



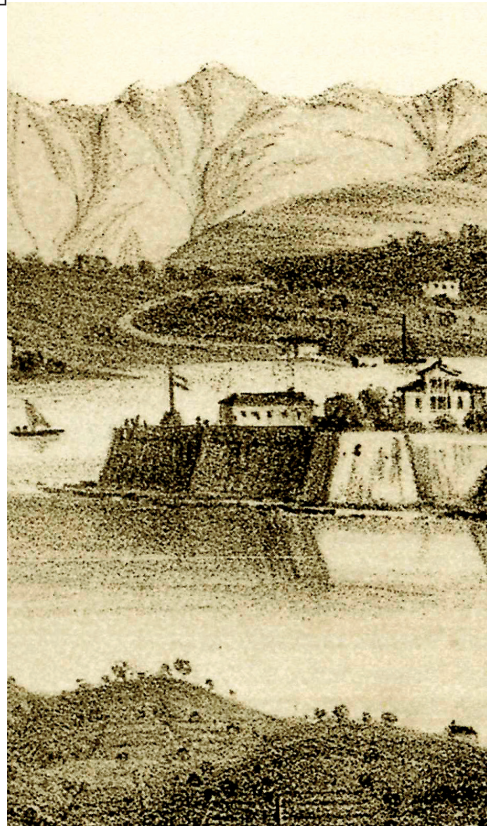
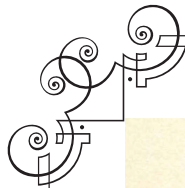
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ZADARSKA
ŽUPANIJA





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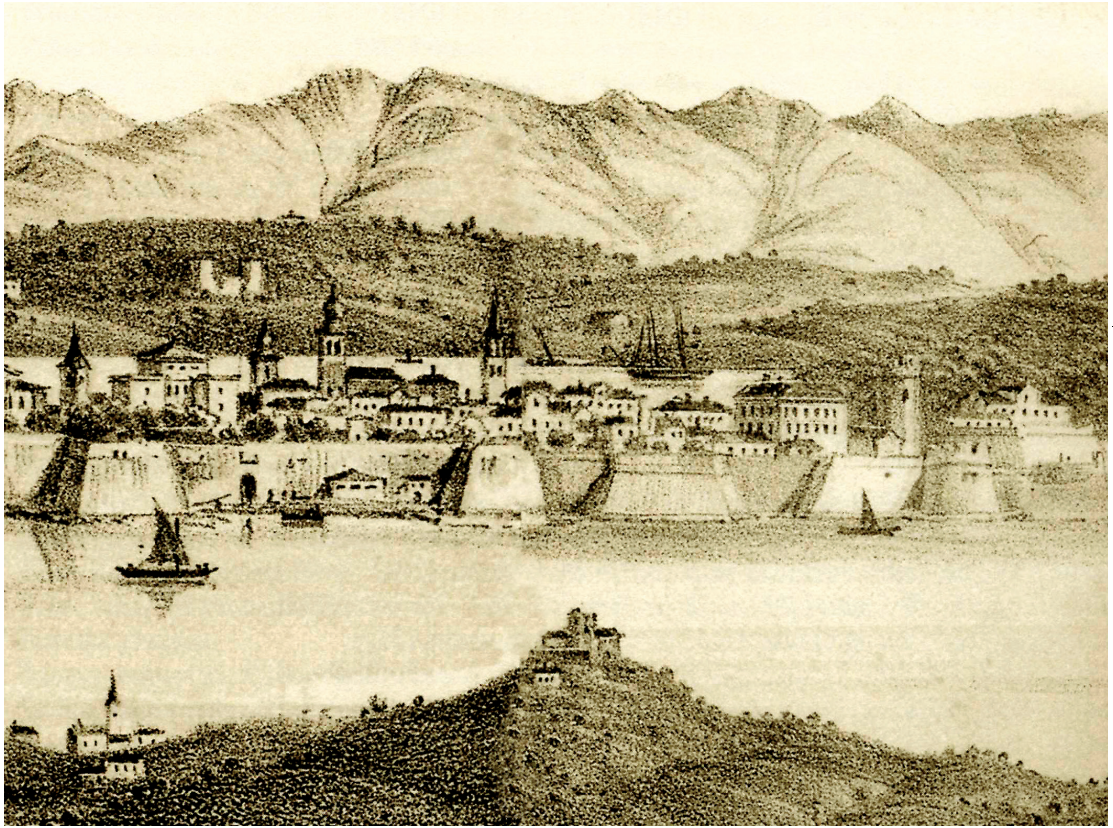
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ZADAR

NA RUTI LIBURNASKOG, RIMSKOG I HRVATSKOG NASLJEĐA
ON THE ROUTE OF LIBURNIAN, ROMAN AND CROATIAN HERITAGE





ZADAR

Povijesna arhitektura Zadra, oblikovana kroz stoljeća u nastojanju grada da njome odrazi svoj procvat i blagostanje ili pak u strahu za vlastiti opstanak, fascinira svojom raznolikošću i slojevitošću. Popunjavanje praznina uzrokovanih učestalim ratovima i pokojom iznenadnom nepogodom, poput pretpostavljenog potresa u 6. stoljeću, stvorilo je neobično razigrane motive na antičkoj osnovi, definiranoj **pravilnim rasterom ulica i trgova rimskoga grada** kojima i danas pulsira život. Tu osnovu zacrtali su rimski mjernici prilagodivši smjer pružanja ulica prirodnom položaju poluotoka izduženog u smjeru od jugoistoka prema sjeverozapadu, a sve kasnije gradnje nisu je znatnije narušile.

The historical architecture of Zadar, shaped through centuries guided by the city's desire to reflect its growth and prosperity, or by the fear for its survival, fascinates with its diversity and complexity. Filling the voids caused by frequent wars and occasional natural disasters, such as the presumed earthquake in the 6th century, accounts for unusually playful motifs on the ancient background, defined by a **regular grid of streets and squares of a Roman city** that are brimming with life to this day. The ancient foundation was defined by Roman land surveyors, who adapted the direction of streets to the natural position of the peninsula stretching from south-east to north-west, and it has not been significantly affected by subsequent construction.





Na prijelazu 10. u 9. stoljeće pr. Kr. **poluotok** nastaju njegovi prvi stalni stanovnici – Liburni, vješti pomorci i trgovci čiji sukob s grčkim kolonizatorima na Jadranu u 4. stoljeću pr. Kr. ostavlja za sobom prvi pisani trag imena Zadra. U okretnost i brzinu njihovih brodova pouzdavao se i car August u čije je doba već poprilično romanizirani grad, s brojnim doseljenicima promaknut u rang kolonije rimskih građana, te nosi naziv *colonia Julia Jader*. August, *parens coloniae* – roditelj kolonije, dao mu je podići zidine i kule kako stoji na kamenom natpisu u Arheološkom muzeju. Značajni ostaci fortifikacijskog sustava na najugroženijoj točki grada, spoju poluotoka s kopnom, nizovi obrambenih zidina i otvora u njima na potezu od Trga Petra Zoranića do Kopnenih vrata i dalje prema Ravnicama, slijede vremensku liniju od antike do novog vijeka. Treba stoga krenuti od ostataka rimskog zida s obnovljenim

At the turn of the 10th to the 9th century BC, the **peninsula** was populated by its first permanent inhabitants – the Liburnians, skilled seafarers and merchants whose conflict with the Greek colonizers on the Adriatic in the 4th century BC is responsible for the first written mention of the name of Zadar. The agility and speed of Liburnian ships were admired by Emperor Augustus himself, during whose reign the already fairly romanized city with many settlers was promoted into a colony of Roman citizens, known as *colonia Julia Jader*. According to the stone inscription in the Archaeological Museum, Augustus, *parens coloniae* – the parent of the colony, ordered the raising of walls and towers. Significant remains of the fortification system at the most vulnerable point of the city, the place where the peninsula meets the mainland, defensive walls and openings in them from the Petar Zoranić Square to



