

George the Third Fortress



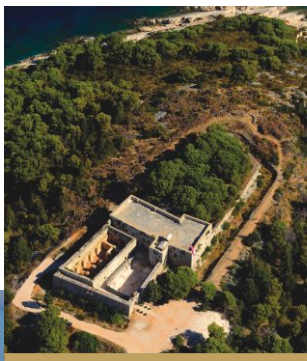
Construction of the *Fortica* fortress began over the entrance to the deep Vis bay (*St George's Port*), in April 1812. Construction was started by Lieutenant George Duncan Robertson, and was named after the then King, George III. Situated on the flattened peak of the small, western peninsula, opposite the small isle of *St. George* (Host), it has an elongated shape and is 105 m in long and 32 m wide.

The fortress is surrounded by a 2 m deep trench. A wider, semicircular entrance is situated on the eastern part of the sloping walls, whilst the fortress itself was entered through a sliding, wooden bridge. There is a British flag in relief above the entrance with two flowers on either side.

The average height of the defence walls is 8 m which close onto the inner courtyards. The first courtyard has an irregular square shape. Within the area bordered by the outer defensive wall were barracks for the accommodation of officers together with a military garrison, a gunpowder store and other warehouses. Cisterns for collecting rainwater were positioned facing north in the other courtyard.

As the main building of the fortress, the barracks house was built on a single storey with a rectangular layout, placed transversely to the direction of the outer defensive walls. It had a flat roof with an external boundary wall in which were semicircular openings for cannons. The door arches and other openings were immured with bricks, whilst the external walls were made of stone blocks which opened onto the inner courtyard with several rectangular window openings.

After the English soldiers left Vis, the fortress continued to be used by the Austrian army and after the 2nd World War, by the former Yugoslavian army (JNA). The building today has been demilitarized.





Church of St. Jerome



The Church and monastery of St. Jerome was built on the small peninsula of Prirovo at the beginning of the 16th century. The church façade was made of marble taken from the adjacent ruins of ancient *Issa*, primarily from the Roman theatre over which the Franciscan monastery was built.

The Church's door is simply profiled, adorned with swallow carved roses with a lunette above them. A little above the centre of the church façade there is a gothic renaissance window in the form of ring, surrounded by ovules. At the northern side doors there is unfinished relief of the stigmatisation.



Monastery of St. Jerome



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The complex of the Franciscan Monastery of St Jerome on the peninsula of Prirovo in Vis was built in the early 16th century on the foundations of a Roman theatre, the walls of which are visible in the cellar and in the foundation of the monastery building. A bell tower was built next to the eastern edge of the monastery building, while a church with Renaissance features and Baroque altars lies to the south. The inventory of the church and monastery belongs to the stylistic and time periods between the Gothic period and Art Nouveau. It mostly originates from the workshops of Italian masters, particularly those from Venice. Some of its most valuable items are its Gothic crucifix and illustrated leather pillow from the 17th - 18th century.

The Monastery of St Jerome is entered in the Register of Cultural Goods of the Republic of Croatia.





Roman Theatre

Views of almost every large ancient town were adorned by a beautiful and, from an architectural point of view, a richly articulated theatre building. Issa's theatre is one of the four, until now archeologically determined, theatres on Croatian soil. It was built on the small peninsula of Prirovo in the 1st or 2nd century AD.

Remains of Issa's theatre are not completely visible today because at the beginning of the 16th century, cloistered Franciscan monks built their monastery over it. However, it proves that the remains of the theatre were well preserved so, from a static point of view, they were able to support the walls of the monastery build on top of them. As with all other ancient theatres, Issa's theatre too consists of three main parts: the auditorium (*cavea*), the orchestra pit (*orchestra*) and the stage (*scaenae frons*).

All that can be seen of the Issae theatre today is the outer part of the semicircular wall with its preserved frieze. In the basement of the monastery, part of the vaulted hall that served as support of the upper rows of stone seats in the auditorium has been preserved. The other architectural parts of the theatre are underground. It is possible to visit the theatre with prior agreement with the Franciscan monks.



Roman Thermae



The public thermal bath complexes are one of the most significant achievements of Roman architecture. After finding the hypocaust (*hypocaustum*), a particular construction assembly for heating rooms and swimming pools, a classic type of thermal baths were built that consisted of a room with a moderate temperature (*tepidarium*), rooms for bathing in warm water (*caldarium*), a swimming pool with cold water (*frigidarium*), a locker room (*apoditerium*) and a sweat-room (*sudatorium*), etc. Besides its primary purpose as a bathing complex, these facilities were also the centre of an intensive social and cultural life: Business meetings, organized exhibitions of paintings, poetry recitals and other such things were held at the thermae.

