

1825 BD

X

SEPTEMBER 25 1893 SATURDAY

TRAU



A little before half past 5 I stowed out and went down to the landing to take the small steamer Eco of the Rossmund Company for Trau. We started a little after 6. The view over the harbor and back over the town is superb. The white houses of the town and the fine walls of the Palace of Dalmatian

rise over the fine stone quay on a small hill. Beyond are the green slopes and gray rocky tops of the surrounding mountains. The range disappears in the east in a jagged ridge and behind the town rises in an irregular mass of great heights. After passing the point of land west of the town the old harbor of Zetona comes in view a long pointed body of water running to the east. The sloping shores rise in a hollow curve to meet the mountains behind, and are green with olives and cultivated ground. Along the water and even high up on the slope are many pleasant looking villages - some reaching the dignity of a town each with its church and many with a pretentious campanile. We were caught in sight of Trau, a picturesque sight with



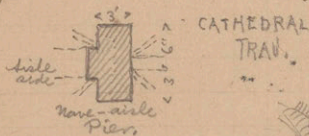
TRAU

its many towers high stone houses, stone bridge
- with an iron draw - and flanking mountains. We
landed about 7 1/2 over another steamer. I spent
a few minutes over a bad cup of coffee, then to the
Cathedral. The interior is well proportioned, certainly
of stone and in every way a noble composition. There
are nave and aisles each ending in a semicircular
apse. The nave wall is supported by a round arch
arcade on rectangular piers. The piers are furnished
with an entablature like cap - moulding cornice frieze
of two or three rows of leaves on sides and back (aisle
side) and lower moulding; moulding base on the
sides only. The arch is in two parts. Aisles and nave
are furnished with transverse arches, round arch
in the aisles, pointed in the nave. The quadripar-
tite vaulting is very much domed but the mason-
ry is laid as in Gothic vaulting. The lateral arches
- round arch - are considerably stilted in the nave
but not in the aisles. The vault ribs of aisles and
three bays of the nave are moulded - two in the
nave are rope pattern. The transverse arches of the
aisles rest on flat pilasters against the outer
wall and the pier. Those of the nave rest on
richly carved corbels at a considerable height

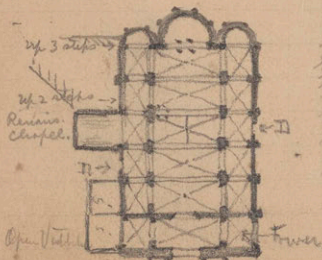
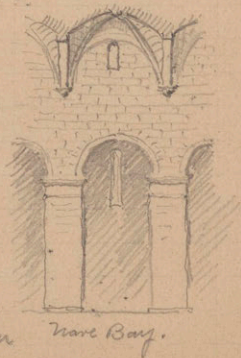
Sep 23^d Sat (con)

TRAU.

above the impost of the arcade. The round arch cloistery windows are high up in the lateral arches, the aisle windows also round arch mere slits in the wall with a deep wide splay. The apse, and east chapels, I suppose, they are hidden by high altars, is plain on the interior with a carved round moulding at the springing of the semidome. Above the arch of the apse, which rises to the height of the nave transverse arch corbels, is a plain wall, limited by a pointed arch, pierced by a small rose window. The apse is lighted by 3 small round arch windows. The organ is in a gallery at the west end. The choir occupies 2 east bays of the nave, and is furnished with richly carved stalls, not very well executed but effective. Judging from



CATHEDRAL
TRAU.



116' x 28' x 116'
West (facing north)

Sep 23^d Sat (con)

TRAU

details - shell headed canopies, arabesque wall divisions &c but gothic tracery details at places - they are late gothic work. The ciborium over the altar rests on 4 slender round columns of marble while the canopy rises in 2 octagonal stones supported by a sloping roof - each is a miniature colonnade of round columns, grouped at the corners ~~single~~ between, and crowned by a pyramidal roof and small lantern. The octagonal pulpit is a fine piece of work in rich marble. Octagonal in shape it rests on 8 round columns on gothic attic bases with corner leaf supports. The capitals are most elaborately carved with intertwined foliage, birds and animals producing a rather confused but rich effect. The body of the pulpit shows a round arch arcade resting on small grouped round columns - coupled between and triple at the corners - 2 arches to each face. The topmost parts are of colored marbles. On the north is a small lateral chapel, renaissance in style, with barrel vault. The sides consist of a series of shell headed niches and round arch windows, the niches filled with nearly life size statues of apostles: with christ in the centre on the end wall. The niches and windows are separated by twisted ~~columns~~ bearing cherubs which in turn support the entablature. The frieze of this entablature is extended and contains circular windows separated by short fluted pilasters. The cornice is richly carved. The ceiling is


Sep 23^d Sat (con) TRAJ

coffered, each panel carved with a winged cherub-head, the centre with the Father. The arch of the end wall is carved with a relief of the coronation of the Virgin. Over the altar is a sarcophagus in red marble with an effigy of ^{S. Giovanni} ~~St. John~~ with angels in white marble at the sides. Below the side niches and back also - are doors ajar, between which cherubs carrying funeral torches appear.

Taken as a whole this chapel is a pleasing and interesting example of the style. The carving is indifferent, especially the modelling of the figures, but the ornament and mouldings are better. The sarcophagus is evidently older than the chapel, at least the effigy and front, where the detail is almost worthless. The pictures of the church are of the older school and several secured to me good examples. The entire interior is of gray stone, twice stained. The vestibule at the west end is open at the south end and has a large opening to the west, both round arch. It is in 3 parts, corresponding to nave and aisle, quadripartite vaulted like the interior of the church. The north end is pierced with a nearly square door - to a room - which has a frame carved with a wide garland of fruits and grain rising from vases. Above is a roman cornice, at the sides small round columns carved as an olive garland in the mouth of a monster. The arch above - in the vault, rests on a similar olive garland column and encloses a large relief - figures about life size - of the Baptism of Christ with 3


Sep 23rd Sat (con)

TRAU.

surrounding angels and the Father, Spirit and Cher-
ubs above. The bays on the west face are plain,
separated by a group of 2 twisted columns and a slender
square pier with caps carved with 2 rows of foliage.
The extreme sides show a single twisted column.
The church front is similar in arrangement and
detail, but the wall at the end of the aisles is pierced
above by a small rose window - below by a smaller
circular window enclosing on the right two griffins
(mutilated) climbing up the sides of a basin and
drinking from it, on the left two sea monsters
devouring a Turk (?). Across the left wall runs a curious
saw-tooth moulding . The great point of in-
terest is, however, the grand portal in the centre
which rises to the height of the vestibule. It con-
sists of a round arch opening with three (3) offsets
the two angles filled with octagonal rolls and
columns. Over the arch is a triangular canopy
with small crockets and a foliage finial and
plain moulded cornice-ramp. The canopy rests
on a small pier with engaged columns at the corners
which a foot lower down changes to an octagonal
pier with pointed panels on the faces, and four free
standing octagonal columns at the corners. This is all
very small and rests on caryatide columns
with gothic foliage caps and rude figures
of Adam and Eve ~~which~~ which in turn stand
on attri bases resting on the backs of bombard
looking lions tearing a sheep and an eagle. These
lions stand on brackets showing roman modil-
line designs and resting against square pil-

Sep 23d Sat (con)

TRAV.

asters cut in flutes enclosing disks  The faces of the square pier-pilasters that support the arches of the portal, are carved on the faces - the outer front face, 6 apertures ^{3rd each} enclosed in grapevine framed panels, the side faces with rich romantic-esque arabesques enclosing animals (1) stag, ass, camel, elephant, bear, griffen attacking a hog, (2) mermaid, sea-horse, horseman, centaur, scaly-tailed griffen tearing a man. The inner pier shows on the face, left man shearing a sheep, figure holding a scroll above a ram or goat, soldier with sword and buckler, a wild man; left: a man killing (1), a wild boar, a monster behind him catching his coat, an alchemist (2) with kettle on a fire, assistant pouring water into a vase which the former holds; tanner (3) also with a kettle on a fire; man forming (4) a vine. These four (4) pier rest on the backs of 2 men each: Turks, negroes &c. The intertwining ornament and foliage work at the base is beautifully executed. The innermost octagonal columns are sheathed with an interlaced vine design enclosing centaurs wild men combats of men and serpents, hunting scenes (archers hounds &c), man skinning a deer while the dogs fight over the offal; bear tearing a man, hunters returning with game; combats of men with lions, wild boars, other men &c &c all in richly carved intertwining vines and foliage. The door frame is made up of simple mouldings with cherub caps (no doubt renaissance). The tympanum over the square headed door (portal round arch) shows a nativity of Christ - the star


Sep 23^d Sabcon) TRAD

above with angels, on the left the shepherds and their flocks - 2 rams fighting ewes and lambs, with the shepherd dog; on the right the Three Kings approaching on horse-back. The face of the outer archivolt shows reliefs - all radiating from the centre, of the (1) Flight into Egypt (2) Entry into Jerusalem (3) Washing the Disciples Feet (4) Arrest of Christ (5) Scourging of Christ (6) (By-stone) Crucifixion (7) Resurrection (8) Meeting the Marys. (9) Temptation of Christ (10) Baptism of Christ - the latter are very quaint, the devils with wings on their legs, an angel swinging a censer of the Baptism. The inner archivolt shows angels in extravagant positions, an Adoration of the Kings, a Virgin &c. They seem almost like a made up work for the design is so disjointed. Each voussure is however complete in itself. In the tympanum of the canopy, otherwise plain, is a small niche with a figure of St Lawrence. Around the entire vestibule, as a base, runs a stone ^{course} about 1 foot high carved on the face with a round arch arcade on round columns. The Exterior west face of the vestibule is plain dressed stone - weathered to a brown, in 5 divisions separated by round engaged columns with foliate caps. Along the square top runs a round arch corbel course - arches notched at the top and resemble Hett arches. Above this a carved cornice and over all a balustrade of round columns venetian style. At the South west corner rises the Campanile, rising in three stories above the vestibule, and crowned by a short square spire. The lowest story shows 2 ptd openings of 2

Sept 23^d Sat (cont) TRAU

divisions each at the bottom, and 4 pointed arches above as a sort of corbel course. They are in pairs separated by a pilaster and engaged column which also separates the windows below. The second story is in 2 divisions, separated by groups of octagonal columns. These divisions are screened by open stone work - 2 pointed divisions below, in each separated by octagonal columns, above in lattice work. Above this story a large corbel course of interlaced round arches. The uppermost story is also in 2 divisions each showing a double opening with central octagonal column & plate foil tracery above. At the four corners of the spire are statues of Prophets or Apostles. (The 2nd story on north and south sides shows foil tracery in place of the lattice. The nave wall shows pilasters to indicate the bays and a red arch corbel cornice. The aisle wall is treated in a similar way with the addition of a kind of attic - under the roof ventilated by square openings and carrying short engaged columns on which are wide spreading wooden abaci (5) to carry the plate and rafters - these all exposed. Spanish tile roofs, that of the spire apparently plastered and painted a dull red with stone roll on the arched. The side portal is plain with curved rolls and columns - twisted and a kind of diaper pattern. The east end shows the semi-circular apse and east chapels. The former is divided into 5 bays by twisted engaged columns with foliage caps and attic bases. Above is a corbel - red arch - frieze and rich cornice of diaper - well and acanthus course with simple mouldings ab-

Sep 23rd Sah (con.) TRAU.

The top. The chapels are divided into 3 bays by plain round engaged columns, and have a similar cornice excepting the acanthus course. All have conical, tiled roofs. Above rise a gable with one window over the apse, shed roofs at the aisles all with corbel up the ramp (perpendicular) and well decorated with checker over the nave, olive? garland like over the aisles . Along the aisle walls projecting from the spaces of the corbel arches are gargoyles - human and animal heads, among them some curious horse heads. The gable of the west front shows a large circular window (without tracery) above it ~~a~~ small circular opening with coat of arms as tracery and two esvithens. Up the ramps ^{on} right a rd arch corbel course perpendicular, on the left - a later addition - an interlaced rd arch corbel course perpendicular to the ramp. At the extreme left of the vestibule is a small addition with pointed arch enclosing a rose window. The north side is ^{almost} ~~quite~~ similar to the south, broken of course by the central chapel and vestibule addition. The vaults of the nave are tied by iron rods which pass out of the clerestory windows. The latter are not centrally placed are so far to one side that it looks almost as if it were intended to have two to a bay, but the walls show no signs of having been changed. Taken as a whole the cathedral is very satisfactory. It looks small inside but the proportions are excellent and the venerable appearance lends a dignity that it lacks in size.

Sep 23rd. Salcaj TRAD



Exterior staircase
and Balcony of
Tram.



The outside
stairway shown
here is one
of many ar-
rangements
This is quite
plain and
belongs to an
ordinary home
Others have a
straight run
with an arch
or other support
under the land-
ing and or-
namental but
not roads.

This small
church - I ne-
glected to en-
quire the
name is
on the quay
near the lit-
tle old Ven-
etian custom

house. Another close to the Harbor City Gate shows fine
plate tracery in the tower windows. The effect is
almost Moorish and no doubt was sug-
gested by eastern work. As I remember all
the church towers had spires.

Sep 23 & Sat (con) TRAU



Small Ruined Church
near the Cathedral
S. GIOVANNI. (East end)
TRAU.

This small ruined church
is of excellent workmanship
and of a typical Trau design.

I think all the
smaller churches
have this ground
plan. The Cathedral

from the
east perhaps
shows to the
best advantage.
The

variety
of outline
and the
picturesque
apex group
well with
the high tower.



East End
CATHEDRAL
TRAU.

Sat Sep 23^d (con)

TRAU



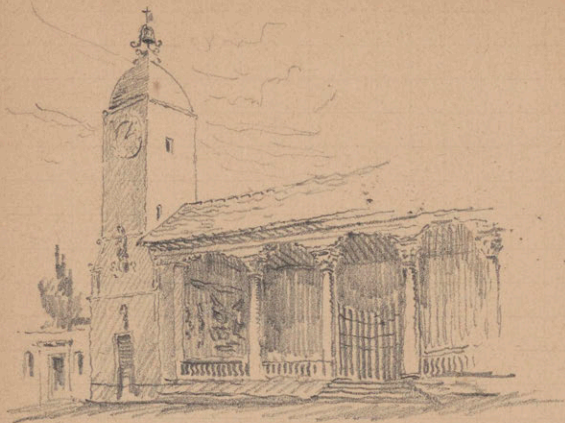
HARBOR
CASTLE.

TRAU.