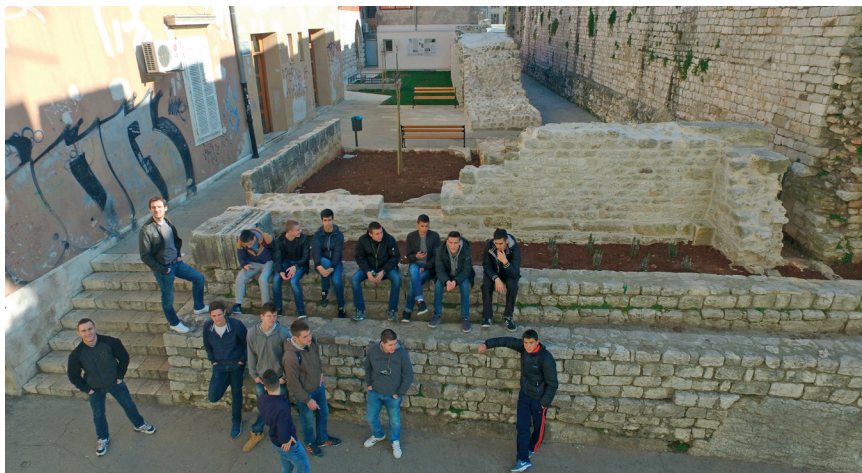
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vratima (*Porta Media*) u **Prolazu cara Augusta** i onog ranosrednjovjekovnog izmaknutog svega par metara dalje prema istoku, zaobići peterostranu kulu iz 13. stoljeća na koju se nastavlja visoki zid s kruništem, prijeći renesansni Trg pet bunara podignut na mjestu dotadašnjeg obrambenog jarka i popeti se na bastion Ponton s kojeg se pruža neočekivano širok pogled prema moru i otocima, na slikovitu lučicu, renesansnu utvrdnu Forte, zidine i **Kopnena vrata**. A tu smo opet kao na početku jer se antička shema reflektira sve do renesanse – Kopnena vrata Michele Sanmichelija iz 1543. godine slijede oblikovnu nit rimskih trijumfalnih vrata čiji su ostaci prezentirani nedaleko stupa prenesenog s rimskog kapitolija na početak glavne gradske ulice, antičkog dekumana, početkom 18. stoljeća. Obližnja crkva sv. Šimuna krije u sebi puno davnija stoljeća nego li to daju naslutiti njeno manirističko pročelje ili barokno svetište. Čitav južni zid s velikim biforama što prozračnu unutrašnjost crkve kupaju u mediteranskome svijetlu, nizovi stupova što vode k

the Land Gate and further toward the area of Ravnice follow the timeline from the Antiquity to the Modern Age. The path leads from the remains of a Roman wall with a renewed gate (*Porta Media*) in the **Passage of Emperor Augustus** and the early medieval wall located only a few metres toward the east, circumvents the pentagonal tower from the 13th century followed by a high wall with a battlement, across the Five Wells Square built during the Renaissance on the site of a former defensive ditch and climbs up to the Ponton Bastion offering an unexpectedly wide view of the sea and islands, a picturesque port, the Renaissance Forte Fortress, the walls and the **Land Gate**. This brings us back to the start since the antique scheme is reflected until the Renaissance – the Land Gate built by Michele Sanmicheli in 1543 follows the design of the Roman triumphal arch, the remains of which are presented near a column brought from the Roman Capitolium to the beginning of the main city street, the ancient *decumanus*, at the beginning of the 18th century.





oltaru s najsajnijom gradskom svetinjom – gotičkom škrinjom za relikvije sv. Šimuna, ostaci su nekadašnje ranokršćanske bazilike sv. Stjepana iz 5. stoljeća. Najstarija je to crkva u Dalmaciji koja je do danas ostavila svoja vrata otvorena vjerskim obredima, procesijama i živopisnim svečanostima kojima se slavi omiljenog gradskog zaštitnika.

The interior of the nearby Church of St. Simeon conceals much earlier centuries than suggested by its Mannerist façade or Baroque shrine. The entire south wall with large bifora windows that bathe the spacious church interior in Mediterranean light and pillars that lead to the altar with the city's biggest treasure – a Gothic chest for the relics of St. Simeon, are the remains of the former Early Christian basilica of St. Stephen from the 5th century. This is the oldest church in Dalmatia whose doors remain open for religious ceremonies, processions and colourful festivities celebrating the city's favourite patron saint to this day.





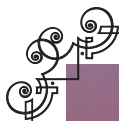


ŠKRINJA SV. ŠIMUNA ST. SIMENON'S CHEST

C'est tout mon desir, piše na prstenu nađenom u zadar-skoj **škrinji svetog Šimuna**. Cijeli se jedan pustolovni povijesni spektakl krije u ovoj crkvi. Malo dalje od nje, u samostanu benediktinki, čije je *Zlato i srebro* krstio književnik Miroslav Krleža izložena je kruna anžuvinke kraljice Elizabete. I još malo dalje, prema kraju grada u franjevačkom samostanu potpisan je 1358. godine čuveni Zadarski mir kojim je njen suprug Ludovik na pola stoljeća otpuhao krilatog lava iz Zadra. A na samom početku naše priče, stigla je kraljica s dragocjenim zavjetnim darom. Naime, priča u priči kaže da je brod na kojem je mletački vitez prevozio ostatke svetog Šimuna, onog Šimuna koji je u hramu prepoznao u djetetu Isusu Spasitelja, vjetar za oluje skrenuo u Zadar. Mlečanin se razbolio i ubrzo umro pa dragocjeni teret nikad nije zaplovio dalje prema venecijanskoj laguni. Tako je ostao Šime, a isto tako nekim drugim vjetrom stigla Elizabeta za koju je Franjo iz Milana 1380. godine dovršio izradu začudnog remek djela srednjovjekovnog zlatarstva, pozlaćenu srebrenu raku sv. Šimuna. Na njenim je reljefima zabilježeno puno više detalja nego u sačuvanim tekstovima toga vremena pa gledamo dolazak Ludovika pred grad, oluje na moru, miješaju se profani i sakralni motivi Zadra i Biblije, oba boravišta u čijim pričama živi Šimun bogoprimalac. A što je s prstenom? Pričaju da je on dio zavjeta anžuvinke kraljice za muškim nasljednikom koji nije nikad došao u priču koja pak završava tragično na obližnjoj novigradskoj tvrđavi. U pravom trileru obrata i povijesnih igrarija u kojima je toliko likova da ih nema smisla nabrajati jer će se ova priča pretvoriti u tisuću i jednu, ali svaka završava tako da je kraljica Elizabeta skončala život na toj novigradskoj tvrđavi. Mlećani će se uskoro vratiti, sv. Šimun tek 1632. godine naći mir u vlastitoj crkvi, među rukama anđela salivenih od zarobljenih turskih topova, a na prstenu pisati: *To je sve što želim*.

The inscription on a ring found in **St. Simeon's chest** in Zadar reads: *C'est tout mon desir*. The church hides an entire historical spectacle full of adventures. A small distance away from it, in the Benedictine monastery whose exhibition "Gold and Silver of Zadar" was christened by the author Miroslav Krleža, the crown of the Angevin Queen Elizabeth is exhibited. In a Franciscan monastery located still a little further toward the edge of the city, the Zadar Peace Treaty, with which her husband Ludovik drove away the Venetian winged lion from Zadar for half a century, was signed in 1358. And at the very beginning of our story, the queen arrived with a precious votive offering. According to the story within a story, the ship of a Venetian knight transporting the remains of St. Simeon, the one who recognised baby Jesus as the Saviour at the Temple, turned toward Zadar during a storm. The Venetian fell sick and soon died, so the precious cargo never sailed on towards the Venetian lagoon, which is how Simeon came to stay here. Another wind brought Elizabeth for whom Francesco da Milano made a wondrous masterpiece of Medieval goldsmithery, the gilded silver casquet of St. Simeon, in 1380. Its reliefs include much more details than the preserved texts of the time, showing the arrival of Ludovik before the city, the sea storms, and secular and religious motifs of Zadar and the Bible – both settings in which Simeon the God-Receiver appears. What about the ring? It is rumoured to be a part of the Angevin queen's votive offering for a male heir who never became a part of the story, which ends tragically on a nearby Novigrad fortress. In a true historical thriller with numerous twists and turns and so many characters it is impossible to list them all because of the danger of this story turning into a thousand and one stories, each of them ending with the death of Queen Elizabeth on that Novigrad fortress. The Venetians will return soon, St. Simeon will find peace in his church in the arms of angels cast from the captured Turkish cannons as late as in 1632, and the ring will hold the inscription: *This is All I Want*.





Palača Nassis zaokuplja pogled svojim razigranim kamenim pročeljem. Na njemu se elegantne kasnogotičke monofore i bifore nadopunjuju s renesansnim vijencima lišća, putima, školjkama i delfinima. Nije teško pomisliti kakao je taj morski svijet u djetinjstvu očarao i odredio životni poziv **Spiridona Brusine**, prvog hrvatskog istraživača Jadrana, rođenog u toj kući. Nasuprot palače stoji gotička crkva sv. Dominika posvećena krajem 13. stoljeća. U okviru dominikanskog samostana osnovano je prvo visoko učilište na tlu Hrvatske, *Universitas Jadertina* davne 1396. godine, a na njegovu nekadašnjem mjestu danas se postavljaju osebujne predstave na scenu novog Kazališta lutaka. Ovdje je i ishodište proizvodnje zadarskih likera, još početkom 16. stoljeća zabilježeno je kako je samostanski ljekarnik pripremao aromatični biljni liker *rosolj*.