In ancient Issae, the thermae could be found in the coastal part of the town, close to today's service station. They were built in the 1st century A.D.





Martvilo

the south-western Issae necropolis

The south-western necropolis or, according to the local toponym, Martvilo, is situated close to the town's western walls. Today, the remains of this necropolis can still be seen behind the tennis courts. What prevailed in this necropolis were tombs made of great stone slabs which were erected vertically in order to make a stone case. Above them is a tomb bonnet made of one or more parts. The bottom of the tomb was not paved, and the deceased was laid directly onto the rock cliff, ground or sometimes onto the fine sea shore. The size of the Hellenistic tombs was approx. 190 per 90 per 100 cm. The exceptions were children graves.

In such tombs burying was performed by means of inhumation, that is burying the skeletal remains of the deceased, and sometimes even entire families were buried there. In the later period, at the beginning of the Empire, Issa was, after losing its independence and becoming a *civium Romanorum*, inhabited by a great number of Italics who slowly introduced a new burial custom; this was reflected in incineration, that is burning the deceased and placing their ashes in urns. Burying in this necropolis began in the 4th century before Crist.



Church of St. Spirit



The Church of St Spirit was built in the western part of the port of Vist, in the second part of the 17th century or maybe at the beginning of 18th century. It is east-west facing. On the façade is a portal with a double-winged pediment and elliptical windows with vaults in the middle of which is a central window in the form of ring and distaff with a bell. Viewed as a whole, the church façade shows late baroque style.

At the square apse, the vault is parted in a gothic way whilst the form of elongated side windows is also reminiscent of gothic style. Due to the modest financial resources available at the time, constructors were unable to richly develop the church's layout which were characteristic of the baroque style, but have mixed various styles and satisfied modest solutions.

In the church there is a large altar painting representing *Our Lady with a child in her arms* with three Saints below her. This painting is the work of the famous Venice painter, Giambattista Pittoni.

The late baroque painting, *The Descent of the Holy Spirit* painted by Giuseppe Cortese and other paintings on the side altars; painting *The Baptism of Christ* and a large icon of *St. Spyridon* painted in his grave on Corfu, have no great artistic value.

During the church's construction, as can be seen by the archival material, a part of the rampart and tower of the antique *Issa* was pulled down in order to build part of the church.





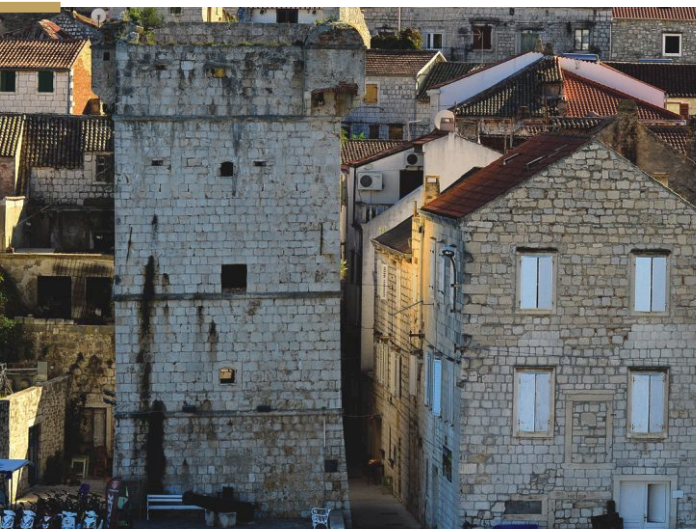
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Perasti tower

The Perasti tower, *kaštil*, was built by Vicko of Perast in Boka Kotorska, in 1617. He requested permission to construct from the general commissioner which he received on December, 16th 1616 so the tower was built during 1617. There is not much information about Vicko of Perast, the builder of the tower. The earliest document in which he is mentioned dates back to 1587 in which his family was also mentioned. He was always given the title Sir (*ser, dominus*). Vicko of Perast lived in the Vis settlement of Luka, in his own house close to the tower, and died in 1622. He built the tower on his own land as defence for himself and other Vis inhabitants against possible Ottoman attacks on the town.

The castle walls are divided by horizontal garlands whilst there are openings for cannons and loopholes along the walls. There are square sentry boxes standing on consoles at the corners of the tower whilst acroterions adorn their roof part. The tower was entered from a door situated on the first floor, which connected to Perast's house by means of a wooden bridge. As this was the only in the door the tower, all equipment was brought inside along the wooden bridge and through it. The tower was armed with small bronze cannons that are mentioned in documents in the 17th and 18th centuries.