A Back
Street,

The old Harbor Castle of the Venetians is at the extreme point of the town to the south west. It lies close to the water, and is of massive construction. As a picture it is very effective - dark gray outlined against the purplish distant mountains and reflected in the greenish mirror of the harbor. The Back Streets of Trau are exceedingly picturesque; narrow, crooked and lined with high dark stone houses every turn presents a vista worthy of more than a sketch.



THE LOGGIA.

The Loggia is a building, recently restored or reconstructed, opposite the south side of the Cathedral. The tower is original and all other parts, but the roof and timber supports, antique. The lower part of the tower is embellished with statues of S. Sebastian and another saint, while small scrolls join the narrower tower to the lower story. The loggia itself consists of a wooden roof, covered with tile of course, resting on round stone columns. The capitals are of a number of designs even a cubical cap on the corner, all richly carved but not always effective owing to the bad general outline. They rest on bases as various as the caps. A stone balustrade runs between the columns excepting at the central iron gate. Inside on the east wall are a number of sculptones including a lion of St Mark and a candelabra carved in perspective. It is up 5 steps, ^{from} loggia

Opposite the west front of the cathedral facade is
a palace in the Venetian gothic style, with the cen-
tral group of three keel arches (cusped) in the two
upper stories. The spandrels of these arches are
carved with medallions containing cherub heads
and coats of arms. Below the second story is a
stone balcony and below this a square headed
door with an elaborate cornice and shell-shaped
top ornament - above the cornice. Nearly all the
buildings of the town are built of stone laid in
irregular ashlar. In some of the best this stone
is carefully dressed and laid regular but in
the majority of cases the stone is merely
brought to a surface. The gables are rather
steeply pitched, forming a right angle or less
and the roofs are I think invariably of square
ish tile. There are awning brackets and balconies
similar to those in Sebenico. Many of the houses
have fine fronts with considerable carving
and a feature is the outside staircases, in
some cases very picturesque and resemble
those in Italy. In fact it is a reflection of the
architecture of Venice, and does not need the
many lions of St. Mark - which are seen every-
place - to tell a stranger that it was under the
Venetians that the town saw its best days. I
walked over the drawbridge to the island and
suburb - Pina and out a narrow paved street
into the country where vines, figs and pomegranates
were full of fruit. The olive trees too are hanging
full of the little green berries. Everybody - That

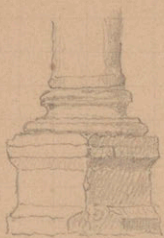
Sep. 23^d Sat (con) TRAV.

is the women and children - are cracking almonds. I saw bushels and bushels of the nuts in the shell and out. I tried to buy some but they seem to be cracked on commission for nobody had any to sell. About half past four there seemed to be no more to see, for a flying visit and I set out on foot for Castellvecchio. The walk was delightful for the road lay between vineyards, olive orchards and gardens. The vines are now loaded with purple fruit that almost tempts a jump over the briar crowned stone wall. The road was full of red-capped or turbaned natives with short red jacket and a great leather belt in a number of layers from which protruded the brass hilt of a dagger and the long stem of a pipe. The pants of the average peasant are a sight to see. They are separate only to the knees - the rest is seat - and are a mass of faded blue patches. There were wagons drawn by one horse at a pole loaded with everything from fruit to hay - and donkeys as usual - I walked and walked finally enquired the way to Castellvecchio - I had passed it. It was getting dark, amid the crowd of red capped ruffians I had asked directed me down a dark lane to a station. When I was about half way I heard one of them running after me. He had come to show the way - which I didn't care for and opened my knife - cut my finger in the operation. The friar brought me to a sign on a post far up the track and said it was the station - 2 hours here was too much for me and I said I was going on. My guide explained as best he could - he was after all only friendly - and I hurried down the road - The moon was bright & view magnificent over sea & mountain. I finally found a station that was a house - I spent the time in two separate grape-hooking expeditions - they were very street - the train came at 9 o'clock and about 9.30 - the street.

Sept 24th Sunday. (Notes)

SPALATO.

Cathedral interior, Corinthian caps similar to those in peristyle. The upper columns also bear an entablature very much like the lower. Below this upper entablature runs a frieze



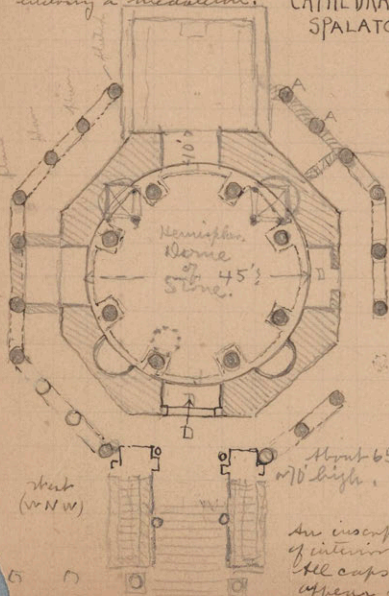
Peristyle pedestal.

The dome appears to be of brick laid in semi-circles. Some of the frieze is carved, holding garlands enclosing a medallion.

showing hunting scenes - not I understand but cannot see it is too dark. There is a small square window to the east and a lunette to the west in this colonnade. small windows in the east subnave.

CATHEDRAL SPALATO.

fanes and stairs in the north chapel also one over the south door. The floor conceals the lower part of the bases but the attic base of some of the columns shows. The pulpit is a fine piece of work much like that at T. row 8 octagonal columns bear an octagonal top, with arcade (3 m. fane) on coupled & triple marble eng. cols. Capitals spandrels & niches curved with foliate animals etc. The stone eagle lectern is carried by a twisted column on the back of a lion on the side of the pulpit. An inscription states the restoration of interior done by J. Hauser 1885. All caps & nearly all entab. appear new.



about 65' or 70 high

about 65' or 70 high

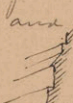
An inscription states the restoration of interior done by J. Hauser 1885. All caps & nearly all entab. appear new.

September 24th Sunday.

SPALATO.

Cathedral (Temple of Jupiter?) This building is octagonal on the exterior surrounded by a peristyle of Corinthian columns of granite and marble resting on attic bases and pedestals about 2 ft 9 inches high. The shafts are monolithic. The capitals, although of the usual design, show a spreading top to the vase - in some cases more than in others, and leaves well separated from the centre. The corner volutes project considerably but the small side volutes are merely outlined on the surface of the vase rim. The architrave of this peristyle is in position at most places and there are here and there fragments of the entire entablature. This is made up of a wide cyma curved with palmettes; supported directly by modillions under which is a course of dentils. The frieze is very narrow and convex. The architrave is of normal width and is made up of cavetto with the usual fillets and two fascia. The soffits of the modillions are usually cut with rosettes but in some places show masks - quite romanesque in appearance, not in workmanship but I mean resemble the corbel courses in romanesque churches. On the south side at least where it has been excavated, the peristyle and temple rest on a high stylopate with crowning cornice made up of cavetto and other mouldings carved with roman ornament.

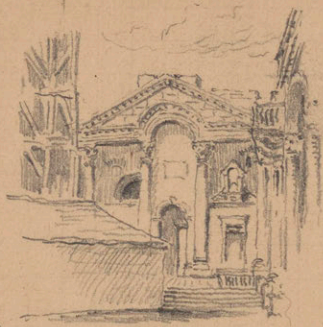
The height
12 feet.



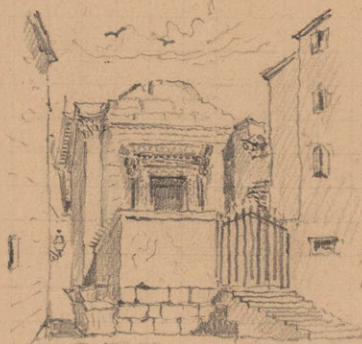
and a base of seven outlines
of the whole is perhaps

The central part is
built of enormously large stones very closely
jointed. The height of the peristyle is perhaps
20 feet to the top of the cornice from the floor.

No doubt some sort of parapet runs between the pedestals, in fact there is a wall at places now but it looks so foreign to the pedestals that I do not think they are the original work. As the pedestals are quite separate and finished all around it suggests the possibility that an open balustrade was used. The shafts of the columns are plain excepting at the north-east angle where one is fluted. (as the corresponding one to the south-east is walled in I cannot say if that is also fluted) The entire exterior is to a great extent the west vestibule is completely hidden by scaffoldings for the thorough restoration in progress. The interior is finished. The exterior wall of the cella is of plain dressed stone the joints slightly dove-tailed - about $\frac{1}{2}$ inch ~~wide~~. It is crowned by a cornice made up of cyma, fascia, dentils a very narrow frieze and representative of an antistrade. The cyma is cut with palmettes: one of the fascia which stands at an angle with zigzag ~~work~~. The small door on the south face is surrounded by a romantic carved frame - disks enclosing animals and birds and simple arabesques. This as well as the windows I think were cut in the building when it was converted into a church. The interior is circular with (at present at least) openings on the principal faces, which may have been flat back niches - the entrance of course was in one of them. In the west subordinate faces are semicircular niches with half domes. At the springing of the domes is a course of ~~carved~~ ^{carved} ~~work~~. The faces to the east are now occupied by square gothic canopies resting on



PALACE OF
DIOCLETIAN. (Peristyle)
SPALATO.



TEMPLE OF
AESCULAPIUS
(East front)

a round column
at the corner, but
no doubt had
the semi-circular
niches originally.
8 columns give
the appearance of
an octagonal in-
terior. The order
is of the height of that
of the peristyle I think
and the shafts
are monolithic,
of red granite.
The cornice breaks
out at each column.
Over these large
columns is a
second series
much shorter
and more slender
shafts of green
granite & under-
stand, but the
interior is dark

especially today with no sun
with a single window to the
East. These columns also bear an entablature and
it also breaks out at each column. This decora-
tion ends abruptly, and at a considerable dis-
tance above springs a hemispherical dome of stone.

Sep. 24th Sun (con) SPALATO.



The arches on the
East and North
Wall about 40' high.

istyle of the Palace. At the
north end is only the comparatively modern
buildings of the Piazza. Opposite is the latter
illustrated facade of the palace consisting of
a colonnade of four round red granite col-
umns bearing a triangular pediment. In this
pediment the entire series of mouldings appears in the
rump and the horizontal member. The latter rises in
the centre as an arch - semicircular at the opening, seg-
mental above. The Corinthian caps are similar to those
of the Cathedral. The section of the cornice is similar
along the east and west sides of the court where
an arcade resting on similar granite and mar-
ble columns runs for 7 arches ending in a heavy
pilaster (the north end was evidently open, for
the pilaster returns on the north side.) Behind the
pedimented opening is a circular vestibule which shows
(the inner door almost lost and panels of gigantic blocks of marble?)
remains of semicircular niches like the cathedral. The
dome is gone, but the springing can still be traced.
massive arches in brick, walls of mixed brick
and stone construction fill the spaces around
and in a passage which leads under this

The fine west en-
trance I cannot see
at all for it is closed
and full of scaffold-
ing. All I could see
was the position of one
of the piers or through
an opening in the door.
In front of the Cath-
edral is the old Pa-

Sep 24th 3 m (am)

SPALATO

vestibule to the harbor. The great surrounding wall is traceable almost in its entire extent. On the north and east sides ~~is~~ a series of round arches, nearly all with double arch ring. On the water side this arcade is enclosed by an colonnade of engaged round columns,



PIAZZA DEI
SIGNORI
SPALATO.

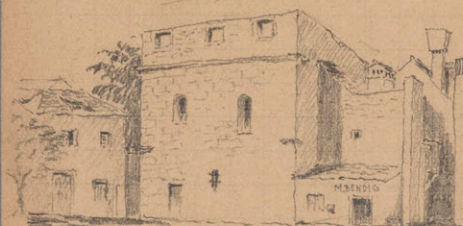
bearing an entablature of wide cyma narrow fascia and dentil course.

The columns are a kind of doris

thus



These columns rest on a strong string course (A)



One of the Corner
Towers of the
Palace Enclosure.
(North West)

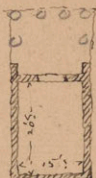
and bracket (B). The shafts appear cylindrical. Here and there

the entablature rises in a segmental arch. All these remains are nearly black from exposure, sometimes a rich brown.

24 Feb 24 S. (cont.) SPALATO.

At the end of a street, about 150 feet west of the Piazza Duomo, is the small temple of A

now the Baptistery cella with pro- the east where ed portal. The 2 facia separated carved with cor- is cut with a with "putti" gathar-




BAPTISTRY West SPALATO (W.N.W.)

py - cyma modillion dentil - much like the cath- edral cornice - rests on double scroll consoles, with a pendant acanthus. The south side only is exposed and shows a plain wall surmounted by a rich cornice similar to the portal canopy. All that re- mains of the east pediment is a triangular mass of rough stone - the pediment must have been rather high. The order of the pilaster is Corinthian. The interior is roofed with a cylindrical barrel vault richly coffered and at the springing has a cornice similar to that outside. Before the temple (east) is a platform that suggests a portion of the design in pencil on the sketch, or possibly with only a single bay on the side. All rests on a stylobate about 5 feet above the present pavement which is I think a little above the real base. Inside are a pair of beautifully carved doors in wood, 14 panels each, carved with scriptural scenes. The post is conciform and ornamented with arabesque interlaced designs &c. The interior walls are plain. All stone in large blocks. (panels 18" x 4")

It consists of a simple jutting pilasters towards is the richly ornament- frame of the door shows by pearl and bead and abozjes. An outer splay meander vine in- ing the gorges. The can-

Sep 24th the Sunday ~~1890~~ ~~1891~~ Spalato

I spent an hour or more in the Archaeological Museum near the east gate of the Palace enclosure. There were several large and richly carved sarcophagi, one in white marble, but perhaps the most artistic was the one from Salona with twisted columns and panel reliefs, many inscribed tablets, fragments of statuary - a Venus and Amor, a statuette torso in the pose of the Praxiteles Hermes, and one heroic torso, all in marble. There was a large stone vase completely covered with carved ornament. Four marble capitals were in distant relationship to the Corinthian where griffins or perhaps harpies, for they were woman-faced, took the place of volutes and the acanthus leaves were transformed to a bough of vines with their leaves. Many curious glass vessels down to diminutive vases a couple of inches long. Glass funeral vases in position in the outer covering of stone and the calcined boxes inside. Tombstone with Greek inscription where the front represented a closed door. The collection is interesting but the work is all - I think I can say - of a low artistic order. In my walks I found the head of the headless sphinx of the museum walled in the front of a house in company with a gothic man's head. The former had full cheeks a round chin-

Set 24th Sun (con): ~~TRAI~~. 9 palato
rather flat nose, and the usual head-
dress with serpent. On the same street
or rather extension of a different name (the
former was "Ulica Ghetto") was a fine gothic
gateway leading to a fore court where
was an outside stairway with venetian
balustrade. The outside moulding of these
gates is usually  a kind of billet or checker
moulding. On a neighboring street was a
similar gate but the ornament was more
florid, arabesque, even on the roll around
door frame. All these fore courts have
balconies or in the venetian style. The
roll mentioned, on the last gate rose like
one in Tran Cathedral, from the mouth
of a monster. At many places the
streets are spanned by passages rest-
ing on an arch. The great gateways of
the Palace enclosure are double - show
a small court between two large arches.
The finest is that on the north - the Porta
Sivona with a richly carved archivolt
and series of niches above. The stalls in
the choir of the cathedral - it is back of the
altar - are richly carved, almost morrisish
in effect by the use of turned divisions to diaper
patterns, woven patterns or. There are mixed
with animals and men of romanesque de-
sign under canopies that resemble the turrets
of M. D. de Patiers. The day was cloudy and bright
at intervals with drops of rain at times. Harry

September 25. Monday.