Palace Nassis captures the eye with its playful stone façade. Elegant Late Gothic monofora and bifora windows are complemented with Renaissance wreaths of leaves, paths, shells and dolphins. It is not difficult to imagine that this sea world enchanted and determined the later calling of **Spiridon Brusina**, the first Croatian researcher of the Adriatic Sea, who was born in that house. Located across the palace is the Gothic Church of St. Dominic consecrated at the end of the 13th century. *Universitas Jadertina*, the first institution of higher education on the Croatian territory was founded as a part of the Dominican monastery back in 1396. Today, it is a place where performances of the new Puppet Theatre take place. This is also the first point of manufacture of Zadar liqueurs. It was recorded that a monastery pharmacist prepared an aromatic herbal liqueur called *rosolj* as early as the beginning of the 16th century.





Sredinom 16. stoljeća na Narodnom trgu mletačka vlast podiže novu Gradsku ložu i **Gradsku stražu** u oblicima kasne renesanse. Loža je 1792. godine ukrašena balustradom s natpisom mletačkog upravitelja, a kad je nad Stražom šest godina kasnije podignut toranj sa satom Zadar je već bio dio Austrougarske monarhije. Nju je po svršetku Prvog svjetskog rata naslijedila Kraljevina Italija i zgradom gradske uprave narušila skladan niz javnih i privatnih građevina što su trgu davale raznolikost i živost. Sve te smjene vlasti i mijene u svakodnevici Zadranima su lakše prihvaćali uz šalu i šalicu kave od kad je na trgu 1730. godine otvorena prva kavana. Dovoljno je zaviriti u unutrašnjost one nazvane po crkvi sv. Lovre i vratiti se daleko u 11. stoljeće kad je tu podignuta ranoromanička crkva svodova oslonjenih na antičke stupove, pa je gotovo cijela povijest grada tako sažeta na jedinom gradskom trgu koji njegovi stanovnici doista nazivaju trgom.

Preobrazba renesansnih bedema započinje prenamjenom bastiona i zidina za vrijeme austrijske uprave u javne parkove što su na tako lijep način negirali njihovu nekadašnju obrambenu funkciju i građanima pružili pozornicu za prividnu lakoću življenja svojstvenu **belle époque**. Nekadašnji *kornjačin oklop*, kako ga naziva turski putopisac zadivljen čvrstoćom njegovih zidina, postupno se transformira i poluotok sa svih strana poprima meke oblike najzelenijeg dalmatinskog grada. Rušenjem kortine na istoku između bastiona Ponton i Moro otvara se cestovni ulaz u grad ali i prekida omiljena građanska šetnica koju ova turistička ruta nastoji barem djelomice obnoviti revalorizacijom zadarskog obrambenog sustava i očaravajućih vizura koje nudi pogled od gore, s obruba grada prema luci, suprotno obali i još dalje prema planini Velebitu ali i prema unutra, na šarenilo tržnice, na gradske krovove, vrtove, prozore i balkone, pravce i odsjaje kamenom popločanih ulica. Na širokom nasipu bastiona Moro veličinom dominiraju palače nekadašnjih proizvođača maraskina, likera u čijoj je bazi plod višnje maraske koji je Zadru

In mid 16th century, the Venetian authorities built a new City Loggia and **City Guard** in Late Renaissance forms on the People's Square. The Loggia was decorated with a balustrade with a Venetian administrator's inscription in 1792, and by the time a clock tower was built above the City Guard six years later, Zadar was already a part of the Austro-Hungarian Monarchy. At the end of the First World War, the city came under the rule of the Kingdom of Italy, whose city administration building disrupted a harmonious range of public and private buildings responsible for the square's diversity and vibrancy. The inhabitants of Zadar accepted all these changes in politics and everyday life more benevolently by sharing stories over a cup of coffee after





donio slavu i osiguravao gospodarski napredak sve do drugog svjetskog rata. U onoj obitelji Cosmacendi 2006. godine otvoren je Muzej antičkoga stakla dok Maraskino još iščekuje davno zasluženi muzej.



the opening of the first coffee shop on the square in 1730. Looking at the interior of the coffee shop named after the Church of St. Lawrence is enough to take us back to the 11th century when an Early Romanesque church with vaults resting on ancient columns was built at this location, so almost the entire history of the city is present on the only city square viewed as such by its inhabitants.

The transformation of the Renaissance walls starts with the conversion of bastions and walls during the Austrian administration into public parks that denied their former defensive function and provided the citizens with a stage for an apparent ease of living characteristic of the *Belle Époque*. The former *tortoise shell*, as called by a Turkish travel writer amazed by the strength of its walls, started undergoing gradual transformation and the peninsula started assuming soft outlines of the greenest city in Dalmatia. The demolition of cortina walls on the east between the bastions Ponton and Moro opened a road entrance to the city, simul-

MARASKINO MARASCHINO

Ne mogavši se sjetiti imena grada koji je posjetio u Dalmaciji junaku Balzacovog romana bilo je dovoljno spomenuti da se u njemu pravi Maraskino i njegovu društvu odmah je bilo jasno da se taj grad zove Zadar.

Not being able to recall the name of the city he visited in Dalmatia, a protagonist of Balzac's novel only had to mention the city's famed Maraschino production and his company immediately knew he was speaking of Zadar.





taneously interrupting the favourite city promenade that this tourist route plans to restore at least partially through the revalorization of the Zadar defence system and stunning vistas enabled by a view from the above, from the city's edge toward the port, the opposite shore and further on toward the Velebit Mountain, and inwards, a view of the colourful market, city roofs, gardens, windows and balconies, directions and reflections of the stone paved streets. The wide embankment of the Moro bastion is dominated by large palaces of the former manufacturers of Maraschino, a liqueur made of Marasca cherries that brought Zadar fame and ensured its economic progress until the Second World War. The palace of the Cosmacendi family has housed the Museum of Ancient Glass from 2006, while Maraschino still awaits its long-deserved museum.



NA RUTI LIBURNSKOG, RIMSKOG I HRVATSKOG NASLIJEDA / ON THE ROUTE OF LIBURNIAN, ROMAN AND CROATIAN HERITAGE 13



Mletački lav širi krila i nad **Vratima sv. Krševana**, no ovdje mu reljef gradskog zaštitnika nije gurnut pod noge kao na Kopnenim vratima, već izdignut s gradske strane vrata ponad natpisa urezanog u slavu pobjede kršćanske vojske nad turskom u pomorskoj bitci kod Lepanta 1571. godine. Sedam zadarskih brodova pridružilo se tada floti Svete lige što se uoči polaska prema istoku okupljala upravo pred Zadrom. Još u 16. stoljeću pojedina ostvarenja monumentalne antičke arhitekture bila su dio urbanoga tkiva Zadra o čemu svjedoči trijumfalni luk tada ugrađen u nove bedeme kako bi oblikovao unutrašnje lice ovih vrata. Vješto uklesan natpis govori kako je Melija Anijana novcem što joj ga je ostavio pokojni suprug dala podići luk i popločati tržnicu. Poljana pred vratima nosi ime pape Aleksandra III koga su Zadranj 1177. godine dočekali u luci i ispratili na bijelom konju do obližnje katedrale. Njegov pratilac bilježi kako ga je narod tamo doče-

The motif of the winged Venetian lion also appears above the **Gate of St. Chrysogonus**, but whereas the city's patron relief was located beneath its feet in case of the Land Gate, here it is raised on the city-facing side of the gate, above the inscription in honour of the Christian victory over the Turkish army in the naval Battle of Lepanto in 1571. Seven ships from Zadar joined the fleet of the Holy League assembling before Zadar prior to its departure toward the east. Certain achievements of the monumental ancient architecture were still a part of Zadar's urban fabric in the 16th century, which is witnessed by a triumphal arch built into the new walls with the aim of shaping the interior face of the gate. A skillfully carved inscription bears testimony to the fact that Melia Aniana used the money left to her by her late husband to erect the arch and pave the market. The square in front of the gate bears the name of Pope Alexander III, who was welcomed





kao gromkim laudama na njihovu slavenskom jeziku i ostavlja prvi pisani spomen o pjesmama na našem jeziku. A idući papa koji je posjetio Zadar, Ivan Pavao II, te je pjesme mogao i razumjeti jer je i sam bio Slaven. Ulica koja od vrata sv. Krševana vodi prema rimskom Forumu glavna je poprečna ulica, *Cardo Maximus* antičkoga Jadera. Prije nego presječe Široku ulicu, nekadašnji *Decumanus Maximus* prolazi pored trga s kipom Petra Zoranića, pisca prvog hrvatskog romana *Planine* iz 1536. godine čija radnja započinje na legendama ovijenom Velebitu. Tu je i **crkva sv. Krševana** posvećena 1170. godine, jedini sačuvani dio nekadašnjeg muškog benediktinskog samostana. Suzdržani ritam slijepih arkada na njenom pročelju obogaćuju široki lukovi prislomljeni duž bočnoga zida što vode k skladnom uresu apsida, jednom od najljepših ostvarenja romaničke arhitekture u Hrvatskoj.

