

Signor Giovanni Saraca. I may say that during my visits to Dalmatia I always found the natives courteous and kindly, and willing to assist me in every way, especially at Ragusa. Of the many features which Dalmatia has in common with Italy, the one which I must call attention to is the fact that in every Dalmatian town there is always at least one local antiquary who has made a life-study of the history and archeology, working with no other thought than the love of the subject, and always willing to assist other students.

I am also indebted to Mr. Herbert P. Horne, who kindly assisted me in the chapters dealing with architecture and painting.

In the spelling of the Slavonic names I have adopted the Croatian orthography, as being the most convenient and the most accurate. The following letters have a peculiar pronunciation :—

C = *ts* in *bits*. Thus Cavtat is pronounced Tsavtat.

Č = *ch* in *which*. Thus Miljačka is pronounced Miljachka.

Ć is almost identical to the above, but is used only at the end of a word when preceded by an *i*. Thus Gundulić is pronounced Gundulich.

G is always pronounced hard, as in *gig*.

H is like the German *ch* in *Buch*.

J = *y* in *yet*. Thus Jajce is pronounced Yaytse. When at the end of a word and preceded by the letters *l* or *n* it softens them into something like the French *l* in *mouillé* and the French *gne* in *signe*. Thus Sandalj and Sinj.

The letter *r* is sometimes a semi-vowel, and is pronounced like *eurre* in French, but less definitely. Many syllables have no other vowel. Thus the name *Hrvoje*.

S = *s* in *since* (never like *s* in *nose*).