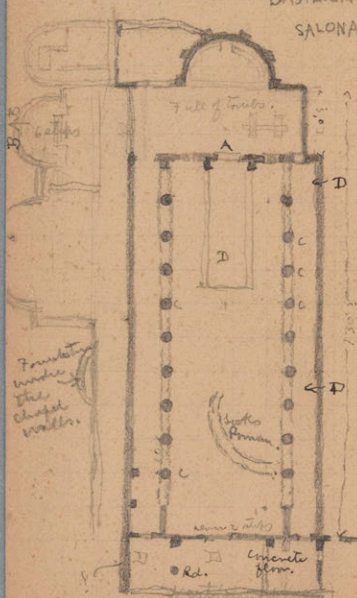
SALONA. (Notes)

This handmill built of stone was furnished with a wooden handle pivoted at the bottom and carrying the stone on an axle. The basin was about 5 feet in diameter. The Basilica lies in the north part of the ruins. The walls at the highest are about 12 or 15 feet, but often lower or show only the foundations. The ground within and without is full of sarcophagi with at tops many full of sculptured reliefs and inscriptions. The west end shows 3 doors. The nave consisted of nine (9) open, most likely arcaded bays for the columns are short, and at the west a portion the width of a bay walled, - perhaps vestibule. The width of aisle, about 12 ft. (ac) above 32' columns abt 10' ac. The columns are of red granite and variegated marbles. The few remaining caps consist of and composite of white marble. (Columns and caps are likely Roman) The point A shows the shafts of columns would rise to the foundation. I do not understand this cross wall for



Hand Mill
Salona.

CHRISTIAN
BASILICA
SALONA



32' x 12'
West (almost exact)

it walled in the two columns. There was a door in the centre and at the aisles. Columns at C are missing ^(only bases & fragments of shafts). To the north are a series of 3 chapels of various sizes with round apses, the two west have the altar high. The apse of the church appears to have had the bishop's throne in the back and side seats as at Torcello. (no remains of bishop's throne) The walls at D show a coat of cut stone, indentations cut in the top indicate a rail or wooden screen. The apse is about 10 feet wide; Tombs are under it also. There are some Greek inscriptions some Latin. There are signs of a narthex but the excavation only extends for 15 or 18 feet west of the church wall. The bases of the columns are of attic form but various in detail and size. To the north of the 2nd chapel



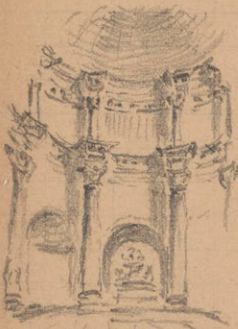
CLISSA

From Salona

are the foundations of what appears to have been the Baptistery - square about 18 feet - with the pavements and indications of the font, near was a great stone basin, perhaps the top of the font. The excavation seems quite recent and the basilica is not mentioned in the guide book of 1892. Some distance to the north-east is the fortress Clissa - a perfect romance

Sep 25th Mon (one) SALONA.

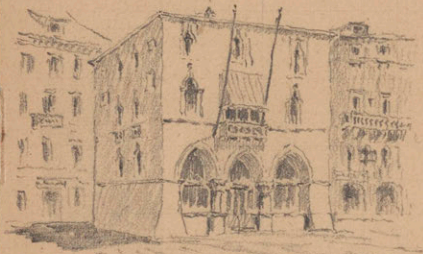
of a place. The fort is on a high rock and the town clusters at its base, all around rise high mountains of naked rock of the most irregular and picturesque outline. The color of all this when the sun shines is beyond imagination. The distant rocks take on such a delicate purple - almost mother of pearl - and the foreground greens, dark polished foliage, varied by the gray stone walls and grape vines turning yellow with the dash of rich blue of the fruit. bring out all that might be too weak in themselves to make an effect. I examined the Private bath - octagonal apartment with rich marble columns - all in fragments - the smaller rooms and an entrance. There were the stone water conduits - even a tub or bath with the vent hole. To the



Interior of
Cathedral,
Spalato.

north west of the town near some remains of a city wall, is a large amphitheatre. The walls are perhaps 15 or 20 feet high, and the entrances and some vaulted chambers: under the seats remain. The masonry is of large blocks well wrought, at the openings and the usual Roman mortar and rubble in the thick walls. The country here is covered with vine.

Sep 25th Mon (con) SPALATO.



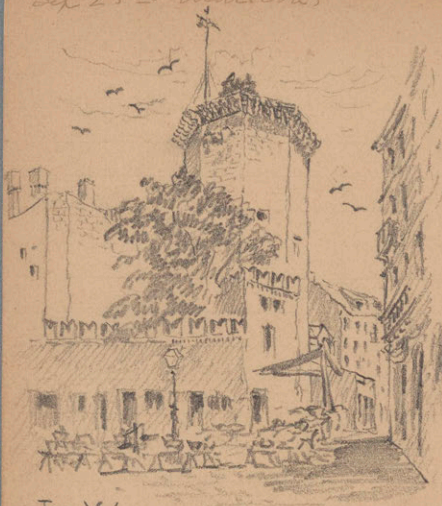
TOWN
HALL
SPALATO.

yards and I
took advantage
of it by buying
of a young
fellow who
had a donkey-
load, and by
collecting toll
when I tried
to cross the
country to the
Spalato road

by walking on a stone wall, The wall failed
me and I had to walk over a vineyard
full of luscious blue grapes. I jumped over
the bounding wall and landed directly in
front of a girl driving cows and frightened
both half out of their wits. Speaking of briars
reminds me that the bushes are full
of blackberries - in flower, green and ripe
fruit. The natives, although they nearly
always shout at me when I am past,
and evidently have considerable fun amu-
sing themselves over my light suit and
derby hat, are always quick to grant a
favor when I ask, moreover do not
seem to expect a tip, for when I want-
ed to pay for the grapes this morning the
young fellow at first refused it. The
ruins of Salona lie in a lovely spot
and it is not hard to understand,

Sep 25th (Mon) (cont)

SPALATO.



TRG. VOĆA

(Vegetable Market)
SPALATO.
Venetian tower,
tower on top.

direction and went towards the sea. From a high point I could see the little town of Vranizza, or Venezia Piccola, which I had seen before from the train and from the higher points of Salona. It completely covers a small island and is only connected to the main land by a long narrow causeway. For an hour I tramped in the dust among crowds of unbarred donkey drives - some were the drivers of the diminutive horses of the country - whose animals were loaded with goat skins filled with wine. Many of the donkeys and horses were shod merely with a plate of iron cut to the shape of the hoof. D.


why divilettian should choose the place as his residence. I walked back to Spalato by the broad, now very dusty, high road. The road followed the bay of Salona and crossed the stream at its head on a stone bridge. Then it changed


Sep 25th Mon. (con) SPALATO.

stopped about half-way to drink at a fountain where beast and man were in crowds, and the water was cool and good. It was about 10 o'clock when I reached the top of a hill and Spalato came in sight and after some minutes entered the suburbs. I visited steamboat offices and had dinner, then wandered through the town seeing all the points over again sketched the Torre Hall: on the Piazza dei Signori - a Venetian gothic building lately entirely restored and now looking almost new. Then I sat for an hour in the Cathedral and later walked in the part of the old town towards the harbor. I found a number of new things here among them the remains of a circular domed apartment - half of it gone or else it was a semicircular part - with niches or it may have been the parts of a bath. The later houses here were also interesting Venetian work. Outside stairways, doors, balconies and keel-arch windows. I also sketched the octagonal Venetian tower near the market that I haunt evenings to buy fruit. It is a picturesque burnt sienna dit with some green trees as a background for the mosaic of fruit and peasalets below. Some of the old women that I had patronized came up to offer suggestions or

Sep 25th Mon (con)

SPALATO.

to how the sketch should be made while others jeered at them for attempting to make me understand their Slavish jargon. The evening was fine, and I watched the nearly or quite full moon rise while sitting on a stone post on the inner mole. The day was almost hot - quite so out on the Turnpike - but the evening warm and pleasant. Additions from the notebook. This was a base, or bases, lying in the Salona amphitheatre of the outer arch: entrance to the ^{inter.}  The Keystone of the west Palace enclosure, Spalato, shows a cross and rosettes.

 The Piazza Duomo (Penstyl) is about 80 by 40 feet.

September 26th Tuesday. A letter came and waked everybody up about a quarter before 4 and about 4³⁰ I went down to the landing and boarded the steamer Zard for Scio. We started at 5, just about dawn. The sky was partly clouded, but the sunrise was fine over the high jagged mountains below Spalato. We soon were in the straits and steamed diagonally across to S. Pietro - S. Giovanni was visible to the right and the long olive covered slopes of the island Brazza before us. About 6⁴⁰ we made the first stop. at S. Pietro a small town on the north shore of Brazza with a clock tower and apparently new church with a tall campanile and spire. The town was built in the very common to the places all around Spalato - houses of 3 or 4 stories, some

Sep 26. (Tues.)



worries on the hill side behind was covered with olives. After a short stop we went on to Pos. two which was reached about 7³⁰

It was a small

S. PIETRO.
(Pozzo)

place with some large houses along the stone landing painted a lavender or white with brilliant green shutters. The town rose on a hillside in successive stages of high stone houses and crowned by the church with a square tower and spire. The tower showed a story above the bell windows for the clock dial, above which rose the spire. The coast of Dalmatia is magnificent rising in several heights until the highest range of naked rock forms an irregular sky line. Almessa lay in a small bay at the foot of these mountains, surrounded on all sides by cliffs.

Little villages perched on the mountain side surrounded by groups of dark olives look curious in the almost universal gray. A slight greenish cast on the lower slopes I think is caused by vineyards. If so there are miles of them - The island Brazza which we are visiting is cut every little while by a ravine with its sides, like much of the coast covered with vineyards and olives. In spite of this cul-



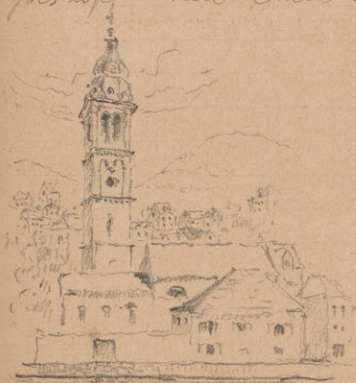
ALMESSA

17

Sep. 26th True (con)

STEAMER.

that the country looks stony and barren, partly because the olives are not close together and partly on account of the great heaps of stones gathered off of the fields or shoring in outcroppings. We made a third stop at Pucisce ^(8.30) in a deep harbor. The town had a very peculiar appearance on account of the houses being roofed with slabs of stone and then covered with mortar. Dark gray stone walls and white roofs made it look as if there had been a snow. The church tower had a cupola approaching a bulb and an open bell story below. It resembled the drawing of a tower that the Spalato architect had shown me. perhaps it was the same, for this tower was new. Hills rise all around the town bare for the most part with an occasional field enclosed by a stone wall. Beyond the town a ravine goes up between the hills into the interior of the island.



PUCISCE

After leaving Pucisce and its almost landlocked harbor, we saw close to the island shore which now was lower and greener than before. Hills in the interior showed in the distance. On the mainland the principal range of mountains approached the sea and at Macarsca rose almost abruptly from the water. The pole

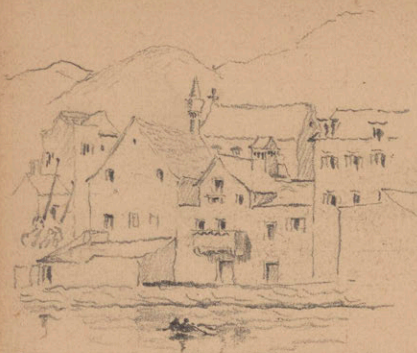
sep 26th Tue (cont) STEAMER AMONG THE ISLANDS.

green-yellow tint and bunches of a darker green showed that the vineyards and olive groves were the principal industry. The towns lay above the sea-level as a rule, and thin horizontal lines along the slopes were evidently roads connecting them. The day is cloudy and everything of a lead color - I imagine that if it were bright these mountains would show beautiful colors, for the variety of surface and great distances combined with the haze that always hangs over everything could hardly help making a picture if there were light enough. About half past ten we rounded the end of Brazza, here a low sloping rock with a few vineyards sheltered by stone walls. The mainland disappeared in the haze to the left a series of peaks. We stopped at S. Martino



Mainland near Macanora.

about 11 o'clock and for the first time the passengers and freight were landed in small boats. There was great excitement in the little harbor for three steamers arrived at once - the Vitez, the Eco and our Zana. S. Martino is a small place rising on the slopes of the shore with stone houses roofed with slabs and covered with white mortar. I believe there was of the Venetian type, houses as a rule two stories high. There were many trees in the town and vineyards all around that gave the place a pleasant appearance.



BOL

The shore of the island beyond ^{St. Martin's} became higher but was still rock, at places cultivated - vines and olives. The scenery was not as interesting as in the straits, and until we reached Bol there was little to see.

At Bol we ran in to a little stone wharf near a group of stone houses that lay at this end of the town. The town proper seemed to be farther to the left. We then steered across the channel to the island of Gesina and about two o'clock were in the little port of Gelse.

At the entrance of the harbor was a solitary church with a graveyard all surrounded by a stone wall. The town lay north on the other side of the harbor from our landing place and looked picturesque with its many tinted houses - pink, yellow, lavender



GELSE

Small country church on the entrance of the bay. White, red tile roof.

brown and the plain stone - green trees and high background of mountains. The roofs were mostly red tile but here and there was the stone slab roof plastered.

On the hill back of the town was a church with no less than three additions to the east each lower than the preceding.