by the citizens of Zadar in 1177 and accompanied to the nearby cathedral on a white horse. His companion recorded that the people in front of the cathedral welcomed the pope by singing lauda songs in their Slavic language, which is the first written mention of songs in our language. The next pope who visited Zadar, Pope John Paul II, was able to understand the songs in his honour due to his Slavic origin. The street leading from the Gate of St. Chrysogonus toward the Roman Forum is the main transversal street, *Cardo Maximus*, of the ancient ladera. Before crossing the Wide Street (*Široka ulica*), the former *Decumanus Maximus* passes by the square with the statue of Petar Zoranić, the author of the first Croatian novel *Planine* (The Mountains) published in 1536 and set on the Velebit Mountain wrapped in numerous legends. The **Church of St. Chrysogonus** consecrated in 1170, the only surviving





U arheološkom muzeju izložena je **bunarska kruna** s uklesanim imenom prokonzula rimske provincije Dalmacije Tanfila Vále. Njezinim postavljanjem između 27. i 25. godine prije Krista, za vladavine cara Augusta započinje izgradnja foruma – monumentalnog trga dimenzija 90 x 45,5 m s tri strane uokvirena nizovima visokih mramornih stupova što su nosila nešto nižu galeriju. Pod zaklonom trjemova pristupalo se tabernama – radionicama i trgovinama nanizanim duž dviju strana trga, dok mu je s morske strane bila podignuta velika bazilika – gradska vijećnica i sudnica. U dnu foruma na najvišoj točki poluotoka dizao se hram posvećen kapitoljskoj trijadi – Jupiteru, Junoni i Minervi – znak pripadnosti Rimskome carstvu. Pred tragovima njegovih zidova još uvijek stoji jedan od dva impresivna stupa što su simbolički dijelila profani prostor od posvećenog. Tijekom srednjega vijeka na vrh mu je postavljen grifon, a uz njega su vezani i izlagani jav-

part of the former Benedictine monastery for men, is also located nearby. The restrained rhythm of blind arcades on its façade is enriched by wide arches leaning along the side wall and leading to a harmonious decoration of apses, one of the most beautiful achievements of the Romanesque architecture in Croatia.

A **well crown** inscribed with the name of Tanfilo Vála, the proconsul of the Roman province of Dalmatia, is exhibited in the Archaeological Museum. Its placement between 27 and 25 BC, during the reign of Emperor Augustus, marks the beginning of the construction of the forum, a monumental 90 x 45.5 m square, framed on three sides by rows of tall marble columns carrying a slightly lower gallery. Under the porches one could access tabernae – workshops and stores along the two sides of the square, and a large basilica – City Hall and Courthouse were erected on the side





noj sramoti prijestupnici. Među eksponatima Arheološkog muzeja nalazi se i blistava figura ležeće nimfe oslonjene na amforu iz koje je tekla voda do foruma pristigla akveduktom iz 40 km udaljenog izvora ponad Vranskog jezera!

U susjednoj zgradi, unutar ženskog benediktinskoga samostana 1976. godine otvorena je Stalna izložba crkvene umjetnosti, s punim pravom zvana **Zlato i srebro Zadra**. Ovaj samostan ne čuva samo svjetluca-ve relikvijare, djela srednjovjekovnih zadarskih zlatara već i sjećanje na hrvatskoga kralja Petra Krešimira IV. za vrijeme čije vladavine je samostan osnovan. Romanički zvonik podignut je 1105. godine na začetu novog kraljevstva Dalmacije, Hrvatske i Ugarske, novcem koji je osigurao kralj Koloman nakon što je preuzeo vlast u gradu. I nije propustio to zabilježiti na natpisu što teče uokolo zvonika, djelomično zaklonjenom renesansnim produženjem pročelja crkve sv. Marije.

facing the sea. A temple dedicated to the Capitoline Triad – Jupiter, Juno and Minerva – was located at the end of the forum, at the highest point of the peninsula, as a sign of affiliation with the Roman Empire. One of the two impressive columns which symbolically separated the profane from the sacred space still stands before the remains of the temple walls. During the Middle Ages, a griffin was placed on top of the column, and transgressors were tied to the column and exposed to public humiliation. The exhibits in the Archaeological Museum include the statue of a lying nymph leaning on an amphora from which water, arriving by an aqueduct from a 40 km distant source above the Vrana Lake, flowed to the forum.

The adjacent building of the female Benedictine monastery has housed the Permanent Exhibition of Religious Art rightfully called **The Gold and Silver of Zadar** since 1976. Besides shiny relics, the works of medieval Zadar goldsmiths, the monastery holds a memory of









Okružena crkvenim zvoncima i podignuta na masivnim ostacima antičkoga grada prostorom dominira **crkva sv. Donata**, izvorno sv. Trojstva. Podignuta početkom 9. stoljeća kao privatna kapela tadašnjega biskupa Donata danas je iznimna koncertna dvorana u kojoj se još od 1960. godine održavaju **večeri klasične glazbe**. Plijeni pogled svojom monumentalnošću i jedinstvenim cilindričnim oblikom svojstvenim bizantskoj arhitekturi no po svojoj funkciji bliža je onodobnim zapadnoeuropskim dvorskim kapelama kakva je bila ona Karla Velikoga u Aachenu. Biskup Donat kojem je tek kasnije posvećena, kao poslanik mira između obnovljenog zapadnog rimskog carstva Karla Velikoga i bizantskoga cara čiju je vlast grad stoljećima, počesto tek formalno priznavao, vratio se iz Konstantinopola s dragocjenim darom – relikvijama sv. Anastazije. Za njih



the Croatian king Petar Krešimir IV during whose reign the monastery was founded. The Romanesque bell tower was erected in 1105 at the start of the new kingdom of Dalmatia, Croatia and Hungary, with the money provided by King Coleman after he seized power over the city. The inscription around the bell tower, partially covered by the Renaissance extension of the façade of the Church of St. Mary, bears testimony to this fact.

Surrounded by church bell towers and built on the massive remains of the ancient city, the space is dominated by the **Church of St. Donatus**, originally called the Church of the Holy Trinity. Built at the beginning of the 9th century as a private chapel of the then bishop Donatus, today the church serves as a concert hall with the tradition of holding **classical music evenings** since 1960. The church captures the eye with its monumentality and a unique cylindrical shape characteristic of the Byzantine architecture, but its function is closer to that of the Western European court chapels of the period, such as the Chapel of Charlemagne in Aachen. The church was later named after Bishop Donatus, the messenger of peace between the restored Western Roman Empire of Charlemagne and the Byzantine emperor whose authority over the city



je dao izraditi mramorni sarkofag koji i danas čuva pe-
peo srijemske mučenice spaljene na lomači na Božić
304. godine za vladavine cara Dioklecijana.

Proizvodnja soli, živa trgovačka djelatnost u gradu i
luci, poljoprivrede i stočarstvo u plodnom zaleđu i na
otocima osigurali su procvat srednjovjekovne grad-
ske komune što se odrazilo prvenstveno u izgradnji
crkava i samostana te njihovoj raskošnoj umjetničkoj
opremi. Polaganjem relikvija u ranokršćansku baziliku
sv. Petra, podignutu uz rub foruma u 5. stoljeću, ona
biva posvećena **sv. Anastaziji, to jest Stošiji**. U 12.
stoljeću, poštujući dimenzije stare katedrale, podiže se
nova u romaničkome stilu a nedugo nakon razaranja
1202. godine za vrijeme IV. križarskoga rata, produžuje
prema zapadu i takav vanjski izgled čuva sve do da-

was recognized only formally for centuries. Returning
from a trip to Constantinople, Bishop Donatus brought
with him a precious gift – the relics of St. Anastasia. He
also commissioned a marble sarcophagus which holds
the ashes of the Srijem martyr Anastasia burned at the
stake on Christmas Day in 304 AD during the reign of
Emperor Diocletian to this day.

Salt production, trading activity in the city and the
port, agriculture and livestock breeding in the fertile
hinterland and on the islands secured the flourishing
of the medieval city commune, which was reflected
primarily in the construction of churches and monas-
teries and their lavish art. With the placement of relics
in the early Christian basilica of St. Peter, erected at
the edge of the forum in the 5th century, the cathed-
ral was dedicated to **St. Anastasia (also known as
St. Stošija)**. In the 12th century, a new cathedral with
the same dimensions as the previous one was built in
the Romanesque style. Not long after its destruction



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nas. Iznutra je bila nebrojeno puta pomlađivana i obnavljana ali sve te promjene nisu narušile svečani mir **mističnog prostora definiranog nizovima stupova i lukova** što vode prema povišenom prezbiteriju. Posve naprotiv, ostaci ranokršćanskih mozaika i romaničkih fresaka, kameni ciborij i korske klupe u stilu cvjetne gotike, barokni i klasicistički oltari i pale okupljeni na jednom mjestu tiho i nenametljivo čuvaju sjećanje na život grada kroz stoljeća.