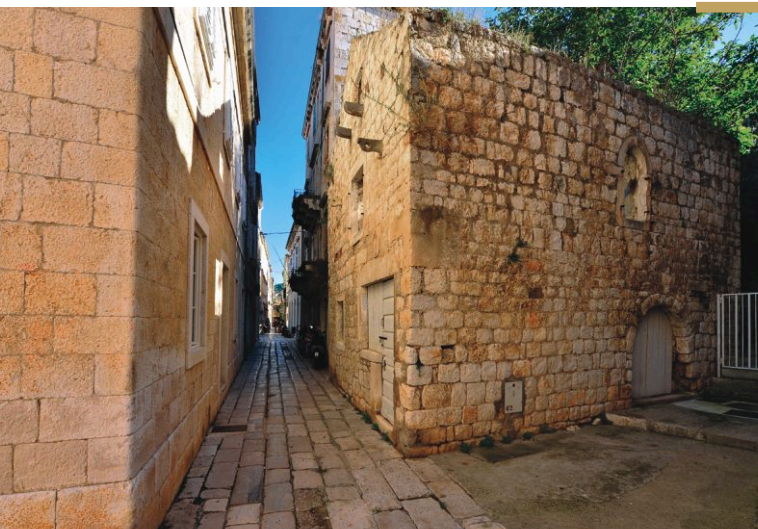
It was forbidden to build walls, houses and other facilities around the tower that would impede the defensive action of the cannons situated within it.



Gothic House in the Area of Luka



The houses of a Romanesque or Gothic style in Kut and Luka that have, in spite of later reconstructions, remained partially preserved are witness to the prolificness of construction activities conducted in this region during the 14th and 15th century. The stone two-storey building constructed on the main street of Luka brings to life the feel of the oldest settlements on Vis and can, according to its construction and stylistic features, be dated to the 15th century. On the side of the building turned towards the street, there are shop doors above which there is a plaque with a coat of arms that features a rhomboid shield with a palm at the centre, surrounded by four letters - VP ZI. On the western wall, there is a door with a semi-circular arch, and on the floor there is a window with an unprofiled Gothic frame.



Tramontana Palace

Tramontana Palace is located on Klapavica Square in the part of Vis called Luka, and was built by the tradesman Luka Tramontana in 1911 in a Neo-Renaissance style. The entire building front was built from finely dressed stone and divided into three units: on the ground floor there is a main entrance and two side entrances with an arch, while on the first and second floor there are three Renaissance biforas (mullioned windows) per floor with a balcony in the centre. The balcony on the first floor is somewhat deeper than the one of the second floor and leans upon two profiled consoles made from stone.

On the second floor above the central balcony with a semi-circular ending, there is the statue of a woman with a torch in her hand. On the facade, there are gilded mosaic decorations. On the balustrade of the balcony on the second floor, the initials of the palace owner, L T, are inscribed in two shields, together with the year of construction, 1911, and the owner's motto - **WORK AND PERSEVERANCE** - which is relevant in any day and age.

The other facades of the building are not as lavish and feature smooth stone surfaces, while the palace is covered by a two-sloped roof.



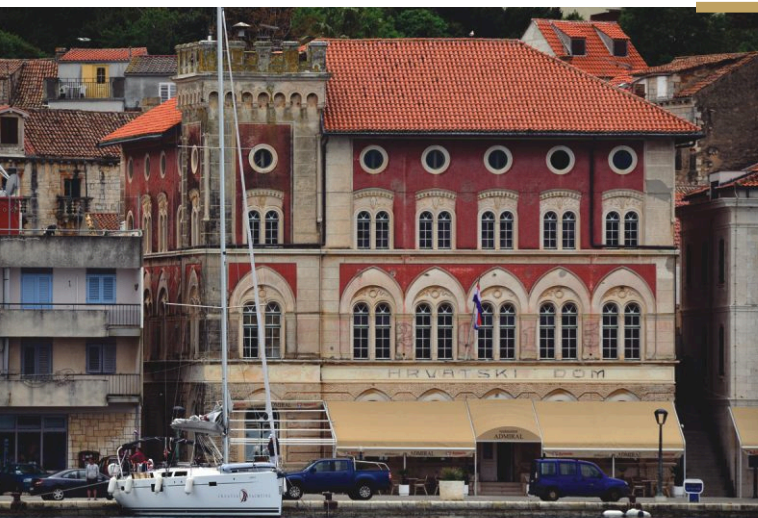
Croatian Hall



The construction of the Croatian Hall was initiated by the members of the patriotic association "Viški skup" ("Vis Council"), founded in 1870 with the goal of strengthening national awareness and combatting the influence of the Autonomist Party. The Hall was built in 1905 with the help of two emigrants from Vis, Tomo Bradanović and Luka Tramontana, and the shares of the "Dioničko društvo Hrvatskog doma" ("Public Limited Company of the Croatian Hall").