Cetina

It had a new-
chain tower with
square spire.
The tower on the
town was new,
square with oak
apex top and
spire. The main
to Cittavecchia
was along the
island shore at first then down a long narrow
arm of the sea that almost resembled a fjord
excepting the bank, which although rocky &
rough were not very high. The town lay at
the head of this gulf, plenty of the black two-masted
vessels of this part of the Adriatic, but uninter-
esting, low hills covered with stone walls
and vineyards rose behind the two story, gab-
led, green-shutter houses. The roofs are of a
yellowish tile - in a couple of cases red.
Near where we cast anchor was a new, per-
haps government building painted an olive
green, yellow-brown shutters and a red tile
roof. It was the most pretentious building in
the place. Stone warps line the one side of
the harbor, quite new and as excellent as
in all the better ports here. The church tower
as usual is venetian in design, but with the
square spire taller in proportion than others. In
the back part of the town there is a green clump
of trees that look like a park. By the way 19

It had a new-
chain tower with
square spire.
The tower on the
town was new,
square with oak
apex top and
spire. The main
to Cittavecchia
was along the

Sep. 26th Tue. (Con)

STEAMER. LESINA.

The tower is not exactly venetian for there are at least two stories of open loggias. I notice that here - at another place farther back too - there is a windmill with six arms, on a round stone tower. Windmills are not common in Dalmatia. The lower, north, slope of the shores is a perfect forest of olives. We left Littauerchin, which is also called Starigard an ancient pirates resort, about 5.10. We ran close to the coast all the way and enjoyed a fine sunset sea and sky all gold with the sharp prominents in silhouette. It was after dark when we sighted the red light of Lesina, and all was rush and confusion when we took to small boats to make a landing. In fact there was such confusion that I could find no one to pay. I had a boy take me to a kind of hotel where everything was full. A second hunt was no better but here they went out and found me a room. The streets were full of our passengers hunting places so I perhaps was fortunate enough to find lodgings in the "irrest" kind of an inn where rough men sat at a bench-like table and swilled wine while I was obliged to make out with a supper of bologna sausage and bread after no dinner more than a soup on the boat. - all goes in

September 27th Wednesday.

LESINA

the experience of Calumet. III.

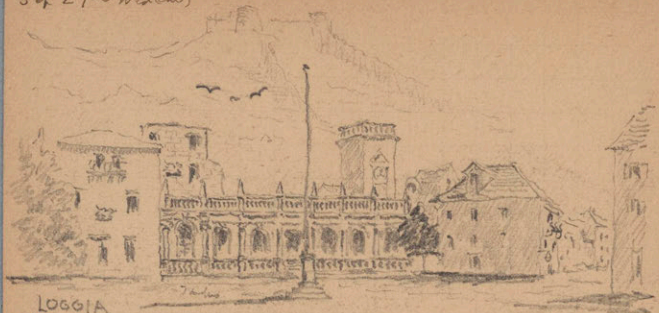


RUINED
CHURCH

LESINA.

about 5 o'clock the sky was quite clear and day beginning to break. I turned out at once and before long was in the street. From my window I could see up a winding street with high narrow stone houses, with gables and balconies, of a much better appearance than their present tenants would warrant. To the right a short lane led to the harbor, and to the left up the steep hill. I took one of the latter side streets that rose in wide steps cut in the native rock. It was one of the most picturesque places I have met with squalling the old towns of Spain. The general character of the houses was Venetian: The tall arch window, balcony, awning bracket and the like. At places passages were led over the street by arched bridges. The natives were very curious as to why I was

I woke up several times during the night, when the moon was nearly always shining in the room. Once there was a thunder storm near by that darkened things for a short time. But when I woke for good



LOGGIA
(Sammitale)
LESINA.

wandering around at that hour, and even made an attempt to scare me by rushing down fiercely, but by shaking a fist and shouting in a blessing in English it was soon stopped. They are a good deal like our own country boobies when a stranger is around. I finally came out on a broad street that led from the head of the harbor where stood the cathedral. The latter is not of much interest. The facade is in early renaissance after the Venetian "Merisole" design - a circular pediment over the centre, quadrants over the aisles. The doors and windows are of course classical in detail. At the north west corner rises the Campanile - square with the two upper stories an open arcade with small circular openings above each arch. The roof is a low pyramid. Facade and tower are of a yellow stone. The hill to the north of this street, which is crowned by one of the two forts that rise over the town, is covered on its lower slope by what seems to have been the aristocratic

Sep 27th Wed. Contd







LESINA,
(From the Harbor)

quarter in ancient times. The houses here are of the general character of those I have described but with more and better executed detail. The windows were especially interesting. Some of renaissance design showed delicate and well profiled mouldings usually plain with a simple dentil course below the cornice. Others, and these were the most numerous, were gothic, after Venetian patterns. One tall house, high up on the hill, with a narrow front showed a gable, a double, keel-arch window, four heavy balcony brackets above, arming brackets at the sides, while below was an exterior stairway leading to a small door in the second story. Under the landing was the large portal. On the side of the house was a keel-arch window with fine carving in the spandrel formed by the arch and the square panel that surrounded the window. The carving of this spandrel was

Sep 27th Wed (con) LESINA.

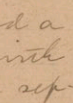
The regular place at Lesina is
Hotel Danielevic, east side
of the harbor.

an acanthus leaf design - the acanthus is a
common motive in the ornament all over
the town. Lions and lion heads too are
not uncommon, especially as the orna-
ment for the end of window sill brackets
in the renaissance work. At one place
was a small church of chaste design, the

plan a simple rectangle with semicircular
apse, The west front was crowned by a
screen bell tower in two stories  Below
the front was pierced by a pointed  portal
the archivolt furnished with the carved
skew-butts set at an angle  and the
lintel carried by lion-head  brackets.

A house near by with guther details showed
a peculiar pilaster cap under the keel arch
of a window



on had a  window with
round arch-
house had a rather remarkable balcony
bracket, but nevertheless effective - the



lower part like a tongue, the
upper the usual modillion de-
sign but with the volutes much

smaller than usual. At the farther end west,
of the town was a ruined renaissance church
with low gable, large rose window, and
central portal with broken circular pediment.
On the water front was the Loggia built from
designs by Sammichele, ~~was~~ colonnade or-

sep 27th (Wednes). STEAMER.
cable with crowning balustrade, - quite satis-
factory in design and even picturesque
owing to the flanking buildings and its
position in front of the harbor and
close to the hill behind. While I was here
the steamer "Tortore" came in and cast anchor
- the vessel that I am to take to Spalito - I
had a cup of coffee in the Soggia - now a
cafe. - then went back to the tavern for my
baggage, and a few minutes in a small
boat in company with a priest, an exquisite
young man, a spring mattress and several
other passengers brought me to the steamer.
We left at 7 A.M. enjoying a fine view of the
picturesque town its dominating forts and
the fortified harbor island. It is a place de-
serving of a longer visit than I was able to
give it. The day was bright and the distant
mountains instead of being a lead color were
ultramarine blue and the nearer ones all
the tints of rock, reddish earth and a variety
of greens. Our first stop was at Cittavecchia
which we had seen yesterday. I think the most
absurd piece of architecture I have seen for some time is
near the windmill at the end of the town. It is a house
with the centre treated as a pediment pavilion and the
details of windows, or classical. The proportions of the pedi-
ment, the stories and nearly everything else about as
bad as possible. Then it is painted a bright red
with bright yellow quoins. As a crowning feature are
four small plaster statues along the roof painted brown.

Sep 27th Wed (con)

STEAMER.



CITTAVECCHIA

We made a straight run across the Straits of Marina to the Island of Bragga - a pleasant sail of about 2 1/4 hours. The day is ideal - warm with a pleasant breeze. We went through the narrow passage between Solta and Bragga and turned into the small bay of Milna. The town lies at the head, rising on a small hill. The older houses are small, built of stone with the

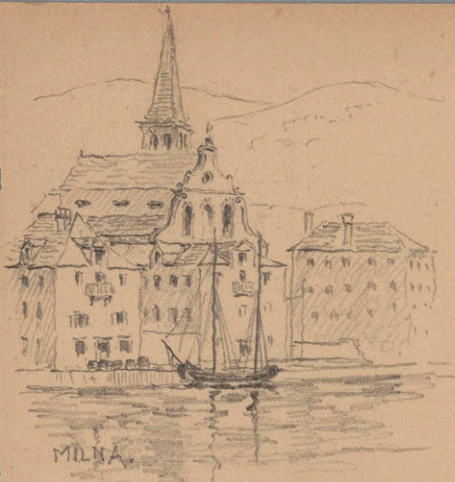
stone slab roofs, but the newer ones are roofed with tile. The

church is at the south side of the town. It has a curious gable facade, and a square tower with tall square spire. There is a



Windmill
at Cittavecchia.
(canvas sails)

suburb on the north that seems to monopolize the shipping. The hillsides at this end of the island are covered with great heaps of stone, kept in position by a neatly built stone wall, gathered from the vineyards. I suppose in some few

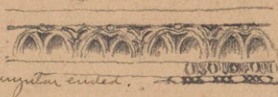


Two age the
archaeologists
will puzzle
their brains over
the intent of
the "cairns" and
discover some
deep religious
meaning in
them. We
left Milna
at about 12:15,
following the
west shore of

the island Brazza. Shortly after leaving Milna I
saw a small town far inland with a new stone car-
riage that I am almost sure was my friend the
architect's, from Spalato. It had the same design and
was all stone, quite new and not far from S. Pa-
tro I imagine. It certainly was graceful and well
proportioned - perhaps we ought to pardon his
conceit in saying I should not miss it "for it
was one of the finest towers in existence". Spal-
ato had been in sight for some time and
now we steered straight across the straits
to the city, where we arrived at 2 o'clock.
I went up to the Hungarian-Croatian
Steamboat office at once and took out
a ticket for Metcovich and left my
baggage. After dinner I walked around to
the Porta Anca, and examined the details a lit-

Sep 27th Wed (con) SPALATO.

the more closely. Along the top line of the great flat arch lintel is a curious moulding.



Flat face
All these ornaments
hollow or incised.
egg and dart
pearl and bead

pearl + bead triangular ended.

The ornamented moulding along the top of the returns down the back in the same pattern, something like the sketch below. The support



mouldings of the arches are always carried around the back of the niche in the same size and pattern. The archivolt

are all treated as a curved architrave, in an upper moulding, simple pattern and effects.



The interior of the gate between the two arches is a square court (?)

with a heavy cyma moulding around the sides just above the crown of the arches. I went into the sacred enclosure around the repairs on the tower &c on my cheek, and saw the sphinx. It is broken in two. The front legs show hands - standing on edge - instead of paws. Otherwise it is normal. The small romanesque looking lion at the side of the portal has been restored - new front paws, for example. Beyond this I could see but little more than is visible from the outside. Later I had my shoes fixed by a jolly shoemaker who had something to shout at almost everybody that passed. Then I took my baggage on board the "Croatia" - a fine ship fitted with electric

Sep 27th Wednesday SPALATO.

lights and all that. I spent the early part of the evening in a little park near the Porta Aurea and the later in the Piazza Signori listening to a band - an amateur band that reminded me of the Grand Army in Canton. There were a march and selections - the square crowded and the tables of the Cafe Hotel Tivolle all occupied. I met one of my ship fellow travelers from Sebenico to Spalato and so had somebody to talk to. I went to the ship about 8 o'clock. The day and evening clear.

September 28th Thursday. The boat left about midnight but I knew little about how affairs went excepting an occasional moonlit glimpse of group mountains and twinkling water out of the port. When I turned out about six o'clock we were already in the river Neretva. The valley is narrow perhaps a mile wide bounded by a rocky range on either side. The flat valley itself is covered with cultivated fields - of what I could not make out, it looked like sorghum at a distance - and protected from the river by dykes. We passed several small villages built of stone, gabled houses, with trees - many of them Lombardy poplars - scattered around. One lay in a picturesque situation on the rocky slope of the mountains which at this place approached the water. The immediate banks of the river were low and grassy. The river itself is not wide, perhaps 150 feet

31st 28th Thu (Cont) METROVICH

and the big steamer seemed quite out of place. About 7 o'clock we reached Metrovich, a small town lying on the steep slopes of a rocky hill on the left bank of the river. The steamer landed at the wharf at the rail-road station, on the opposite bank from the town. I left my sacks there and walked by a long detour and over a rickety wooden bridge to the town. There is not much to see. The houses are of the usual stone with stone slab or Spanish tile roofs. The streets are mere ways between the houses covered with loose stone broken from the virgin rock that forms the road bed. On the highest point rises a new church cruciform in plan, with aisle and a tower at the north east corner. The style approaches romanticism for all openings are round there is ~~one~~ round arch and all parts show corbel cornices. The tower has a ^{low} pyramidal roof. It is built of stone and is quite new. The view from the parapet in front of the church is extensive. Everywhere the jagged outline of the encircling gray mountains, shading to a blueish purple in the distance, the green plain covered with corn, an occasional line of Lombardy poplars or a flock of sheep. Through the middle runs the river making wide bends to the south west until it disappears behind a projecting spur of the mountains. We left Metrovich at 10:55 and ran up the wide valley. The mountains are low, not much more than hills. Not far from Metrovich we



passed a square tower rising on a rock that I suppose is a relic of the Venetian-Turkish wars. At station Babella, the population became native. The loiterers around the station were in red fez, extra ordinary wide pants - at the heel, broad sash - short jacket and smoking Turkish pipes. A woman was dressed in a long robe and had her face entirely concealed by a white cloth wrapped over it. She looked out from under a black embroidered shield while her head was covered by a dark cap over which hung a long white cloth. The people



Venetian Tower

working in the fields wore the same dress as those on the train and the white seemed nearly as clean. I noticed that much of the white cloth resembled Turkish towels. *ling* .. *Donkeys* have all most disappeared everything is horses.



MOSQUE

MOSTAR.

Notes. This mosque is on the outskirts of the town - to the north. The building is of rubbed stone weathered to a brown burnt sienna. The windows are all slightly keel shaped, those in the lower story have a stone tympanum pierced with 6 pointed stars. The minaret - stone to the summit - I think 14 sided, and shows panelled ornament at the top and bottom of the faces very slightly sunk. The gallery is supported by brackets connected by little domes that make the whole resemble the stalactite work of the moors. The pointed top is bound by iron bands. On the sides of the gallery balustrade which is solid, ornamented with slightly sunk stars. While I was there the muezzin - in red fez - appeared and made the call to prayers - about 3.30 - towards the four quarters, in a chanting tone of voice. The

Sep 28th Thu (am)

MOSTAR

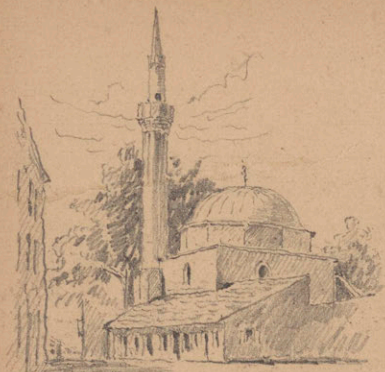
mosque was roofed with stone slabs and covered with a finial that once had a crescent on top. There was a grave yard around and to the south that contained many curious tombstones.