Mletačka je Republika u nastojanju da sebi osigura plovni put duž istočne obale Jadrana tijekom srednjega vijeka, od prve opsade grada 1000. godine, više puta zaposjedala Zadar. No kako su Zadrani nastojeli očuvati autonomiju svoje komune, uporno ustajali protiv njene vlasti, (povijesni izvori bilježe čak jedanaest takvih buna, a bedemi na sjevernoj strani grada s pravom nose naziv Bedemi zadarskih pobuna) na ulazu u gradsku luku, na mjestu gdje je bilo lako osigurati pomoć ili evakuaciju morskim putem, vladarica kopna i mora podiže svoj kaštel. Iskopom kanala u koji

in 1202, during the Fourth Crusade, the cathedral was expanded westward and its exterior has not been changed further to this day. The interior of the cathedral has been rejuvenated and restored numerous times, but all these changes have not affected the solemn peace of the **mystical space defined by rows of pillars and arches** leading to the elevated presbytery. On the contrary, the remains of early Christian mosaics and Romanesque frescoes, stone ciborium and choir stalls in the Gothic style, Baroque and Classicist altars and altarpieces gathered in one place preserve the memory of the city's life through centuries in a quiet and unobtrusive manner.

In an attempt to secure a sea route along the eastern coast of the Adriatic in the Middle Ages, the Venetian Republic repeatedly occupied Zadar starting from the first siege of the city in 1000. Trying to preserve the autonomy of their commune, the citizens of Zadar persistently rebelled against the Venetian authority (as many as eleven such rebellions are recorded in historical





je pušteno more kaštel postaje otok s kulama i topovima okrenutim prema buntovnome gradu. Na mjestu jarka kasnije je sagrađena cisterna za vodu i postavljene **krune triju bunara**, kaštel je dijelom porušen i uklopljen u novi sustav zidina što je branio i grad i mletačku posadu od zajedničkog neprijatelja, Turaka, a sačuvani donji dio ulazne kule prenamijenjen u skladište oružja – Mali arsenal. Lav sv. Marka uspio je obraniti grad i, kako to slikovito predočava reljef iz sredine 15. stoljeća nad ulazom u sadašnji Posjetiteljski centar, zadržati svoje stražnje šape u moru, a prednje na zadarskom kopnu sve do konačnog pada nekad moćne Republike 1797. godine.



sources, and the walls on the north side of the city are rightfully called “the Ramparts of Zadar Revolt”) and the ruler of the land and sea raised its castle at the entrance to the city port, at the point where it was easy to provide assistance or evacuation by sea. By digging a channel and letting the sea flow into it, the castle was turned into an island with towers and cannons facing the rebellious city. In the place of the ditch, a water tank was built and **three well crowns** were installed, the castle was partly destroyed and incorporated into the new system of walls protecting both the city and the Venetians from a common enemy, the Turks, and the preserved lower part of the entrance tower was transformed into a weapons storage – the Small Arsenal. The Lion of St. Mark succeeded in defending the city and, as depicted vividly on a relief from the mid 15th century above the entrance into today's Visitors' Centre, keep its back feet in the sea and its front feet on the Zadar land until the final fall of the once powerful Republic in 1797.









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BENKOVAC



Krševita Bukovica pruža se od južnih padina Velebita, rijeke Zrmanje i obala Karinskoga mora prema pitomoj nizini Ravnih kotara. Na njihovoj razmеди, 40 kilometara istočno od Zadra u 19. stoljeću razvio se Benkovac kao važno trgovište podno zidina Kaštela Benković. Povijesni izvori bilježe postojanje njegove utvrde u 15. stoljeću, a ona je u narednom vremenu, kad su Turci učestalo pustošili Kotare i odvodili ljude u ropstvo, pružala zaštitu okolnom stanovništvu i njihovim dobrima. Pravokutnoj osnovi s četvrtastom kulom pored ulaza nakon turskog osvajanja 1527. godine prigradene su još dvije polukružne kule. U sugestivnom ambijentu

The rocky region of Bukovica stretches from the southern slopes of the Velebit Mountain, the Zrmanja River and the shores of the Karin Sea toward the tame valley of Ravni Kotari. The town of Benkovac developed at their crossroads, 40 kilometres east of Zadar, as an important trading centre beneath the walls of Castle Benković in the 19th century. Historical sources point to the existence of the Benkovac fortress in the 15th century. Later, when the Turks frequently ravaged Kotari and took people into slavery, the fortress enabled the protection of the nearby inhabitants and their possessions. Two semicircular towers were attached to the



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kaštela Benković održavaju se danas brojna društvena događanja i kulturne manifestacije i u njemu je smješten *Zavičajni muzej grada Benkovca*.

Iako je na mjestu kaštela potvrđeno dugotrajno postojanje naselja kroz 2. i početak 1. tisućljeća prije Krista, ovim krajem je do ranoga srednjega vijeka uvjerljivo dominirao grad na uzvisini oko 6 kilometara istočno od Benkovca – **antička Asseria**. Okružena impresivnim megalitskim zidinama obuhvaćala je izduženu glavicu istaknute uzvisine povrh važne prometnice što je od Jadera vodila k Burnumu. Liburnska gradina bila je naknadno ojačana rimskim zidinama u kojima se otvaralo čak sedam ulaza, među njima i monumentalna Trajanova vrata podignuta 113. godine. U kasnoantičkom razdoblju Asserija je stekla još jedan niži prsten zidina u koji su ugrađeni brojni ulomci rimske arhitekture, no grad se ipak nije uspio oduprijeti barbarskim naletima. Nagli prekid života zaustavio je vrijeme zbog čega je danas ovo jedan od najzanimljivijih antičkih arheološ-

rectangular basis with a square tower near the entrance after a Turkish conquest in 1527. The suggestive ambience of the **Benković Castle** presently serves as a place for holding numerous social and cultural events and the castle is home to the Benkovac Heritage Museum.

Despite the confirmed long-term existence of settlements at the site of the castle throughout the 2nd and the early 1st millennium BC, this area was dominated by a city on a hill located about 6 kilometres east from Benkovac – the **ancient Asseria** – until the Early Middle Ages. Surrounded by impressive megalithic walls, it encompassed an elongated peak of a prominent hill above an important road that lead from lader to Burnum. The Liburnian fort was subsequently reinforced with Roman walls with as many as seven entrances, including the monumental Gate of Trajan built in 113. In Late Antiquity, Asseria acquired another lower ring of walls with numerous built-in fragments of Roman architecture, but despite this, the city was not able to





kih lokaliteta u Hrvatskoj. Do sada su otkriveni ostaci stambenih i javnih građevina, termi i foruma, podignutog uz rub grada, na mjestu zaklonjenom od bure. Na njegovim ostacima uz pretpostavljeni ranokršćanski mauzolej, kroz stoljeća se gradila i rušila srednjovjekovna crkva sv. Pavla, od 1700. godine posvećene **sv. Duhu**. Nakon što je posljednji put bila uništena tijekom Domovinskog rata 1992. godine, obnovljena je marom konzervatora koji su poštujući stare crteže i fotografije u njene zidove ponovo ugradili i antičke ulomke i monolitne stečke što su nad grobovima novih stanovnika u srednjem vijeku zauzeli mjesto nekadašnjih liburnskih cipusa.

Život se ipak nastavio u blizini, u Podgrađu gdje se nalazio sudbeni stol ranosrednjovjekovne hrvatske županije Luka, a u nedalekom Šopotu svake godine o blagdanu Velike Gospe okupljali na vijećanje predstavnici hrvatskih plemenitih rodova. U Šopotu je pronađen zabat oltarne pregrade s imenom kneza Branimira među ostacima kasnije podignute crkve. Podno Aserije u Lepurima, u razdoblju ranog kršćanstva podignuta je

resist the barbarian attacks. An abrupt discontinuation of life stopped time, which makes this locality one of the most interesting ancient archaeological sites in Croatia. The remains of residential and public buildings, spas and the forum, built on the edge of the city, in a place sheltered from the wind, have been discovered so far. The medieval Church of St. Paul was repeatedly built and demolished through centuries on the locality's remains, next to the assumed Early Christian mausoleum. In 1700, the church started bearing the name of the **Holy Spirit**. After its last destruction during the Croatian War of Independence in 1992, the church was restored thanks to the efforts of conservators who, based on old drawings and photographs, rebuilt into its walls both the ancient fragments and the monolithic tombstones that replaced the former Liburnian cippi above the graves of new inhabitants in the Middle Ages. Life continued nearby, in Podgrađe, where the court of the early medieval Croatian county Luka was located, and the representatives of Croatian noble families gathered for deliberation every year on the Feast of





kompleksna crkva sv. Martina a na njenim ruševinama u srednjem vijeku skromnija gotička crkva do temelja uništena u domovinskom ratu. Među njenim ostacima arheolozi su pronašli još jedan natpis s imenom kneza Branimira, još jednu potvrdu o intenzivnoj pregradnji postojećih i gradnji novih crkava u vrijeme njegove vladavine. Par stoljeća kasnije na istom je mjestu kralj Koloman dogovarao s predstavnicima hrvatskog plemstva uključenje njihove zemlje u kraljevstvo Dalmacije, Hrvatske i Ugarske. U tim pregovorima određenu je ulogu imalo i oko 2000 Kolomanovih srebrenjaka otkrivenih u Lepurima krajem 19. stoljeća.