The building was constructed in a Neo-Gothic style with a horizontally divided facade: a stone ground floor made from massive rusticated stones with a sequence of openings with broken arches, a first floor with tall biforas (mullioned windows) and a second floor with a sequence of biforas and round attic windows. The walls have been finished with an imitation of terracotta bricks, and white stone openings stand out on the mortar. The corner tower that terminates with a stone crown gives the entire building the appearance of a fortification. There used to be a coffee house on the ground floor of this Neostyle building while, on the first floor, there is a large banquet hall with a gallery that covers two storeys, and which has remained preserved in its original form. The Croatian Hall has remained the centre of the cultural and social life of the town.

The building of the Croatian Hall is entered in the Register of Cultural Goods of the Republic of Croatia.



Radošević Palace

This palace once notably dominated the port of Vis, facing it with its longer northern façade. Well-proportioned and built over two-storeys, the building has the form of an elongated rectangle, oriented east-west. It was built by Hvar noble Frane Radošević in the 17th century, but according to some documents, Radošević family members had had properties in the Vis village of Luka since 16th century.

On the first floor of the palace on the façade is a long balcony and over it, on the second floor, there are three smaller ones. All balconies were proportionally and delightfully constructed and fenced with lovely small stone pillars and were even adorned on the lower side with relief carved floral motifs with butterflies and shells. On the central board of the balcony there is a relief coat of arms representing a parading Lion with a sword in its paw. The initials of the constructor Frane Radošević are also engraved into the coat of arms. In the southern wing of the palace there are two smaller balconies of the same type as those on the northern wing.

The Radošević Palace is a combination of a summer house and a city palace whilst its architecture represents a complex but very nice baroque architectonic composition.



Vukašinović Palace

Dojmi de Lupis



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Similar to the adjacent Radošević palace, this one also dominated the port of Vis. It was built in the 17th/18th century as a two-storey building of rectangular layout. Vukašinović Palace was inherited by Vis noble family Dojmi who, after the Vukašinović family died out in the 19th century, added their surname and become Dojmi de Lupis (de Lupis - Vukašinović).

The eastern wing of the palace is the older wing and on the northern façade of the ground floor of the palace there are small windows whilst on the both floors of this façade there are larger windows with nicely profiled frames. In the 19th century, the western wing of the palace was elongated onto the previously built ground floor on which a large two-winged door with a semicircular vault stands out. Above them, from the façade, six delightful reliefs carved late baroque consoles protrude which supported the balcony that was here until the end of the 19th century. That balcony was removed and never rebuilt.

In the ground floor of the palace, at the entrance hall, there are two side doors adorned with rich decorations which are a mixture of several styles. Shutters close to doors are adorned with baroque masks over which folds is an arch made in the late Renaissance style in whose scalp is the head of a woman whilst above another door there is a head of moustached man in a turban.

In documents from the 18th century, it can be read that inside the palace there are relief carved wall basins.

At the back courtyard of the palace are remnants of a storey that once had a rectangular ground plan and was set in the same direction as the palace. On its façade were smaller balconies supported by consoles.



Mardešić Palace

The Mardešić Palace was built in the 18th century as a three-storey building with a courtyard on its northern wing. Before the coastline was built, the entrance to the fenced courtyard was from the northern wing and through a wide door on the western wing. There was a stone fence with adorned relief corners, used as a so called 'jerula', a jardinière for flowers. Close to the wall were stone seats on profiled consoles whilst the stairway towards the floor, whose fence is made of delightful small stone pillars, which are situated in the southern wing of the palace.

On the first floor terrace is a well and pillars for a grape arbour. The terrace was used for collecting rainwater which flowed through the well crown, whilst in the courtyard it flowed through a relief made in the head of the tail.

All window openings were made with simple frames showing the classicistic style of the second half of the 18th century. The house has three balconies arranged on the first and second floors and fenced with small stone pillars. The façade is immured with beautifully bordered blocks whilst the house's interior has changed greatly as, during its history, it has been used as a gendarmerie, a postal office and a school.



Fish Market



The building of the fish market was built in the early 20th century and represents an important example of Neoclassical architecture for a public purpose. It was built as an elongated one-storey building with a high roof supported by four slopes. The northern part of the building and the longer, southern one are divided by massive blind arcades with profiled arches and are supported by shallow pilasters with geometricised half-capitals. The lower part of the walls is emphasised with three rows of orderly ashlar, while the upper part is plastered and distinguishes itself from the blind arcades with its darker shade of yellow. The interior of the fish market is illuminated through the lunettes of the arcades.

The building of the fish market is entered in the Register of Cultural Goods of the Republic of Croatia.