TURKISH
TOMB STONES
MOSTAR

All were inscribed in

Turkish characters in little panels usually with a "braci" end. The forms were characteristic and as the stones stood at all imaginable angles, the graveyard looked picturesque in spite of lack of trees - there were only a few bushes and many weeds. A strange sight to me was an old turbaned Turk sitting on a grave, in bare feet, saying his prayers. The priest in the mosque opposite seems to be worried why I stand here by the graveyard so long, nothing so I will relieve him by going back to the town. The shops along this principal street are almost identical with those in Tangier, a strange medley of factory, fruit stand and store. They are no larger than big cupboards and when a native is the proprietor he squats in the midst of his wares and is hard to stir up.



A Mosque

MOSTAR

(South-west angle)

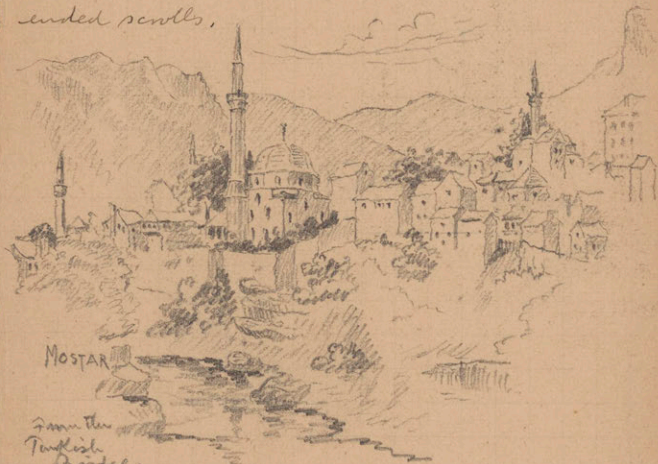
Minaret is at the north-west corner. The balcony here is supported on plain mouldings - cinctos facias and tori. The balcony and shaft are polygonal - dodecagonal - but the upper part is round with a dodecagonal spire bound with iron bands. The Greek Cathedral lies at the very top of the town, although a high rocky mountain rises behind it. The building is of course a Greek cross in plan with a large central dome and four smaller ones at the corners in the angles of the cross. Resting on four massive piers which form a porch, is the great square west tower which is surmounted by several successive cupolas square in plan but approaching the tuber form. The arries end in scrolls. The domes rest on high drums, octagonal in the smaller dodecagonal in the larger, each face a round arch panel with engaged round column at the corner. The church is white the

Notes Sep 28th Thak (ca)
This mosque near the centre of the town directly below the Greek Cathedral is built of roughly squared stones and carefully wrought corners. The windows are pointed. The dome is dodecagonal and covered with a lead roof. Like the other the

sep 28th (Thu) (con)

MOSTAR.

domes covered with lead and the west tower roofs painted a lake color. A peculiar mass of carving is over each door made up of acanthus leaves and vines mixed with columns and volute ended scrolls.



From the
Turkish
Bridge.

The "uncommonly picturesque situation" mentioned in the guide book is a great truth. The more I see of Mostar the more I think it is as picturesque as any place I have visited. It certainly rivals Toledo in location, and in groupy graceful forms and variety of color surpasses it. Then the surrounding mountains are much grander. The old bridge to my mind more picturesque than the Bridge of Alcántara, all but the stern grandeur of Toledo which it does not approach. The strange eastern appearance of course adds to its attract-

Sep 28th Thu (con)

MOSTAR.



Scenic
Ravine
near the
Turkish
Bridge.

viewers and the beautiful rich green of the trees, which always seem to be at exactly the right place, relieves the monotony of rock alone. From the top of the old bridge the view up the river is especially fine. The stream rushes between the high rocky banks, which are black and broken, with overhanging trees and bushes. On the left is a picturesque group of old gray stone houses rising among the trees, while opposite a mosque with its slender minaret forms the centre of the

part of the town visible. Behind rise the mountains in varying degrees of color as they are near or far away. The bridge itself is a fine piece of work spanning the river in a single pointed arch and resting against the solid rock on each side. There is a low parapet with a slight iron railing above it. The height in proportion to the span makes the bridge look very imposing even from above - I have not been able to find the way to the bottom yet. Below the bridge a small tributary stream enters into the river forming a gorge also spanned by an old stone bridge. Just beyond this gorge rises a mosque which stands up boldly from the water against the mountain and sky. Mostar is full of such pictures. I walked round until dark then went back to the hotel.

Regular journal four 6 pages back. At one place we passed a curious formation in the river, the rocky bed was worn into narrow channels, parallel to the course of the stream - the principal part of the river was confined to a space not more than 20 feet wide. At this place a tributary entered and formed a waterfall over this rocky ledge parallel to the course of the main stream and about 300 or 400 yds long. We approached Mostar by a narrow valley, high enough up to have a fine view of the city with its score of slender minarets.

Sep 28th Thulem) MOSTAR.

and big white Cathedral high up on the mountain side. The station is on the right bank of the river perhaps ten minutes walk from the middle of the town. I risked finding a hotel myself and went on foot. At the depot gate I was obliged to show my passport, give residence and profession. After wandering around a little and asking questions I found a place in the Hotel Kronprinz (now) a queer old house that has all its rooms on one floor - it is only two stories high - facing on a gallery that runs around the court. The dining room at present is in the open court with a few tables under the gallery. The gallery of course is the corridor. The Kammermädchen whom I filled out the register blank was in raptures - she had once lived in Boston and was homesick to go back, although she was a German. I started out at once - we had arrived at 1 o'clock - up the street where were low houses, seldom over two stories high with little shops on the first floor. (The continuation will be found in the notes on previous pages) From the note book) Houses of rubble stone, stone slab roofs sometimes thatched. The houses in the country and villages were literally covered with festoons of tobacco leaves hung up to dry. There were extensive fields of the tobacco plant, which I understand thrives here and is of excellent quality. The houses are nearly always perched up on the rocks, either to save the productive land - which is none too plenty - or to avoid

note, Sep 28th Thule (com) TO MOSTAR, HERZGOVINA.
 floods of the river. } The boys are dressed in white
 cotton and wear the red fez. } The stone slabs
 of the roofs are square - approach that shape -
 laid diagonally } The rock is much disintegrated,
 no doubt easy to quarry and furnishes almost ready-made building material. }
 On the left bank of the river was a picturesque town, surrounded by battlemented walls,
 castle and a mosque - the first that I saw.
 I think the town was Old Gabela a colony of the Venetians. } The river beyond this point
 became very picturesque and ran between mountains that were close to the water. } Even here the
 trains are started by a squaking horn as in France Spain & Italy. } On the opposite side of the river was
 a bridle path that wandered up and down, apparently the only road.

September 29th Friday. RAIL MOSTAR TO SERAJEVO.



Mountain House
 Bosnia.

This is typical of the country houses in the higher mountains in Herzegovina but more especially in Bosnia. The walls are low, of

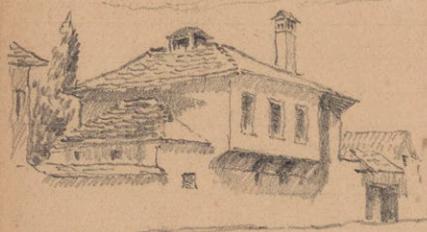
stone usually whitewashed. The roof, which is high pitched, slopes towards the centre from all sides, forming a little gable at each end of the ridge. The roof is of wooden slabs, usually three lengths for the height of the roof. Extensions for porches, ovens (?) and other additions continuous with the roof are common.

Sept 29th Friday. - Notes - SARAJEVO.



A Wooden Minaret Sarajevo.

This small minaret belongs to a mosque not far from the rail-way station. It is built of wood in narrow strips laid diagonally. The gallery opens in small round niches. The roof and slender spire are covered with tin (?) once gilded (?). || The typical town house of the older times in Sar-



ajevo seems to be a two story building with a low pitched roof sloping towards the centre from all directions.

On the front is a projecting

A characteristic Sarajevo House.

(white, tile roof gray)

part of the upper story joined to the lower part by a concave surface covered with wood. The eaves have a wide projection. Roof in this case a gray - perhaps age - tile sometimes of wooden slabs. The projecting upper story seems to come from the usual enclosed balcony of the East for I saw several of the latter treated in the same way but of wood. The houses are white

September 29th Friday. RAIL.

I walked up street a little, then had coffee. Later I walked to the rail road station and took the train for Sarajevo at 8⁰⁰ AM. We left Mostar by a wide curve through the valley above the town past the artillery barracks, then entered the narrower upper valley of the river, which everywhere ran over a rocky, often very narrow bed. The valley was cultivated and on each side rose the high mountains of gray rock. The peasants were at work in the fields gathering corn, oats or hay, at several places plowing. The plows are about as primitive as in Spain. On the opposite side of the river ran a fine road, no doubt of military importance for it was not only well made but well kept up. The uniforms along the road and rail road never looked faded out or slouchy in their picturesque costume - it seems to grow old gracefully. European clothes like classical architecture look best when new. These men's costume was made up of the red jey, red vest like jacket white sleeves broad red sash over which they wore a wide leather belt in a number of layers and used as a sort of receptacle for a knife, pipe and other things. Their pants were blue, all set from the knees up

Sep 29th Fri (cont) RAIL HERZGOVINA.

Below the knee a sort of leggings of felt or cloth either white or blue. They were low white socks that were usually drawn up over the leggings. Shoes of leather coming to a point and turned up at the toe. A number of times I saw eagles soaring around the top of the mountains. Under the projecting rocks along the river, at a number of places, I saw genuine cave dwellings. They were partly or quite enclosed with a stone wall along the front filled out with or enclosed by a kind of fence made by weaving brush around upright posts. The scenery was magnificent. The high mountains always with a rough surface that gave a fine play of light and shadow, varied in color by patches of a rusty color, below the huge broken fragments that had fallen into the valley and around which rushed the river. The strata of the rocks shows plainly to the very top of the mountains. The rock appears to be a kind of chlorite slate, green where freshly broken, and in narrow laminae. About 9.15 we reached Dresnik. The station lies at the entrance of a side valley, where the view in all directions is a chaos of rocks. Not far above we crossed the

Sept 29th Fri (cont) RAIL.

river on an iron bridge to avoid the road which had crossed to our side. We passed a fine waterfall which fell from under the ~~two~~ arches of a bridge opposite and looked almost like an artificial fall, in a park. Farther on was a regular "horse-shoe bend" in the railroad which was ascending rapidly. Above this the valley became wider and farms with the characteristic wooden slab-roofs frequent, forming picturesque groups with the tall haystacks in the barn yard. The mountains were now often covered now with trees. Oaks were plenty in the valley, thick and scrubby - but not very low, with short branches. The village houses were somewhat higher than wide, with wide eaves & pointed roof. They are usually white and there are many trees around them. At the road bridges, I think without exception at the larger bridges, were guard-houses garrisoned with Austrian soldiers that shows that the population is not yet quite quiet. The haystacks out in the fields are up on high scaffolds, once in a while built on the top of a small tree that straggles to show its leaves from beneath. I saw a woman at work beating out

Sep 29th Fri (cont) RAIL.

hemp. She used a queer method - a paddle laid over a log did the beating while she with a foot on each side of the supporting log worked it up and down rapidly. A girl helped by turning the mass of hemp. We reached Bonjica at 11⁴⁵. The town is very picturesque, lies in a valley surrounded by green mountains. I had a little dinner here during our half an hour stop. When we went on we left the river and began to cross the mountains. I saw a conical right along the road, a laborer - for some unknown reason wished to lie down and rest in the open field, and to be in the shade had cut some brush and covered himself with it. We at first followed the narrow valley of a brook going up a steep incline. The road here used the rack and pinion system, at places the friction system. The mountains were mostly wooded, and there were a few vineyards. There was an occasional house with low white walls and the characteristic wooden roof. Beyond Podorizal was where the rack road began. The views of the mountains were magnificent, in a way like the views on the Cordo

Sep 29th Fri (con) RAIL IN BOSNIA.

railroad in Spain, but not as grand. The ground at places was full of red poppies and there were strange yellow and white flowers. At one place I saw some venerable old trees on the brow of the mountain side that seemed to be relics of a forest - now only brush and small trees. The valley was now quite narrow and as we were near the water shed the mountain tops were not far above us. On the road opposite, we passed two bicyclers, with pneumatic tires all with baggage &c. They appeared to be on a long trip. The gardens for vegetables were fenced by brush fences woven around stakes driven in the ground. Some of the farm buildings were nearly all roof. I do not think the walls were over 4 or 5 feet high. On the Bosnia side the mountains were nearly all wooded - large beech trees to a great extent. I saw some of these that must have been over 3 feet in diameter, nearly all ranged from 1 to 2 feet. This is a narrow gauge rail-road; about 2 ft 6 inches, the cars about 6 feet wide. The high pitched wooden roof was even used in a country mosque that I noticed. Mosques seem to follow the form and material of the dwelling houses. The cattle, which is more plentiful here than in Herzegovina, is of all sorts but a peculiar kind seems to be a small animal

Sep 29th Fri (cont) RAIL TO SARAJEVO.
with coarse dirty-gray hair. The approach
to Sarajevo was over a wide plain, and
the view of the cultivated fields circle of
blue mountains, and scores of white
minarets in the distance made a beau-
tiful picture, quite Eastern in appearance.
We reached the station about 4²². The town
lies a long distance away. It is perhaps a
half an hour's walk. I went in on foot.
For I had only my umbrella, and stopped
a couple of times to make a sketch. The
town in the outskirts is built up of
low pleasant looking white houses with
wide eaves, as in the sketch I made. There
is not often a door directly into the house
from the street but into the yard through
the enclosing wall. The characteristic feature
is the section of projecting upper story,
which in larger houses is sometimes
at each end leaving a recess in the mid-
dle. The new houses, nearer the center of
the town, are built and are being built
in the style common to Austria, that
is a sort of Germanized Italian renaiss-
sance as a rule satisfactory. The Austrians
are taking complete possession of the country
not only with the military but seem to be
colonizing the cities. Here in Sarajevo the
natives are quite in the background, the
business of the town and almost minor.

Sep 29th Fri (cont) SARAJEVO.

sal language is German. Soldiers of course everywhere. I walked around for some time looking at the mosques, which here are much more pretentious than in Mostar, crossed the river where there is a picturesque view of the older part of the town and the cottage covered slopes behind, and finally settled in the Hotel Austria (room no 6). I only walked out a few minutes after supper then came in for good. Day bright.