Vladavina hrvatsko-ugarskih kraljeva u Dalmaciji završila je njenom prodajom Veneciji 1409. godine. Par kilometara zapadno od Benkovca na hrvatskoj strani granice velikaši Kurjakovići započeli su sredinom 15. stoljeća gradnju **utvrde Kličevica**. Iako su se tome Mlečani uporno protivili utvrda je dovršena, a za njom i čitav niz protuturskih obrambenih kula i utvrda u zadarskome zaleđu. No 1527. godine već je bila u turskim rukama, a uskoro i čitavi Kotari i Bukovica, najzapadniji dio snažnog Otomanskog carstva. Utvrda Kličevica danas stoji

the Assumption in Šopot. A pediment of the altar partition with the name of Duke Branimir was found in Šopot among the remains of a church built at a later time. The complex Church of St. Martin was built below Asseria in Lepuri in the period of early Christianity, followed by a more modest Gothic church built on its remains in the Middle Ages and thoroughly destroyed during the Croatian War of Independence. Among its remains, archaeologists found another inscription with the name of Duke Branimir, serving as another confirmation of the intensive rebuilding of existing churches and the building of new churches during his reign. A couple of centuries later, this location served as a backdrop for King Coloman's discussion about the inclusion of Croatia into the Kingdom of Dalmatia, Croatia and Hungary with the representatives of the Croatian nobility. Approximately 2000 Coloman's silver coins that were discovered in Lepuri at the end of the 19th century also played a role in these negotiations.

The rule of Croatian-Hungarian kings in Dalmatia ended with its sale to Venice in 1409. The noble family of Kurjakovići started building the **Kličevica Fort** a few





osamljena na rubu strmine nad istoimenim potokom, zaklonjena borovom šumom iz koje izranja njena moćna okrugla kula i visoki zidovi. U njoj je pronađen zanimljiv renesansni top s tri cijevi izložen u Zavičajnom muzeju u Benkovcu, podsjetnik na teška stoljeća mletačko-turskih ratova u kojima je opustošen prostor Ravni kotara i Bukovice, stanovništvo raseljeno, a bogata baština srednjovjekovne sakralne arhitekture gotovo posvuda pretvorena u ruševine. Ipak je preostalo nekoliko crkvice i one su ponegdje jedino svjedočanstvo da je tu u blizini, uz kakav izvor vode ili bunar nekad stajalo selo. Potraga za tim mjestima, okruženim prirodom i prepuštenim njenim silama, nerijetko je jednako očaravajuća kao i prizor nekim čudom sačuvanih zidova skromnih crkvenih građevina ili utvrda, u potragu za

kilometres west of Benkovac, on the Croatian part of the border, in mid 15th century. Despite the Venetians' protest, the fort was finished, and a series of towers and forts were built in the Zadar hinterland as a defence system against the Turks. However, the Turks managed to conquer Kličevica by 1527, followed by the entire area of Kotari and Bukovica, the westernmost part of the powerful Ottoman Empire. Today, the Kličevica Fort stands alone at the edge of a cliff above the eponymous stream, sheltered by a pine tree forest from which its powerful round tower and high walls emerge. An interesting three-bore Renaissance cannon that is exhibited in the Benkovac Heritage Museum was found in the fort. It is a reminder of the difficult times of the Ottoman-Venetian wars which caused the devastation of the area of Ravni kotari and Bukovica and the displacement of the population, and brought the heritage of medieval religious architecture to a ruinous state almost everywhere. Nevertheless, several churches remain and they are sometimes the only testimony to the fact that there used to be a village there, somewhere near a spring or a well. The search for those places, surrounded by nature and its forces is often as mesmerising as the sight of the walls of modest churches or forts that have been preserved by some miracle. Taking a marked cycle route is the best way of searching for these places.





kojima se najbolje uputiti označenim biciklističkim stazama. Posljednjih godina proizvodnja vina i maslinova ulja, posvjedočena još u rimskom razdoblju, dobiva novi uzlet, a stočarska tradicija što neprekidno traje od ilirskih vremena najbolje se ogleda u živopisnom sajmu koji svakog desetog u mjesecu u **Benkovac** dovodi tisuće posjetitelja. Dobrodošlica iskazana suhim smokvama i rakijom dio je nadaleko poznate gostoljubivosti ovdašnjeg stanovništva, a njihovo prihvaćanje i duhovito poigravanje s tradicijom odražava nešto drugačiji pristup turizmu od uobičajenog i obećava posve osobit doživljaj ovog kraja **bogatog naslijeđa**.

The production of wine and olive oil, which was present since the Roman times, has gained momentum in recent years, and the tradition of livestock breeding lasting continuously from the Illyrian times is best reflected in the picturesque fair that brings thousands of visitors to **Benkovac** every tenth day of the month. Welcoming guests with dried figs and brandy is a part of the famous hospitality of the local population, and its acceptance and humorous playing with the tradition reflects a somewhat different approach to tourism and promises a special experience of this area with a **rich heritage**.





PAG

Prije mosta što s kopna vodi na otok **Pag** vrijedi zastati pred prizorom snježno bijelih oblaka što prijete burom s **Velebita** u dramatičnom kontrastu s dubokim plavetnilom mora i odbljescima sunca na golom kamenu otoka. S druge strane mosta među stijenama se nazire **utvrda Fortica** koju su 1600. godine podigli Mlečani da zapriječe prolaz Uskocima, gusarima što su drsko i uporno lišavali tereta njihove velike trgovačke brodove, povoljnim vjetrovima i morskim strujama nošene duž istočne obale Jadrana. Široki plato za topove

Before passing the bridge that leads from the mainland to the island of **Pag**, it is worth to take in the sight of snow-white clouds, threatening with the strong bora wind from **Velebit**, in a dramatic contrast with the deep blue sea and reflections of the sun on the island's bare rocks. Between the rocks on the other side of the bridge lies the **Fortica Fort**, built by the Venetians in 1600 to block the passage of Uskoci, pirates who brazenly stole the cargo from large Venetian merchant ships carried along the east coast of the Adriatic









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okrenut je stoga prema jedinom izlazu iz dugačkog Podvelebitskog kanala, a na kopnenoj strani sto godina ranije već je bila sagrađena slična utvrda. Dužinu otoka od 58 km, pet puta premašuje ukupna dužina njegove obale i čini ga najrazvedenijim otokom na Jadranu. Početni dojam surovog krša vrlo brzo zamjenjuje kultivirani pejzaž nekadašnjih solana koje su još u rimsko doba odredile značaj otoka i obilježavale njegov društveni i ekonomski razvoj kroz stoljeća. Duž jugozapadne strane otoka, zaklonjene od bure, neočekivano se nižu pješčane plaže Poljane, ornitološki rezervat Malog i Velog blata, makija i šume te pitoma polja Kolana i Novalje. **Kamenjarski pašnjaci ispresijecani suhozidima** nastavljaju se dalje uskim poluotokom do *Vrtova lunjskih maslina* s 80 000 stoljetnih stabala. Ispaša ovaca bazirana na aromatičnim travama, smilju i kadulji prekrivenim posolicom što je bura donosi s mora daju posebne okus najpoznatijim paškim proizvodima, janjetini i siru.



by favourable winds and sea currents. Because of this, a wide plateau for cannons faces the only exit from the long Sub-Velebit Channel, and a similar fort was built on the mainland a hundred years earlier.

The island's length of 58 km is surpassed five times by the total length of its shore, making it the most indented island in the Adriatic. The initial impression of harsh karst is quickly replaced by the cultivated landscape of old saltworks that determined the significance of the island starting from the Roman times and characterized its social and economic development through centuries. Along the south-west side of the island, sheltered from the bora, lie an unexpected string of sand beaches of Poljana, ornithological reserves "Malo blato" and "Velo blato", maquis shrubland and woods, and the tame fields of Kolan and Novalja.

Rocky pastures intersected with dry stone walls stretch further along the narrow peninsula to the Olive Gardens of Lun with 80,000 centuries-old trees. The pasture of sheep composed of aromatic herbs, immortelle and sage covered with sea salt brought by the bora gives a special flavour to the most famous Pag specialities, lamb and cheese.