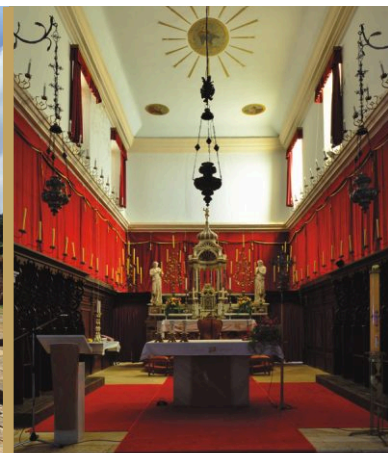


Church of Our Lady of Spilice

This church was named after smaller semi-caves that were on the site where it was built. Construction began on the land donated by Frano de Pelegrinis at the very beginning of the 16th century. According to archive documentation, it can be seen that in 1521 it was still not finished and that the builders had increased their dimensions during the construction. There are various styles visible in its appearance: gothic, renaissance and baroque. Its oldest part, the central one, was built in the first half of the 16th century and brings the characteristics of transient gothic and renaissance style. The main door has fluted doorjambs on which are two semi-capitals supporting the door transom. Above the door is a semicircular lunette, that is simply and well-defined and adorned with pinions. Even the rounded window of the façade is of the Renaissance period whilst an attenuate distaff with three bells is the highest in Dalmatia.

The church's naves are entered through two baroque doors over which are double-winged pediments and above them rounded windows. The church's interior is divided by broad semicircular arches on masonry pillars into three naves. With this the unity of the space was achieved illuminated by the long narrow windows of Romanic and gothic exterior, of which some were transferred from the old walls which dated back to the 16th century. The posterior part of the church was also enlarged with a baroque shrine, the chapel of St Vicko and a sacristy.

From the altar polyptych created by the famous Venice painter, Girolamo da Santacroce the central part was preserved.



Up to the late 16th century, members of the noble Hvar-Vis families and priests were the only literate denizens of the island of Vis. The first known information on the spreading of literacy to the lower strata of society dates to the late 16th century and speaks of a chaplain called Ivan Dragišić who taught poor children how to read and write. The first secular schools in Vis and Komiža were founded in 1828 during Austrian rule, and they were one-year schools for male children only. During the 19th century, the first schools for girls were also opened. Although the schools operated in accordance with curricula prescribed by the state authorities for education of the Austro-Hungarian Empire in Vienna, lessons were held in Croatian and by local teachers. Lessons were held in rented rooms located in private homes. The school building was built in 1901 in a Neoclassical building style, and was constructed by the local builder Marinković.





Our Lady's Battalion (*Batteria della Madonna*)

Our Lady's Battalion is the main fortress built by the Austrians during their reign over the island. It was built in the 19830s, in the very heart of Vis Bay, in a place known as *Levaman*. Following the Italian occupation of Vis, this fortress was renamed *Batteria della Madonna*.

The fortress surrounded by a 2 m deep trench whilst defence walls are inclined and made of finely worked stone. Entrance to the fortress is from the eastern wing, constructed as an arch, with well worked stone protruding from a wall. The fortress itself was entered by means of a wooden drawbridge into a spacious rectangular courtyard on the bottom of which was a well to supply water to the fortress. In the southern part of the courtyard is an elevated embankment surrounded by a high inclined wall on which there were once cannons. Below the embankment is a lovely parabolic arched vault with storage spaces and a dungeon. The main building is to be found in the southern part with a single storey and floor where command of the island and a barracks for the accommodation of officers and soldiers were situated.

During the remarkable Battle of Vis, which took place from July 18th -20th, 1866, it played an important role, damaging the Italian ship, *Formidabile*, captained by Simone Antonio Pecoret de Saint-Bon, a French admiral in the service of the Italian Royal Fleet in direct confrontation. The battle ended with the defeat of the superior Italian fleet which lost two of its ships; commanding ship *Re d'Italia* and *Palestro*.

In 1873, following the demilitarization of the barracks, an orphanage with a small chapel and a kindergarten were found here. The embankments were grassed over whilst the building's small windows were significantly enlarged.



Gariboldi Palace



The Palace was built in 1552 and is a delightful example of a renaissance country house. At the beginning of the 16th century, Frane Gariboldi moved from Milan to Hvar, becoming an inhabitant, and building a house and shop in a very crowded part of the town and a graveyard in the Franciscan church. He owned land on Vis and so built a palace there soon after on which above the portal of the outer, high façade wall he placed an inscription where he emphasized that he was a citizen of Hvar and outlined his Milanese origins:

LAVS DEO FRANCISCVS GARIBOLDVS
MEDIOLANENSIS
NVNC CIVIS LESINAE PRO SE IPSO AC FILIIS ET
HEREDIBVS SVIV HOC OPVS CONSTRVXIT MDLII

A paved courtyard extends behind the fenced wall that was later partitioned with divisions and shortened. There is also a well spring. The house façade was dismembered with profiled windows and bordered with the stone wreath of the roof, adorned with stone acroterions in the form of a sphere. On the ground floor there is a cellar whilst beautiful stone steps lead from the ground floor to the first floor and to the central door, above which is a Latin inscription:

GLORIA LAVS ET HONOR TIBI SIT
CHRISTE REDMEPTOR

Above the door a relief coat of arms stands out in which there is a fortress and four stars whilst on both sides there are the initials of Fran's name F.G.