September 30th Saturday The day opened with a little fog but it soon cleared and at 7 o'clock was bright. My window looks out on the Greek church opposite a huge white affair with a row of Lombard poplars along the iron railing in front. It is quite cool - I suppose on account of the height - one's breath shows in a cloud of white. I first walked out towards the east through the part of the town almost entirely Turkish, with the characteristic houses and little shops, up a long hill where the street was paved with cobbles, in bad condition. Upon the hill were extensive Turkish graveyards, with the peculiar tombstones, and a number of mosques - all white, with white minarets with metal pointed tops and green painted galleries. One unusual minaret is of wood like the one I saw yesterday. The view from the hill was extensive into the city in the valley far below the cottage covered slopes and high picturesque mountains all around

sep 30th Sat (con) SARAJEVO.



GREEK, TURKISH
and Romanesque in
Sarajevo.

One view down the street presented the phenomena of Turkish mosque Greek cathedral and a Romanesque tower - modern of course - in one group. A characteristic of the town is the many trees. It is a mass of verdure among which shine the white sides of the houses and the scores of needle-like minarets. I notice that the houses I have mentioned a number of times - The Sarajevo-Bosnian house - is built of timber, filled with large sun-dried bricks, then overcast and whitewashed. Sometimes the timber is limited to horizontal boards every 2 or 3 feet, and the wall is made up of the sun-dried bricks. On my way down I took a different route and came out on a sort of terrace that seems to be a favorite point of view. At any rate it is a beautiful and romantic sight. The whole city lies at one's feet, a bowl-like expanse of deep green foliage white houses, towers domes and minarets. The mountains on all sides are of irregular outline but almost entirely covered with vegetation either trees or grass. Beyond the city in a valley that extends towards the south the fog still

Sep 30th Sat (con)

SARAJEVO



lies in a white cloud. The city is still Eastern in its general appearance - such as I have read Damascus is - gardens and trees, with the houses low and not crowded. The characteristic minaret and low metal covered Byzantine dome at places add to this character. But in the heart of the city - rapidly growing outwards - is the Austrian influence. There are the new churches, big and gothic or romanesque; the large business blocks and hotels, the huge barracks and an occasional neat German villa, all heavy and substantial, like their government, in comparison with the graceful mosque and cottage like houses of Turkish times. The Lombardy poplar is seen everywhere in groups or rising singly like a steeple an offset to and contrast with the usual low bushy - what are they? these trees in every house yard, perhaps permeated with the bright red, apple like fruit and shining leaves. The grassy slopes in all directions are great Turkish graveyards almost rivaling the city itself in extent, not regularly laid out, apparently neglected, and look only like pasture fields filled with white sheep. The small river Bosna flows down a narrow valley ~~towards~~ ^{from} the north while higher up winds the high road in the same direction. There is a lazy hum rising from the city, ~~and~~ a tinkling of bells from the long strings of pack horses and the long drawn chanting call of the muezzin from this high balcony - This is Bosnia, ~~the~~ taste of the East that I hope to see later in full perfection.

Sep 30th Sat (Con)



A Street in Sarajevo.

This street is in the east part of the town and like all in the neighborhood is lined with the characteristic house. The mosque in the background is one of the poorer sort. There is a small square enclosed by a wall

which is pierced by the large gate with a canopy and several latticed openings like windows. In the yard are a few tombstones. The mosque itself is entered from a porch perhaps 20 feet deep built of wood and roofed with tile. The eaves project about 4 or 5 feet. There is a railing around the porch which is enclosed on two sides. The front wall of the mosque is pierced by a door in a slightly projecting part of the wall, and 4 windows arranged in two stories. The door is almost square headed, very slightly pointed, and is surrounded by richly painted imitation of an offset canopy and flowers in vases and the spandrels. Over the door is a Turkish inscription. The upper two windows are pointed with almost straight sides - the lower square, ornament with painted foliage. In the better mosques this work is in relief. The square rises

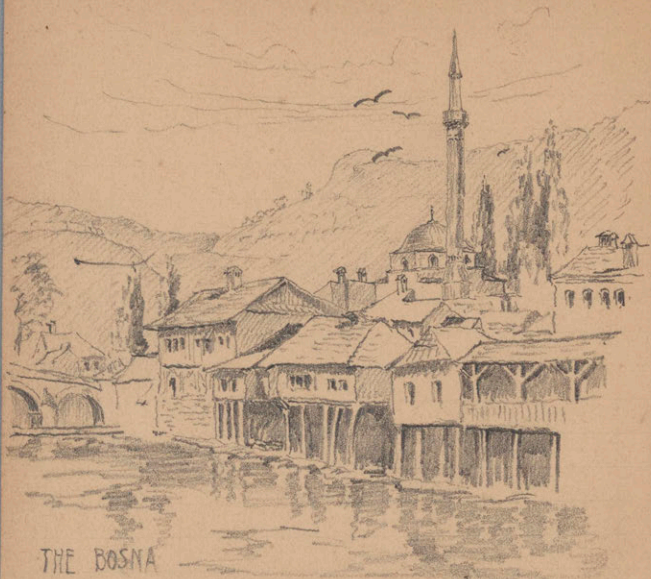
over the corner of the porch nearest the mosque. On the slope nearly opposite are the same kind of houses, but the place is quieter. The streets lead up towards a wooded height where a couple of white minarets rise above the trees. The minaret in the sketch on this




On the South
east slope of
the town.

page is of wood painted green in two shades. The mosque is quite small. The houses here were covered with wooden slabs (roof). I then, after a walk along both sides of the river, went towards the middle of the town, around the largest and I suppose most important mosque - the Beyova - is the native business quarter. Shops of all kinds; fruit stalls, iron ware, crockery - green crockery with a rich green glaze - copper smiths, tailors - at work on the elaborately embroidered jackets, quilt makers, shoemakers - some of them utilized waste space under grocers counters - every trade in fact that these people practice. The street population is almost

page is of wood painted green in two shades. The mosque is quite small. The houses here were covered with wooden slabs (roof). I then, after a walk along both sides of the river, went towards the middle



THE BOSNA
IN SARAJEVO

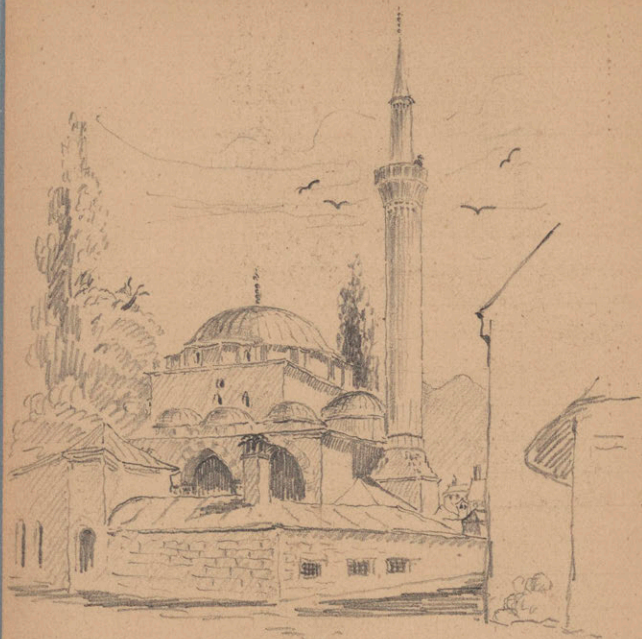
exclusively native. - the old Turk in white
ferban and long gray beard. the young
Bosnian in high red fez, short black
jacket red sash and full black breech-
es. the mohammedan women with her
face completely wrapped up in a white
veil, and wearing pointed turned up
toe shoes of yellow leather. The girls as
a rule wore curious sandals, like the
chinese, a flat sole resting on blocks
at the heel and toe  and fastened

Sep 30th Sat (con) SARAJEVO.

to the foot by a broad strap at the toe. The view of the Bosna and its banks from one of the newer bridges towards the old stone bridge, is one of the most picturesque in the city. In the foreground is a row of irregular weather-stained wooden houses standing on high piles and all reflected in the water of the river. To the left is the graceful old bridge. Over the centre rises the white mosque, grouped with several fine Lombardy poplars, all backed by the mountains. The Beyova Mosque, which I mentioned above as being in the centre of the native business quarter, is the largest and finest building of its class that I saw in Sarajevo. It consists of a large square central part - as is usual with all the mosques - roofed with a low dome on a drum, - the latter octagonal. To the right and left (east and west) are two lower additions also roofed with similar domes. To the south - back - is a semi-dome on an octagonal drum, this resting on a square lower building which I suppose contains the - I have forgotten the name - the wall towards Mecca. In front - north - is a large porch in 5 bays, each roofed with a small dome. The porch shows an arcade of pointed arches (5) approaching the keel arch form, resting on

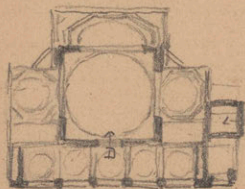
Sep 30th Sat (con)

SARAJEVO.



BEGOVA MOSQUE
SARAJEVO.

Porch on north side.



north.

court is large, surrounded by a kind of

4 round columns and square corner piers. The portal is decorated with stalactite(?) work and surface decoration resembling the moorish work in Spain. All is colored in reds, blues, browns and I think some gold. The fore-



Beyond Mosque
south side.

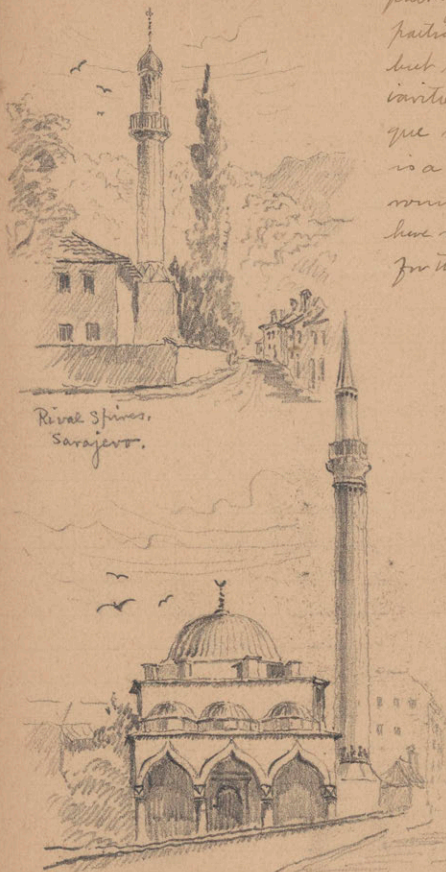
loggia under which are seats, and windows to the street afford a pleasant place for the faithful after prayers. In the centre of the court is the fountain and place of ablution also covered by a canopy - which reminded me of a band stand - and furnished with seats. While I was sketching the Muezzin came out on the tower - it was noon and the porch was full of worshippers making their prostrations - while the fountain was surrounded by others of the faithful preparing to enter. They left their shoes on the edge of the porch before they took their places. The sight to me - a new comer was strange and interesting.

Sep 30th Sat (con)

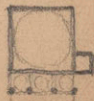
SARAJEVO

The mosque on the lower part of the page is not particularly remarkable but shows the peculiarities of a small mosque very well. There is a fore-court surrounded by a wall here not very high and for that reason shows

the building better. In front of the building is a porch covered with small domes. The body of the building is square with a large dome strengthened by small buttresses. The drums of all domes are polygonal on the outside - in



Rival Spines,
Sarajevo.



This mosque
reminds the
All Pakistan mosque
near the
R.P. station

this case the large one is octagonal. The minaret stands at the north-west corner - the porch is on the north side. The ~~south~~^{south} end is flat - at least in this case. The arches are all pointed approximating a keel arch, made so by the nearly straight sides of the archivolt. The domes and spire are covered with lead; the building painted white with green ornaments at the top and bottom of the faces of the minaret, and a green balcony. Below is a capital of the porch columns.



The Greek Church opposite the hotel where I am stopping is a large white building with the usual 5 domes on high drums. The latter are pierced on 8 sides by tall round arch windows and enclosed by a blank arcade resting on engaged round columns. There



Greek Church,

A sketch of the Greek Church from the east,

are 8 bays on the side, and I suppose would be six on the front if the tower were not there. To the east is a large apse and smaller east chapel also polygonal. 38

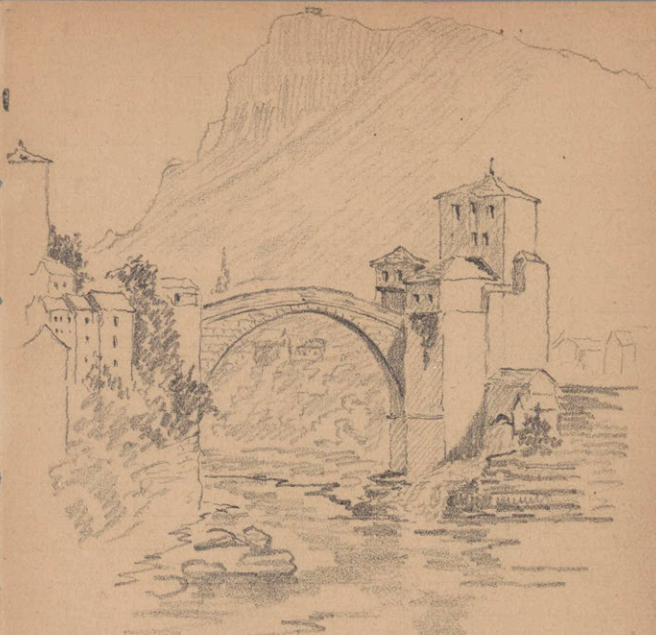
Sep 30th Sat (con) SARAJEVO.

The large west tower is square and ends in a succession of queer cupola tops. The orientation is correct. Another church - a new one is the Catholi church on the street parallel to this last. It is a building of nave and aisles with vaulted ceiling. The apse contains stained glass. The nave arcade rests on round columns, and the vaulting ribs are supported by small engaged columns resting on the caps of the arcade columns. There is no transept. The interior is richly decorated in color. The exterior is of stone, and shows two square west towers ending in short spires. As a whole it is an effective building. Every place in the town are the large and in some cases fine government buildings. The country seems to be under martial law, for even the Post Office and Courts are "militar." I was not troubled much by the natives when I stopped to sketch. Only when I was at work on the Bezova mosque. Here the boys had a good deal to say and were much interested in the minarets on the minaret and had to call their friends to see him. Then a young fellow came along and looked very critically at the work - got so close I had to remind him of it by shutting up the book for a couple of minutes. When he came the shop keepers gave

went to an alk! and came over also. They made voluminous explanations to me - in Slavish I suppose - and from their motions I imagine he was a local artist - no wonder he looked critically at my sketch. I suppose he thought I was a sample European artist. At most other places my shoes and general get up seemed to interest the lookers on more than the sketch. I spent the greater part of the afternoon in the native business streets - a never ending source of interest - getting a plate of soup where the waiter asked if I was a member of the theatrical troupe that had arrived - and buying photographs - good but expensive. The day was warm enough to be pleasant after 10 o'clock, but when I walked on the new promenade along the river towards evening it was quite cool. The sun was out bright all day. (From the note book.) Doors of houses furnished with a latch, and a large iron ring on each leaf fastened to the wood by a large iron disk ornamented with pierced patterns. Palings fences are common. Of course on the hill with an outlook was a "Basthaus zum Romantischen Ausblick". The native restaurant kitchens are furnished with a masonry stove with long slits over the fire to stand Kettles on. 39

October 1st 1893 Sunday.