The traces of the first permanent human settlements on the island, Liburnian forts, date back to the beginning of the first millennium BC. Below the sea in Caska Bay lie the remains of the Roman Cissa, once the most important settlement on the island whose role was assumed by its outer port, Novalja (from Latin *navalia* meaning "a port") in Late Antiquity. The members of a new religion called Christianity arrived early and were accepted well in this lively maritime centre, which accounts for the city's three large early Christian basilicas. Byzantine fortifications erected at strategic points had an important role in the control of the waterway, and through its incorporation into the Byzantine Empire, the island of Pag became a part of a unique cultural circle that connected the two shores of the Adriatic for centuries.





Tragovi prvih trajnih ljudskih naselja na otoku, liburnskih gradina sežu u početak prvog tisućljeća prije Krista. Pod morem u uvali Caska naziru se ostatci rimske Cisse, nekad najvažnijeg naselja na otoku čiju je ulogu od kasne antike preuzela njena vanjska luka, Novalja (od lat. navalia-luka). U to živo pomorsko središte zarna su stigli i pripadnici nove religije – kršćanstva i bili dobro prihvaćeni pa su u gradu sagrađene čak tri velike ranokršćanske bazilike. Bizantske utvrde podignute na strateškim točkama imale su važnu ulogu u kontroli plovnoga puta, a uklapanjem u Bizantsko carstvo i Pag je postao dio jedinstvenoga kulturnog kruga što je stoljećima povezivao dvije obale Jadrana.

Usmjerenost na **proizvodnju soli** u srednjem vijeku uvjetovala je premještanje stanovništva bliže uvali

The focus on the **production of salt** in the Middle Ages caused the relocation of the population closer to the bay of saltworks, so the Old Town Pag became the new centre of the island during the 13th century. At the beginning of the 14th century, the Church of St. Mary was built in the town in the spirit of mature Romanesque style. In 1392, a rosette, reliefs of St. George, the patron saint of Pag, and angel Gabriel added by the sculptor Paul from Sulmona gave the new façade of the church a Gothic appearance. Above the entrance, shielded by Mary's mantle, the inhabitants of Pag kneel seeking heavenly protection. Modest stone houses, numerous salt warehouses scattered along the coast and as many as twenty churches made for a relatively large settlement, although one that was





solana pa Stari Grad Pag tijekom 13. stoljeća postaje novo središte otoka. Početkom 14. stoljeća u njemu se podiže crkva sv. Marije u duhu zrele romanike, a godine 1392. Pavao iz Sulmone rozetom, reljefima sv. Jurja, zaštitnika Paga i anđela Gabrijela daje novom pročelju crkve gotički izgled. Nad ulazom, zakriljeni gospinim plaštem kleče Pažani utječući se nebeskoj zaštiti. Skromne kamene kuće, brojna skladišta soli razasuta uz obalu i čak dvadesetak crkvice činili su poveće naselje no nedostajalo mu je bitno obilježje srednjovjekovnog grada – zidine. Neplanski građen i raštrkan **Stari Pag** nije ih mogao ni imati stoga je na suprotnoj strani uvala 1443. godine mletačka vlast na zahtjev Pažana odobrila i osmislila gradnju novog Paga. Kroz dvadeset godina njegovu izgradnju vodio je Juraj Dalmatinac posredujući u zapošljavanju svojih majstora na Pagu dok je on bio zaokupljen radovima na šibenskoj katedrali. Fortifikacije su dovršene 1470. godine podizanjem kule Scrivanato na uglu sjeveroistočnog zida koji je bio ojačan s čak šest kula. U njemu su se otvarala kopnena, a na suprotnoj strani grada prema uvali solana, lančana vrata. Na sjecištu ulice koja ih je povezivala i glavne poprečne ulice javne su i crkvene građevine uokvirivale gradski trg, na jednoj strani Kneževa palača i gradska loža, na drugoj Biskupska palača i crkva sv. Marije davši prepoznatljiv pečat jedinom cjelovitom spomeniku urbanizma 15. stoljeća u Dalmaciji.

Hrvatski kralj Petar Krešimir IV. dao je 1071. godine polovicu otoka na upravu rapskoj, a drugu zadarskoj crkvi što se očitovalo u administrativnoj podjeli otoka sve do danas. **Zborna crkva sv. Marije**, izraz samosvijesti osnažene komune, iako to nikad nije postala

missing an important characteristic of a medieval town – the walls. The building of walls was not possible because of the unplanned and scattered layout of the **Old Pag**, so the Venetian authorities approved and designed the construction of a new Pag on the opposite side of the bay in 1443. The construction lasted for twenty years under the supervision of Juraj Dalmatinac and was carried out by his disciples while he was engaged in work on the Šibenik cathedral. The building of fortifications was completed in 1470, when the Scrivanato Tower was built on the corner of the north-eastern wall reinforced with as many as six towers. The land gate was located in this wall, and the chain gate stood on the opposite side of the town, toward the bay of saltworks. At the intersection of streets connecting them and the main transversal street, public and ecclesiastical buildings framed the city square: the Duke's Palace and the City Loggia on





građena je da bude katedrala ravnopravna Rabu i Zadru i zato ponavlja njihovu romaničku koncepciju prostora trobrodne bazilike, skladno je nadopunivši elementima gotike, renesanse i baroka. Jedan od vještih suradnika Jurja Dalmatinca po želji Pažana nad ulaz prenosi motiv Marije zaštitnice s pročelja crkve u Starom Gradu, a gornji dio pročelja oko 1492. godine dovršava Marko Andrijić Korčulanin, tvorac slikovitih renesansnih kapitela u unutrašnjosti crkve.

one side and the Bishop's Palace and the Church of St. Mary on the other side, giving a recognizable mark to the only complete monument of urban planning in the 15th century Dalmatia.

The Croatian king Petar Kresimir IV split the island's administration between the Rab Church and the Zadar Church in 1071, which is reflected in the administrative division of the island lasting to this day. The **Church of St. Mary**, an expression of self-confidence







Časne sestre u **benediktinskom samostanu sv. Margarite**, utemeljenom 1485. godine, čuvaju dragocjenu tradiciju pečenja **baškotina** i **izrade čipke** čiji se najljepši primjerci mogu vidjeti i u *Muzeju paške čipke* na gradskom trgu. U jednom od devet magazina soli impresivnih dimenzija podignutih van zidina u vremenu od 1629. do 1846. godine, postavljena je *Stalna izložba solarstva*, podsjećanje na bijelo zlato koje je potaklo i omogućilo gradnju novog Paga.



of the strengthened commune, was built with the intention of being equal to the cathedrals in Rab and Zadar. For this reason, it has the same Romanesque conception of space of a three-naved basilica, which is harmoniously complemented by Gothic, Renaissance and Baroque elements. At the request of the citizens of Pag, one of the skilled associates of Juraj Dalmatinac transferred the motif of Mary the Protectress above the entrance from the façade of the church in the Old Town. The upper part of the façade was finished around 1492 by Marko Andrijić Korčulanin, the creator of picturesque Renaissance capitals in the church interior.

The nuns at the **Benedictine monastery of St. Margaret**, founded in 1485, preserve the valuable tradition of baking **baškotini biscuits** and **making lace**, and the most beautiful pieces can be seen in the Pag Lace Museum on the city square. One of the nine impressive salt warehouses built outside the walls in the period from 1629 to 1846 holds the Permanent Exhibition of Salt Production, a reminder of the white gold that encouraged and enabled the building of the new Pag.



NIN

Povijesnoj jezgri Nina smještenoj na omanjem otočiću obično se prilazi preko mosta što s kopna vodi do Donjih gradskih vrata. Pored mosta vezana je replika srednjovjekovnog drvenog broda nazvanog *Condura croatica*. Ostaci dvaju brodova ovog tipa iz 11. stoljeća pronađeni su pod morskom površinom, potopljeni gomilom kamenja kako bi, uslijed neke opasnosti što je prijetila s mora, zapriječili ulaz u plitku lagunu sjeverno od mosta. Dalje na zapad pružaju se pješčane plaže s ljekovitim blatom, a iza kamenite obale Paga uzdiže masiv Velebita, planine po kojoj je prvi hrvatski roman nazvao njegov autor, Ninjanin Petar Zoranić. Istočno od mosta u *Park solani Nin*, prirodnom staništu brojnih biljnih i životinjskih vrsta, posebno ptica, isparavanjem mora iz plitkih bazena nastavlja se višestoljetna tradicija ekološke proizvodnje morske soli.

The historical centre of Nin situated on a small island is usually approached by a bridge leading from the mainland to the Lower City Gate. A replica of a medieval wooden ship called *Condura croatica* is tied next to the bridge. The remains of two ships of this type from the 11th century were found beneath the sea surface, under a pile of rocks, with the aim of blocking the entrance to the shallow lagoon north of the bridge in case of any dangers coming from the sea. Sandy beaches with healing mud stretch further toward the west, and behind the stony shore of Pag looms the Velebit Mountain, after which Petar Zoranic from Nin named the first Croatian novel. The evaporation of sea from shallow pools continues the centuries old tradition of ecological production of sea salt east of the bridge in the Nin Saltworks Park, the natural habitat of numerous plant and animal species, particularly birds.