The interior of the house has a central hall with a bricked in Renaissance hand basin with a moulded frame, which was later modified into terrace doors added in the 18th century. The house was enlarged towards the west wing in the shape of an L and this part develops over six arches supported by square pillars. In this part of the house is a basin of a gothic arch, adorned by relief of leaves and pinions. There is a spacious park with palms and cypresses at the western wing of the house which was planted and arranged in 19th century by gardener, Marinković.





Prdvarić Palace

This Renaissance and baroque one storey house belonging to the Prdvarić family was built in the late 16th century and is situated in the part of Vis known as Kut, close to the sea.

On its northern façade is a long balcony with a stone fence made of unusually stylized adornments which have the appearance of upright and turned stone vases. The Balcony extends along the entire width of the northern façade. On this façade, above the balcony, is a coat of arms in a Renaissance and baroque frame from the 16th - 17th century, which is the same as the one found above the house door. In the central part of the coat of arms, which is divided by a belt broken under the right corner, there are three stars whilst on the upper side of the belt, there is a half-moon. On top of the coat of arms is the head of an angel.

Carved flowers and the small figure of a naked woman with a ribbon like the allegory of Happiness can be found at the pediment of the south wall of the palace .

On the ground floor there was once a tavern, whilst on the first floor there is a central hall situated between side rooms which are entered through a door with profiled stone frames. In the hall covered by a wooden ceiling that relies on stone consoles, there is a profiled well's crown and a large walled in basin with two stone shelves on side consoles decorated with lilies whilst at the bottom there is a grotesque mask in relief. Grotesque masks are typical decorations of Dalmatian wall basin from the 16th - 18th century.

Prdvarić Palace is a delightful example of rural architecture.



Farolfi Tower



Up to 1797, Vis was part of the Commune of Hvar. The numerous residential and commercial complexes of noble and affluent families from Hvar in Vis, Komiža and the interior of the island are witness to the centuries-long connection between Hvar and Vis. The construction of the Farolfi complex, with its large garden enclosed by walls that conceal the residential and commercial buildings inside, commenced in the 16th century. Farolfi Tower was constructed in the early 17th century and, as is the case with other towers constructed during this period, its topmost floor is divided by a loggia.

The name of the poet Marin Gazarović is inscribed on the console of the balcony, therefore the construction of this tower can be connected with his person. Next to the tower, there is a terrace with pillar capitals.



The Jakša-Andreučić House on Munjac

This fortified residential and commercial complex with a tower, located in the area of Munjac, belonged to the Croatian noble family Jakša in the 16th century, and was later owned by the Andreučić family. The Jakšas are among the oldest noble families in Croatia, and were mentioned on Vis already in the mid-15th century. The complex was renovated during the late 17th and early 18th century, when the tower was expanded by one storey and rounded off with a loggia opened by corner pilasters topped by a four-sloped roof, and a corner turret was constructed on the level of the second floor. In the second half of the 18th century, it was completed with the construction of a complex of double houses with gables turned towards the square.

Through history, public wells played an important role in the life of the town. The public well on Munjac was mentioned in the second half of the 18th century, and was in function all the way up to the mid-20th century. The original crown of the well has not been preserved.



Gazarović Palace



This palace was built by the well-known Croatian writer, dramatist and poet Marin Gazarović, the author of *Murata Gusara*, *Ljubica* and other works-of-art. He built this palace as a place for resting and to monitor his land ownership, as did many other Dalmatian nobles on their coastal lands. The summer residence with courtyard, completed prior to the last decade of the 16th century, is surrounded by a high wall and on the Renaissance portal the following verses by Gazarović have been inscribed in the Croatian language:

PRIN NER CHIES CA PROCIN OSTAVI HIMBE VAN
CA OBECHIASC VCIN AC HOCH BIT VIROVAN
VIROM XIVE OV VICH DRAGYE VIRAN SLVGA
YER CA TVRDI COVICH TVRDI ZA ZLA DRVGA

Gazarović's palace was built in the late Renaissance style. On the ground floor there is a cellar illuminated by means of small rectangular windows, whilst on the outside stairs once leaned to the façade and up to the front door of the first floor. The writer's apartment of the writer was found here; the interior was completely changed by subsequent construction, whilst parts of the stone Renaissance basin which were found in many Dalmatian houses in the period from 15th - 18th century can still be seen in its original form. Gazarović verses have been carved beside one of the Renaissance windows:

TCHO NECHIE TRVDITI V ZNOJU XIVITI
NA SVIT SE NE RAIAY ZACON YE BOXI TAY

At the centre of the façade was Gazarović's coat of arms surrounded by mermaids whilst at the top there was a dragon with outstretched wings, which was carved by the writer himself.