The morning was bright and clear, cool but no fog. About 7¹⁵ I started out to the station on foot. Perhaps a two mile walk - I think no more. At 8³³ the train left - new time schedule - I again was nearly alone, only a boy for a short distance then a young native further on for a time. The sky clouded about 10 o'clock and there was a wind. At one place we passed a company of cavalry on the road. The shepherds here are seldom alone, usually a party and often a whole family. The mountains on the Bosnian side are as a rule heavily wooded, and the streams lined with trees, often willows. At one place I saw one of the country houses in the course of being built. The walls were laid up of sun dried bricks and the high roof frame apparently nearly set on top. We passed many loads of red timbered peasants going to town, and that reminds me that where I was leaving Swajew crowds of young Bosnians were passing the streets singing their peculiar driving songs - occasionally a little boisterous. In the country I saw a variation in the head covering - a rough felt, very hairy, skull cap. At another place I saw some men walking along the road with red skull caps, a sort of cape of rough natural color wool material with a long fringe and dressed diff.



TURKISH
BRIDGE
MOSTAR.

ferent in other ways. The farmers were at work threshing at some places, driving four horses abreast around in a circle in the straw. This was a

country mosque
was enclosed
walls. The



The porch
in the
minaret

was short and chunky. The building was
rope with wooden slabs, and in other
ways was a counterpart of the dwellings.
I saw a country christian church

(Oct 1st Sun (con)) RAIL

no doubt Serbian - Greek - low and wide, with a small bell screen at the west end and a round apse on the east.

same not far



had a bell screen country church, a scaffold with a protecting roof

Another of the denomination from Mostar



The haystacks are always a feature of the landscape. The one peaked up on scaffolds or even built on the top of small trees.

At a couple of places


I saw camps of brown, low tents, with loose horses and other indications of gypsies.



Haystack on a tree.

He of course passed over all the fine scenery of a couple of days ago, and the air if anything was clearer. The sky was, however, partly over cast, and a strong wind was blowing down the valley. The finest scenery is about two hours out from Mostar where the rail. road, highway and river all run in a narrow gorge with high mountains on each side, It is near here that the horse shoe curve lies, and the mountains that form the background are among the finest on the route. At one place

Oct 1st Sun (con) RAIL.

a great rock rose in a hundred or more feet directly into the air and looked exactly like a great keep to a castle with round ruined turrets at the corners. At Koujica we took on a car load of conscripts for Mostar. The friends were at the depot to see them off and dressed in their best presented a very picturesque sight. The young recruits were in an excited state and made a great deal of noise all the way, shouting at the people in the fields and singing songs. So many places their friends were out to see the train pass and screamed good wishes after it. I had as car companions two soldiers who were determined to smoke in the no smoking compartment, and a Franciscan monk going to his monastery in Mostar. He explained to me that the brown habit was Capuchian, the black Franciscan and the white Dominican. I saw a plow in a field of this shape  the point iron shod some. They look like a spade & The farmers are more often seen on their backs in the shade than at work. We had a tremendously long train, and it was often in the shape of an S on the crooked road. We reached Mostar

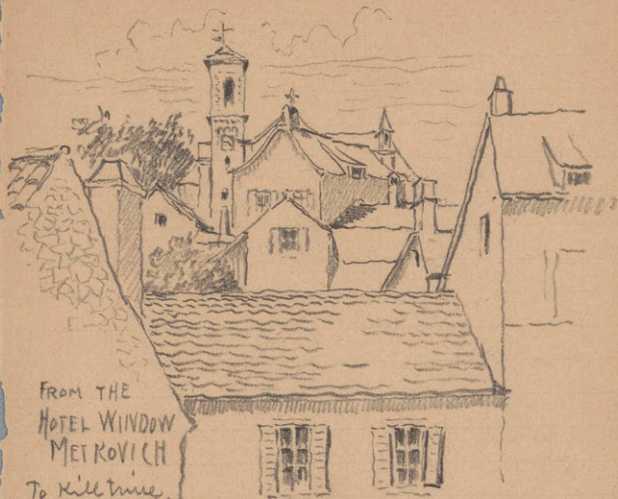
Oct 1st Sun (cont) MOSTAR

at 4:43 and I lost no time in getting up town. I bought some photographs then sketched the old Turkish Bridge until dark. All the surroundings of the bridge are most picturesque and the mountain back of it imposing. I walked up and down the street after supper and looked in shops, restaurants and wine shops. At several the natives were singing to the accompaniment of a soft whistle of wood, a queer long mandoline like stringed instrument or sort of brassy-gurdy. Their songs are always melancholy in character a word or two with a long drawn ah! at the end then an interlude on the instrument and another line. They seem more like recitative chants than songs. There was always a bench full of listeners who smoked and were quiet. Some of the little wine shops had a single narrow table + two benches at which sat rows of the high-figured Herzegovinians. The younger part of the population has a dark-devil sort of air, and the older men look dogged. I imagine they hate their present position under the Austrians cordially. The evening pleasant.

October 2nd Monday.

RAIL

METKOVICH. RAIN.



FROM THE
HOTEL WINDOW
METKOVICH

To Kill time,
pouring rain
outside.

I walked to the station in the dark and rain, went astray up a dark street, but finally reached the right place. The train left at 5.35 a.m. I had good fortune in having pleasant company, at least not disagreeable who left the train at the old town Gabela. The scenery was fine, but under a lead-colored sky and an atmosphere full of rain was not as attractive as the other day. The peasants looked like chickens in wet weather - their feathers all hung down. Occasionally one had a big blue umbrella with a wide border

Oct 2nd. Mon (con). METKOVICH.

but as a rule they went in the wet, I noticed the picturesque walled town again, with a mosque and a tall square stone tower with short pyramidal tower. It is not Babeba, Babeba is much nearer Metkovich in fact in sight. The nearest station - not very near is Pnetelj. I think the place would be worth a visit for its picturesqueness. We reached Metkovich about 7³⁰ and after claiming my knapsack at the depot the officials would not take any pay, went to the river, to the boat landing, and took a small boat for the other side. The rain poured while we were going over and when I walked to the Hotel station - Metkovich has no other, but it is respectable - I stayed here all day, only went out once, after dinner, when the sun shone for a few minutes, and the snow blew like a hurricane, ~~at~~ little after the wind ceased and the rain came down again. It continued until late at night. I slept bad, was up several times.

October 3rd Tuesday. I was waked up at 3:15 by the housekeeper who considerably asked if I wanted anything for breakfast. I hardly appreciated the kindness, however, for the boat did not leave until 5. I had a bad cup of coffee and could get no bread with it. It was damp and

Oct 3^d Tue (con)

a little cold when the boat left, at 5, but the sky was clear and half an hour later it was bright. The river banks are high and rocky. At one place I saw a mountain that looked like a heap of loose stones. We reached the mouth of the river, a kind of delta, about 6¹⁵ and then steered for the headland that lies opposite the peninsula Sabbioncello. We ran down along the peninsula towards the west to Trappano, a little place hidden behind a reef of rocks, where a few small vessels were moored. The population turned out to meet us, on the wooden wharf - the priest, the steamboat agent and a motley mob of canvas clad, red capped natives who chuffed our deck passengers until we were out of sight. We then turned around and ran along the shore towards the east retracing our route. We stopped a couple of times, along the peninsula side - here covered with bushes, to land freight or passengers. The mainland was very rough, full of low peaks, mostly naked rock. About 10³⁰ we reached Stagno Piccolo, at the isthmus, and I went on foot along the stony road that crossed to Stagno Grande. There is a low pass here between the mountains that rise on the mainland and peninsula. Both towns are walled and a double wall at most places runs over the mountain on the peninsula side strengthened at walls by square towers. On the S. bank side there is a V shaped wall connecting the two, with a double

Oct 30th 9 mes. (con) -
 gate at the apex. There is also an old fortress here
 close to the water. Both towns are quite small, but
 have a few new, Austrian-looking buildings.
 The walk between the towns is perhaps $\frac{3}{4}$ mile.
 We left Stagno Grand about 11⁴⁵ with a big load of
 passengers, 7 all kinds. The harbor is quite narrow
 bounded by mountains green with bushes and trees
 especially in the night they form a small range of
 sharp peaks. Farther on we saw into the broader
 straits with islands. The mainland was a chaos
 of irregular peaks, with a tinge of green from
 the scattered bushes. There was a fresh wind
 from the south-east, but no sea, fortunately for
 the boat is quite small. The air is fine and
 warm and the sky bright. The first place we
 stopped at - a town built solidly of blocks of stone -
 was surrounded by a perfect forest of olives
 rising to the very top of the hills. They were of the
 "willow" color, and gave a peculiar dusty ap-
 pearance to the landscape, relieved only at one
 place by a group of tall cypresses. The landscape
 in all directions is charming and thoroughly
 Dalmatian. On one side of the little harbor -
 we had seen in from the straits - was an
 enclosure surrounded by a stone wall, and
 furnished by a water gate. It contained several
 ruined buildings built of carefully cut stone.
 The place has a Venetian look and I imagine
 was an old settlement from the time of the
 Venetian occupation. Some of the men on the
 boat have elaborately ornamented costumes, one

sitting opposite me now has a short blue jacket almost completely covered with red embroidery in closely coiled arabesques, his vest in ^{the} same design of embroidery is of scarlet and the work in gold, his shirt is of red with narrow white stripes and is embroidered at the shoulder, a wide ^{striped} ~~red~~ ^{green yellow or} sash is wound around the waist and supports his dark blue knee breeches. He has white woolen stockings - ordinary European shoes, a red fez with immense black tassel. He was a

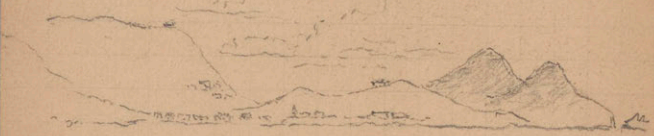


J. GIUPPIANI (?)

very picturesque island shores from here on. Stopped at one place where we took on a load of peasant girls - such a crowd that three of them fell into the water and were rescued in a very wet condition. We passed Giuppiani? and stopped at ^{Sopra} ~~Rego~~ where there was a large church up on a ^{high} terrace - the church rectangular with square apse and square tower with octagonal top and spire - There was a ruined building that looked like a palace in Venetian gothic and an old fort on the hill top. The town was well built of stone and all the high hills covered with olives to the very summit. Near the church was a large ruined castle on the same terrace. Farther along the shore was a ruined remains of a church with a fine facade

Oct 3^d Tue. (cont.) STEAMER.

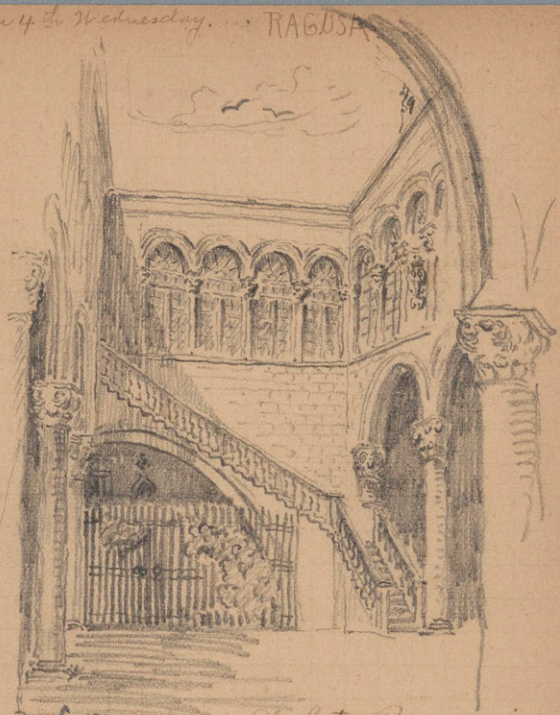
small nice, airy cabin above and below a
portal with semicircular tympanum all richly
decorated with carved ornament. Our little
steamer is so fast it is hard to catch any
sketches. In a few minutes we reached Mogy
which lies well up on the slopes of the high
mountains which rise all over the island. The
shores are almost precipitous, but where the
town lies is a small plateau covered with
blue grass and here and there a clump of
tall cypresses. The church tower is square with
an octagonal top and short spire. The group of
cypresses at the landing, the gray rocks, green
plantations and imposing mountains be-
yond make a beautiful picture. We reached
this place about 3²⁰ and only stopped for
a few minutes. The run to Mogy was not long and
we made the landing about 4¹⁵. I went at once to the Hotel
Pavlovic where I had room No. 2. I took a short



GRAVOSA

walk out the road to Razusa. On the top of the
hill I had a fine view of the sea and a little
bay formed by two rocky promontories. It was
sunset and the glow in the west was re-
flected on the wild surf. It was one of those places
that the guide book delights in naming as most
beautiful, "nameutlich bei Sonnenuntergang".

October 4th Wednesday. . . . RAGUSA




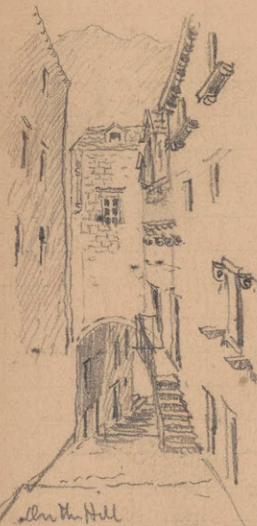
COURT
OF THE
RECTORS
PALACE
RAGUSA.

