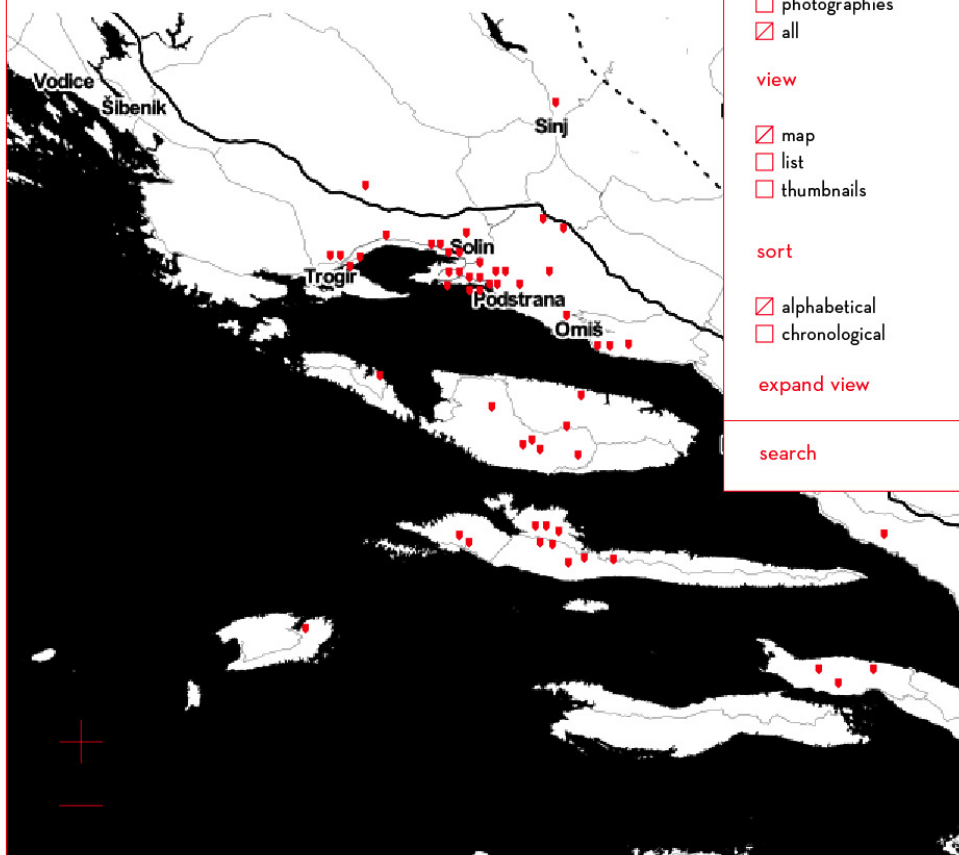
bibliography

travelogues

A chrono-geographical database of the history of grand tourism in Dalmatia

1700 1720 1740 1760 1780 1800 1820 1840

Map of Dalmatia ...



types

- books and essays
- images in the book
- images
- photographs
- all

view

- map
- list
- thumbnails

sort

- alphabetical
- chronological

expand view

search

Damir Gamulin

SYNCHRONICITIES.

MAPPING HISTORY USING THE WORKS OF TRAVELLERS

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The multi-disciplinary research project of the Institute of Art History “Grand Tour Dalmatia” (2014-17), supported by the Croatian Science Foundation, brings together a team of theorists in the fields of comparative literature, architectural and art history, history, and architecture. Their task was to identify, study, and interpret phenomena related to the description of space in the eighteenth and nineteenth centuries, with a focus on Dalmatia. While the spatial frame of this research is limited by the historical boundaries of the region of Dalmatia, its temporal frame is determined by the Grand Tour phenomenon – a mobile study experience that existed between 1700 and 1914, before the beginning of mass tourism and a crucial change in travelling.