Behind the Gazarović palace was a spacious park with planted flowers. Today it is very hard to determine its original surface as over time it has been significantly shortened with divisions.





Zamberlin House & Garden

The house of the Zamberlin family was built in the 16th century in the style of the Late Renaissance. This two-storey building turned towards the square has shop doors at the front of its ground floor, while its side wall in the courtyard features a loggia with six pillars and segmented arches with a barrel vault, above which there is a terrace. The large Renaissance doors lead from the square to a stone-paved courtyard, at the bottom of which there is a two-storey building with its front turned towards the courtyard gates. The first floor is accessed by an external staircase. On this upper floor, there is a bifora (mullioned window) with a round opening. Originally, this building featured a four-eaved roof, and another floor was later constructed on top.

The Zamberlin House and Garden are entered in the Register of Cultural Goods of the Republic of Croatia.



Ismaelli House



During the 17th century, the noble family Ismaelli from Korčula, nobles of Hvar since 1597, erected their home. The house of the Ismaellis was not the centre of an estate as they did not own land on Vis like the other nobles of Hvar - but, instead, a site of trade and relaxation. Originally a two-storey building, it was later expanded by another floor. It was built from finely cut ashlar blocks and covered by a four-eaved roof. On the first floor, on the axis of the building front turned towards the square, there is a balcony supported by three double consoles. It is enclosed by a "double pear" balustrade and corner balusters that feature plant decorations. The balcony doors terminate with an arch that features relief flowers and a human head on the crown. The shape of the house is characterised by a 17th-century Baroque style. The original layout of the building front on the ground floor and the interior of the house was comprehensively altered during the 19th century, and the Baroque elements of the interior from its era of construction have not remained preserved.

Ismaelli House is entered in the Register of Cultural Goods of the Republic of Croatia.





Church of St. Cyprian and Justina

The late baroque church of St Cyprian and Justina was built in 1742 in the eastern part of Vis, in the region known as Kut. Here, there was once a church built at the beginning of the 15th century, whose remains are still visible in the rear wing of today's church, with an immured opening of a Gothic window. A flat façade of the church shows late baroque decorations weaving with a number of gothic motifs - rounded and quatrefoil windows intertwine with baroque vaults on a triangular pediment. Seven small windows together with a niche inside which was the statue of the martyr, St Cyprian constructors, adorn the upper part of the façade which ends with borders that have been executed with laid and threaded vaults. In the lower part, close to the portal, there are shallow pilasters above which are roses. The interior of the church hosts a spacious apse and two side chapels which give the church layout the form of a cross, but this is hardly noticeable thanks to the shallowness of the chapels.

The church ceiling is wooden and relief coffered with decorations in the form of rhombuses with stylized flowers whilst in its centre a canvas has been inserted representing the Creator.

The altarpiece has no particular artistic value and is in the late baroque style and shows the martyrs of St Cyprian in bishop's clothing in the centre whilst next to him we can find St Justina who has been wounded with sword, Anthony of Padua and St Nicholas. At the bottom of the painting is the signature of the Swiss painter working in Venetians: Melchior Vidmar with the year 1671.

Close to the church there is also a bell tower built at the same time. It is decorated in the same way as the church façade with horizontal belts, quatrefoil openings, relief roses, angel heads, elliptic windows and final vases. It also has loopholes oriented towards the port, thus making it is easy to see that the constructors had tried to use its dominant position for defense purpose too.



Jakša Palace



Thanks to its position, Jakša palace, *Jakinovi dvori*, closes the Vis settlement Kut on its eastern wing whilst a large square opens out in the front of it. This palace was built at the beginning of the 17th century as a long, one-storey building with two wings that closed in around a huge courtyard. On the ground floor there used to be a tavern whilst on the first floor there is a central hall that exits to a narrow balcony supported by consoles. The way out to the balcony is through the four doors whose semicircular arches reach the roof framing thus giving the palace façade a very thin appearance that looks like a four-mullioned window. The inner courtyard is entered through the main entrance from the square but also from the sea side.

Above the main entrance and above the transom, is the relief baroque coat of arms of the Jakša family. A passage leading from the entrance to the courtyard is vaulted and here is a smaller stone basin.

The courtyard has significantly changed due to later division as well as the house façade and interior. On the northern and eastern wings are gardens fenced with stone walls.