The Rectors' Palace consists of two stories, the lower a round arch arcade of 6 openings forming a loggia, accessible to the street and portal leading to the court. This arcade is borne by round columns with caps of various designs, the abaci resembling the cornice of an entablature. The caps although renaissance have a gothic appearance - some are made up of cherubs holding garlands. The archivolt is deep and richly carved garlands and Romanesque mouldings. The second story is

October 4th (Soler.) Wed. (m). RAGUSA.

eight pointed arch windows in - - - - - and a tympanum circular opening. The whole has an appearance that suggests the Doge's Palace in Venice. This built of stone, carefully cut. The court is small and high; an arcade on three sides supported by ord. Columns with Corinthian like caps. There is a staircase in 2 rows on the other side with a handsome balustrade and curved ends to the steps. The running water is not in a central fountain but in a niche under the stairs. The

color is a brownish burnt senina - stone weathered. To the left of the Rector's Palace is the New Theatre - a building in three stories of round arches, the second of the Lombardi Venetian type , on a whole good, and of fine gray stone - but does not detract from the Rector's Palace in the least. Next to the Theatre is the Grand House - a Renaissance building of the time of the Republic - and then the square clock tower and the inner East



Along the Hill

Gate - Porta Ploce - The first building on the north side of this square, which terminates the "Stradone" - the principal street of the town, is the old Dogana, a building of excellent design and beautiful detail. The carving is well executed on the delicate moldings - the pine cone is seen on the pendants in the

Oct 4th Notes Ragusa (con)

RAGUSA.



S. Francesco Tower
From the interior.

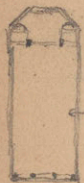
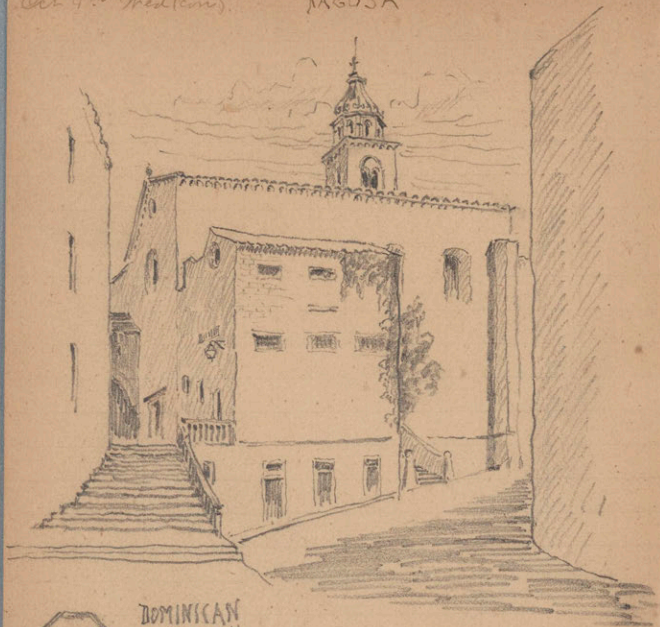
Keel arch windows - The building has been recently restored. The side towards the side street also shows fine windows. The court is long and narrow with an open lower arcade of round arches resting on octagonal piers with a wide abacus.

The upper arcade is finished - serve as windows - in groups of two separated from each other by round columns - the piers by square piers - both with foliage caps. - at the back of the court are round arches.

The 3^d story - a kind of attic - shows square windows below and circular windows above. At the back of the court in this story is a relief - two angels supporting a wreath of fruits which encloses the initials I.H.S. on a disk of flames - below is an inscribed panel with the date 1520. The detail is heavy and not very well designed - a great contrast to that on the facade. To the left of the clock tower is the Gate which leads by a number of turns through a narrow passage enclosed by high blank walls to the outer east gate and the gate to the harbor of Ragusa. The harbor is well protected by a

Oct 4th the West (cont.)

RAGUSA

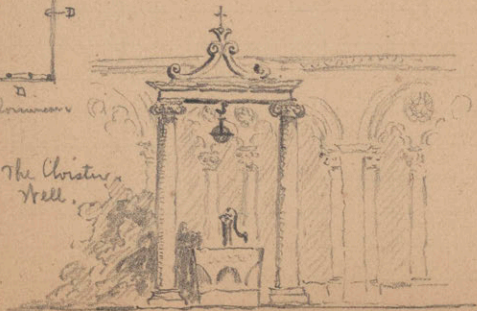


DOMINICAN
CHURCH
RAGUSA.

a common type of west front.

Almoner

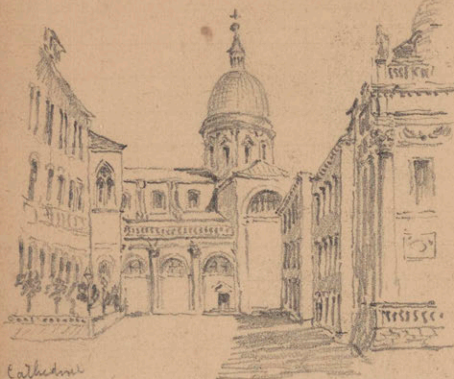
The Christ's
Well.



short breakwater and, at some distance out, by
the island of Sacuma. Just within the outer
gate is the Dominican monastery with a church
that in a way resembles romantic work, but
is in reality of much later date. The west front
shows a gable with two circular windows and
a square-headed renaissance portal. The ramp
of the gable as well as the main wall of the church
is decorated with a cusped corbel course. Other-
wise the walls are plain cut stone, now a rich
burnt sienna color from the weathering. At the
north-east corner rises a square tower with an
octagonal top crowned by a cupola that approaches
the bulb form. The faces of this cupola are orna-
mented with scrolls. ☉ The 2 upper stories
of the square part are pierced by 2 division round
and semicircular windows. On the south side is
a round arch portal covered by a keel arch can-
opy of later date. The door frame and archivolts
of the portal are ornamented with carved arabes-
ques, the canopy with crocketts. The older door had
a roll moulding over the arch of the tympanum which
encloses a statuette of the saint. The columns to
support these rolls are missing. The interior
is a simple rectangular apartment with a flat
ceiling the apical end is octagonal and not
only includes the choir but two small side chapels.
There are chapels along the sides of the church - not
necessed - with classical stone canopies. The altar
pieces, at least several of them, are fine paintings.
Of course there are no aisles. The west en-

Oct 4th Con. Had (com)

RAGUSA



Cathedral



the north Hill

Traverse is reached by a long flight of steps leading to the side of the platform before the church. The balustrade is an effective piece of work after the style of the Venetian Gothic balustrades with round cols.

and cusped arches between. A peculiarity of this balustrade is the fact that it is made of large slabs of stone cut to form base, balusters and rail. The balusters are connected below by a thin slab of stone. The cloisters - reached from the west front platform and a corridor - are made up of 5 bays on a side, a round arch enclosing 3 cusped round arch divisions with 2 circles in the spandrels.

alternating quatrefoil and interlaced circles. The columns are plain round, capitals of

Oct 4th the Mad (cont)

RAGUSA.



FRANCISCAN CHURCH.


rich foliage work well designed and executed. The bases are of the attic pattern with an engaged cavetto, and leaves at the corners in gothic style. The only cornice is a richly carved quarter round with a narrow fillet above it. The building rises in two stories above the cloister, which has only the simple Ragusa cornice. The vaulting is circular groined separated by round transverse arches. The piers show round engaged columns at the sides and the division arches rest on round columns. The garden is planted with lemon and other trees. On the east wall of one of the subsidiary buildings is a rose window ornamented in an effective manner. It is framed by a broad band made up of a series of small cusped pointed arches with the apex inside. The outer ends rest on small corbels one might call them while the spandrels everywhere are filled with small disks. Within is a wreath of oak leaves and acorns, bound by a ribbon - then a deep plane & play.

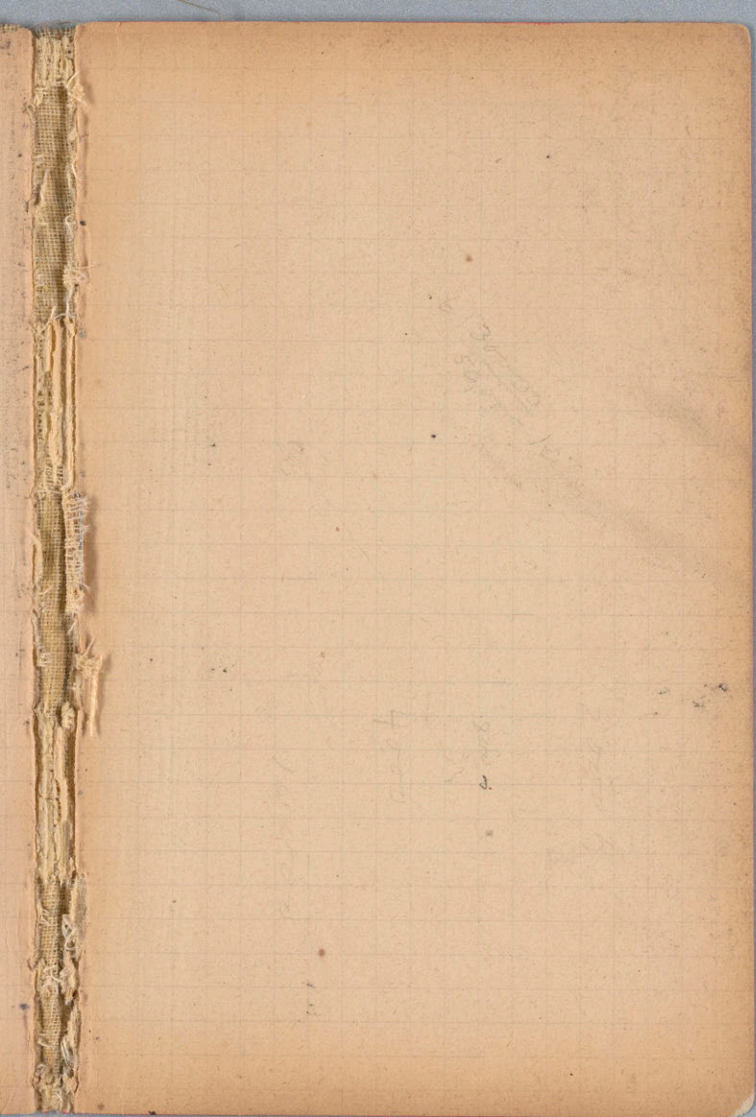
50 (Sketch next page)

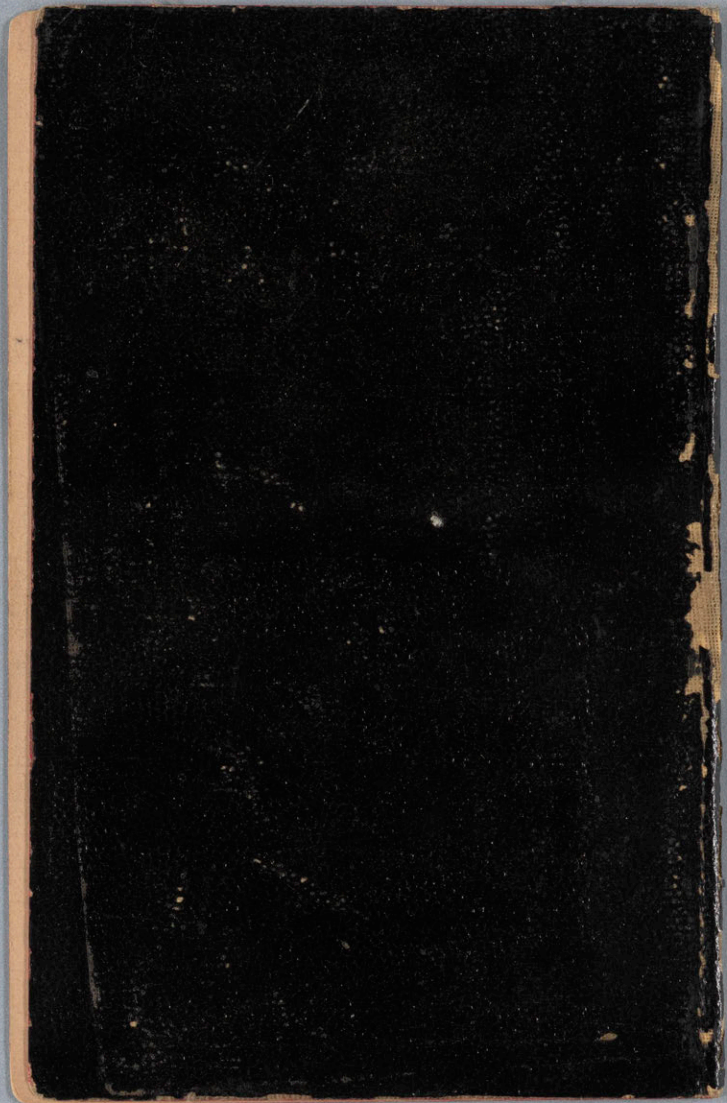
(From the 3^d page after this - other book)

Oct 4th Wed (con)

RAGUSA

places, The cross streets ^{were} ~~are~~ nearly all long flights of stone steps, with high houses on either side - all built of stone. Balconies filled with flowers made the otherwise gloomy streets full of color and pleasant in appearance. The awning bracket and the "serena" tongue bracket  are seen every place. The views down these sides streets was in every way remarkable and picturesque. - a mass of irregular roofs, balconies and windows and far down in the narrow cleft the picturesque people. On the south side of the town ~~is~~ was a new church in romantic style with 2 towers. I walked along the outside of the walls from the Pille gate to the harbor then out the road past the Turkish Bazar - merely a space of rocky land enclosed by a stone wall and furnished with a well - to a point perhaps a mile from the last gate where there was a magnificent view of the town and sea with the island of S. Lucia. It is one of the finest seaport views I have seen, to be placed with Mt. St Michel and Monaco. It was a rainy day; there was scarcely a minute when drops were not falling, but seldom hard enough to prevent walking with an umbrella. But when I walked back to Gravosa in the dusk the rain had ceased altogether - of course I had wet feet. Some of the villas along this road are charming old places with gardens of oleanders and vines. The road is lighted all the way by lamps on stone ionic columns. I went to the hotel at once and to bed early.





Joseph A. Meyer, Jr. Journal. 10 (September 23 -
October 4, 1893).

Condition upon receipt: 96 pp. (48 leaves) stapled
through the fold into a black single signature binding of
simulated leather. The paper is wood pulp, discolored and
yellow, extremely brittle and breaking at the staples. The
writing is pen with pencil drawing; it fills each page
from inner gutter to outer margin. The pages were too
fragile to withstand any use and too brittle to be
guarded and rebound, even after washing.

Treatment: The pages were collated with page numbers
noted in pencil in the lower right recto corners. The
staples were removed and the pages slit along the folds.
The pages were washed with ammonia and water, deacidified
with calcium carbonate, and flattened. Tears and losses
were mended with Japanese paper and methylcellulose.
The pages were encapsulated in .002 gauge Mylar and
assembled into a post binding with Barcham Green endpapers
and black linen boards with spine titling in gold.

Nancy Carlson Schrock
Paper treatment by Allan Thenan
1/85