The starting point of the project was to collect scattered works of important authors-travellers that visited Dalmatia in this period. The overall aim was to study records of space in pictures and words together, to analyse the position of Dalmatia between the Western and Eastern itineraries of the Grand Tour, to provide a more nuanced cultural portrayal of Dalmatia in that period, and to create greater insight into the influence of the region on the development of European Neoclassicism and Romanticism. All of these research topics together lead to rethinking and a deeper valorisation of the Dalmatian historical urban landscape in a contemporary context, and to nurturing the perception of architecture as culture, thus creating a basis for the preservation and more profound transformation of our inherited space. The research team includes a designer and a programmer, and so for the past three years, we have been exploring the possibilities of computation and visualization for studying travelogues to Dalmatia, which were never before collected. Our aim moved beyond cliometrics; to transform the collected data into a more useful set of information, so that it could represent more than just a collection. Although our first intention was the collection of literal and visual records of Dalmatia as a destination of the European Grand Tour in the eighteenth and the nineteenth century, very soon we realized that a computational approach can provide an opportunity to develop research methodologies, particularly in terms of contextualization and comparison of data. In addition to collecting and researching the materials, therefore, additional research into the materials’ various synchronicities, based on their spatial, temporal, and typographical settings, and combinations thereof, was undertaken.

This presentation outlines a collaborative research and design process, one which establishes the chrono-geographical database of ‘grand tourism’ as a new tool for art history research methodology.



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'MAGISTRALA': INFRASTRUCTURE AS A GENERATOR OF TERRITORY

'Magistrala': Infrastructure as a Generator of Territory (The Adriatic Highway) is an ongoing research project that engages with a series of modernisation campaigns that have transformed the politically and economically fragmented agricultural littoral of the Eastern Adriatic coast into a coherent linear urban landscape predominantly fuelled by the development of mass tourism. By enabling unrestricted access along the entire length of the coast the highway quickly became the most pronounced physical and symbolical tool of this modernisation and the main instigator of the emerging coastal territory.

The recent appearance and the dramatic subsequent transformations of accessible stretches of the coastline in-between the historic urban cores are still insufficiently explored. This shift away from a network of cities that continuously attract extensive scholarly attention and towards the study of the infrastructure and landscapes that bind them is therefore the main thematic focus of this research.

Departing from investigations of contemporary visual arts and experimental cinema as opposed to the procedures of cartographic and statistical methods of spatial analysis deployed by the planning disciplines dominating the analytical discourse at this scale, this research aims at the formulation of qualitative and artistic tools for understanding and representing this vast territory. Using the route of the highway as an organisational and conceptual basis, this research systematically constructs a linear sequence using the fundamental constituent elements of the route. Through the process of layering different visual, cartographic and textual sources this project investigates the method of linear mapping as a viable alternative to the overwhelming complexity of the paradigm of geographic information systems. By virtue of this methodological simplification, the linear mapping method allows for the representation and analysis of this territory in an entirely different way as compared to the few preceding canonical attempts of formulating innovative representations of the coast, ranging from the late antique graphical itinerary of the *Peutinger* map or the idealized continuous panorama of *Giuseppe Rieger* from 1853.

Antun Sevšek is a freelance architect and independent researcher. He has worked in local architectural offices where he participated in numerous award-winning competitions and realised projects. Since then he has independently taken part in many competitions, winning six awards with two first prizes among them. He has designed numerous exhibitions and projects for cultural institutions. Among them, he recently helped establish the new *Memorial Centre Lipa Remembers* museum together with Damir Gamulin. He is a long-time member of *Platforma 9,81*, an NGO for research and education in architecture and urbanism. Since 2014 he has been active in the *Right to the City* organisation in Zagreb. He is currently employed in the *Alliance Operation city* NGO where he is dealing with the analysis of urban management and spatial planning policies.

Damir Gamulin has been working as a freelance designer and consultant for fifteen years. He is involved in designing and researching through various media, technologies and approaches. In recent years his work is greatly directed towards spatial design, and indeed the design of space itself. Damir also independently develops, in a variety of collaborations, the methods of integrated formatting, editing, and interpreting contents as an upgrade of basic design activity.

He is a member of *Platforma 9,81*, an NGO for research and education in architecture and urbanism, and *OOO*, an NGO for organisation in arts and curatorial practices.

He has been awarded for excellence in various fields of work, ranging from typographic design (2001), multimedia design (2004), visual communication and graphics (2006, 2009), interior design and signage (2013, 2014), research and exhibition design (2015) and interdisciplinary work on a museum project (2016, 2017).

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Grand Tour Dalmatia

Records in space and the
recording of space: the
integration of knowledge
concerning historical urban
landscapes of the Adriatic
in the eighteenth and
nineteenth centuries