There were numerous public notaries, mayors and writers in the Jakša family. They were members of the Vis and Split nobility who never alienated themselves but who always had an expressed national consciousness being leaders of the Croatian People's Party at the end of the 19th century.





Chapel of St. Vincent Ferrer

In 1462, Dominicans from the Monastery of St Mark from Hvar were given permission from the duke of Hvar to build a house and garden on the municipal land plot in Kut. According to the visitation of the general vicar Nikola Zudenig of 1816, the Dominicans of Hvar built a chapel dedicated to St Vincent Ferrer. The front of this modest single-nave Baroque chapel faces towards the street. Next to it, towards the south, there is a high wall that conceals a garden and residential and commercial building - the only part that remains from what used to be the monastery complex and is, today, in a decrepit condition.



English Graveyard



The turbulent period of the Napoleonic wars in the early 19th century turned Vis into an important centre of piracy, smuggling and intelligence. After English rule was established, it also became a powerful fortress. Between 1805 and 1811, Austrian rule was replaced by French rule for a short period of time, and after the battle between the French and English fleet in the channel in front of Vis harbour on 13 March 1811, English rule of Vis was established. During their short period of governance of the island (1811-1815), the English buried their dead sailors on the solitary peninsula of St George. The rectangular area of the graveyard is encircled by a high stone wall. A small stone column with an inscription dedicated to the fallen officers and sailors was erected in 1911, while a monument with a base in the shape of a three-sided prism and a stone vase on top was erected in commemoration of the sailors of the warship "Victorius" who died on 22 February 1812 in battle with the French ship "Rivoli" near Venice. On the monument there are two marble plaques with an identical inscription in English and Italian. Before abandoning the island and handing it over to the Austrians, in 1815 the English military government built a graveyard and installed a memorial plaque in honour of those that died for their king and homeland.

During World War Two, the island of Vis again became a military fortress, and remained the only island that was not conquered by the Germans. 13,000 partisans and 2,000 Allied soldiers resided on the island. English soldiers were buried in the graveyard on the peninsula of St George.





Church of St. George

It was built in the 11th century on a small peninsula situated at the entrance to the deep Vis bay. The Vis bay was named after it in the middle Ages becoming the Port of St George, there was also an islet at the entrance *Škoj Sv. Jurja* (the cliff of St George) as well as *Jurjevo brdo* (George's hill) to the east, and St George is the patron of the town of Vis.

The church has been modified over time, so today the appearance of its façade on which the door have been enlarged and two smaller windows have been added, shows more stylistic characteristics of the 16th century than its original ones. Inside the church walls are divided with pilaster strips whilst two byzantine amphorae have been built into the vault of the church. The Church's apse is semicircular with an altar that replaced the old one in the 17th century.

Hermits lived here throughout the 15th century whose graves were found around the church.



Czech Villa (*Villa Topić*)



Serafin Topić, member of the People's Party, long-time mayor of Vis (between 1895 and 1918) and the owner of the first steamship company on Vis (founded in 1891), purchased an estate on the peninsula of St George and built a villa on the site of the former barracks. The villa was built at the turn of the century as a holiday home (according to the fashion of the day), with a wide open ground floor with a sea view and featured Neostyle elements (stone columns and lintels). It was surrounded by an enclosed garden and vegetation. After World War One, the Topić family sold the villa, and the new owners sold it to Czech Railways soon after that. Villa Topić became a resort and has been referred to as the Czech Villa ever since.





Church of St. Nicholas in Dol

The Church of St Nicholas was built in the 15th century from stone, on top of the ruins of the Late Antique period building of which one part of one wall remained preserved ("*opus spicatum*"). This single-nave Gothic church with a square apse is topped by a barrel vault. It was expanded in the 18th century, and its semi-circular lunette with a three-leaf rosette has been built into the adjoining building, the hermit's residence. In the apse, there is a wooden polychrome altar that covers the rectangular stone mensa in which there is a sepulchre for the storage of relics. The altar has been built as an architectural altar with a semi-circular triptych-type altar base. The central part of the altar comprises three semi-circular niches which used to contain statues - of St. Peter on the left, St Nicholas in the middle and St. Lawrence on the right. The niches are separated by semi-circular half-columns whose capitals support the architrave beam and form a semi-circular gable in the middle that rounds off the central niche. On the top of the altar, in a semi-circular architectural frame, there is the depiction of two peacocks drinking water from a kantharos. The statues of St. Peter, St. Nicholas and St. Lawrence are kept in the Archaeological Museum in Vis. On the wall to the side of the altar, an old drawing of boats has been discovered.

The Church of St Nicholas is entered in the Register of Cultural Goods of the Republic of Croatia.