Prvo stalno naselje na pješčanom sprudu u dnu prostrane i plitke Ninske lagune podigao je Ilirski narod Liburna prije otprilike 3000 godina. Od njegovog imena *Aenona* razvilo se današnje slavensko ime grada Nina. Liburnske su zajednice tijekom prapovijesti svojim utvrđenim gradinskim naseljima na brežuljcima i grobnim humcima obilježile krajolik od rijeke Raše u Istri do rijeke Krke u sjevernoj Dalmaciji. Upravo su na području Nina arheološka istraživanja dala najpotpuniju sliku ukupnog razvitka njihove kulture i veza uspostavljenih s drugim narodima na Mediteranu, prvenstveno s područja Grčke i južne Italije. Ovi narodi čvršće su bili pove-

The first permanent settlement on the sandbank at the end of the large and shallow Nin Lagoon was built by the Illyrian people called Liburnians around 3000 years ago. Its name *Aenona* developed into today's Slavic name of the city of Nin. With their fortified settlements on hills and burial mounds, the Liburnian communities marked the landscape from the Raša River in Istria to the Krka River in north Dalmatia during prehistoric times. It was precisely in the area of Nin that archaeological research provided the most comprehensive picture of the overall development of their culture and connections with other peoples in the Mediterranean, primarily those from Greece and south Italy. These nations became more closely connected in the 1st century BC when Aenona became a part of the Roman Empire and accepted the achievements of the Roman civilization and urban living, enriching them simultaneously with their own contributions. For example, the Romans embraced the Liburnian type of ship called *Serilia liburnica*, built using an unusual technique of joining wooden bottom planks by means of sewing. The remains of such planking, found in the port of the ancient Aenona located a few kilometres south of the town, at the location of today's Zaton, are exhibited in the Museum of Nin Antiquities, just like the ancient Croatian ship **Condura Croatica**. The museum also houses a **statue that reflects the Liburnian worship of Anzotika**, a female creator deity and the Grand Mother. The Romans also took over the direction of the main city road from the isthmus by which the aqueduct entered into the city in the Roman times to the bridge raised on the east side of the peninsula. At the point of its break, they built a forum and a monumental temple of the Capitoline Triade. An outstanding archaeological discovery, eight oversized statues of Roman emperors, was found next to it in the 18th century. The statues of Emperor Tiberius, during whose reign Aenona acquired civil rights, and Augustus, the founder of the Roman lader, are exhibited today in the Archaeological Museum in Zadar.





zani od prvog stoljeća prije Krista kada Aenona postaje dio Rimskoga carstva prihvaćajući dostignuća rimske civilizacije i urbanog života obogaćujući ih istovremeno vlastitim doprinosom. Tako primjerice Rimljani prihvaćaju liburnski tip broda *Serilia liburnica*, izrađen neobičnom tehnikom šivanja drvene brodske oplata. Ostaci takvog brodskog dna, izvađeni iz luke antičke Aenone što se nalazila par kilometara južno od grada, na mjestu današnjeg Zatona, izloženi su u *Muzeju ninskih starina*, baš kao i starohrvatski brod **Condura Croatica**. Na istom mjestu nalazi se i **kip koji odražava liburnsko štovanje Anzotike**, ženskog božanstva stvarateljice i majke. Rimljani preuzimaju i smjer pružanja glavne gradske prometnice od prevlake kojom je u grad u rimsko doba ulazio akvedukt, do mosta podignutog na istočnoj strani poluotočica. Na mjestu njenog loma podižu forum i monumentalni hram kapitolijske trijade. Uz njega je u 18. stoljeću pronađeno izuzetno arheološko otkriće, osam kipova rimskih careva u natprirodnoj veličini. Kip cara Tiberija u čije je vrijeme Aenona stekla civitet i Augusta, utemeljitelja rimskog Jadera, danas su izloženi u Arheološkom muzeju u Zadru. Položaj Aenone izdvaja se od uobičajenog položaja liburnskih naselja ne upravo je njegov odabir na sprudu zaštićenom morem i močvarom, bio jedan od razloga što se gradska organizacija održala na tom mjestu čak i u burno doba seobe naroda u ranom srednjem vijeku, a kršćanska zajednica utemeljena u razdoblju ranoga kršćanstva zadržala kontinuitet do uspostave prve hrvatske biskupije u 9. stoljeću. Početak je to najpoznatijeg i najznačajnijeg razdoblja u

Aenona's location differs from the usual location of Liburnian settlements, however, its position on a sandbank protected by the sea and a swamp was one of the reasons behind the preservation of the city organization in this place even during the tumultuous time of the migration of peoples in the early Middle Ages, and the continuity of the Christian community founded in the period of early Christianity was maintained until the establishment of the first Croatian diocese in the 9th century. This was the beginning of the most famous and significant period in the town's development during





razvitku grada u kojem on postaje sjedište hrvatske države. Za vladavine kneza Branimira (879. – 892. godine) pod utjecajem franakih misionara, benediktinaca, najviši slojevi društva prihvaćaju kršćanstvo, a u čitavom hrvatskom zaleđu bizantskih gradova niču crkvice dokumentirane kamenim natpisima s imenima donatora i ukrašene pleternim ornamentima. Riznica župne crkve čuva dragocjeni relikvijar iz 9. stoljeća s likovima gradskih zaštitnika sv. Anselma, sv. Marcele i sv. Ambroza, milanskog biskupa, nastao u radionici karolinških zlatara. Nedaleko prve hrvatske katedrale, crkve sv. Anselma nalazi se prepoznatljiv gradski simbol, predromanička **crkva sv. Križa**. Pomalo nepravilan oblik naveo je istraživače da u njoj prepoznaju svojevrstan sat i kalendar koji prate

which it became the Croatian seat. During the reign of Duke Branimir (879 – 892), the topmost strata of the society accepted Christianity under the influence of Frankish missionaries called Benedictines, and the entire Croatian hinterland of Byzantine cities saw the building of churches with stone inscriptions testifying to the names of benefactors and decorated with wattle ornaments. The treasury of the parish church holds a precious reliquary from the 9th century with the figures of patron saints, St. Anselmo, St. Marcela and St. Ambrose, the Bishop of Milan, created by Carolingian goldsmiths. A recognizable symbol of the town, the pre-Romanesque **Church of Holy Cross**, is located in the vicinity of the first Croatian cathedral, the Church of St. Anselmo. Its somewhat irregular shape led the researchers to recog-





kretanje svjetla od prve zrake što se u svitanje pojavi s Velebita do sunčeva zalaska. Sjene što nastaju dok zidovi zaklanjaju sunce i svjetlosni tragovi koje ostavlja prolazak zraka kroz uske otvore na kupoli i oplošju crkve vežu se uz značajne trenutke u godini poput ekvinocija i solsticija. Pored crkvice **brončani je kip Grgura Ninskog**, biskupa za čijeg je stolovanja na crkvenom saboru u Splitu 928. godine privremeno dokinuta ninska biskupija. Hrvatski kraljevi i dalje su tu povremeno boravili pa tako Petar Krešimir IV. 1069. godine izdaje u Ninu čuvenu povelju kojom zadarskom samostanu sv. Krševana daruje otok Maun u našem dalmatinskom moru.

Od kraja 15. stoljeća turski upadi u zadarsko zaleđe nagoviještaju duge mletačko-turske ratove koji za Nin za-

nize its functionality of a calendar and sundial following the movement of light from the first ray appearing on the Velebit at daybreak to the sunset. The shadows that are formed while the walls obstruct the sun and traces of light left by the passage of sunlight through narrow openings on the church's dome and façade are connected to the important events during the year, such as the equinox and the solstice. Next to the church stands a **bronze statue of Gregory of Nin** (Grgur Ninski), the bishop during whose reign the Diocese of Nin was temporarily abolished at the Church Council of Split in 928. Croatian kings continued to stay here on occasion, so Petar Kresimir IV issued a famous charter in Nin in 1069, giving the island of Maun in *our Dalmatian sea* to the Monastery of St. Chrysogonus in Zadar.









vršavaju pogubno. Nad romaničkom **crkvom sv. Niko-
le** podignutom u 12. stoljeću na prapovijesnom hum-
ku van grada dograđuje se stražarnica, a istu ulogu
preuzima i romanički zvonik crkve sv. Anselma. Iako su
mu zidine više puta obnavljane i ojačavane mletačka
vlast, u strahu da Turci ne zauzmu Nin i utvrde se u nje-
mu, 1646. godine topovima sa svojih galija do temelja
ruši grad. Dirljivi su izvještaji koji govore kako su mje-

The Turkish invasions in the Zadar hinterland from
the end of the 15th century were an indication of
the long-lasting Ottoman-Venetian wars that ended
disastrously for Nin. The Romanesque **Church of St.
Nicholas**, built in the 12th century on a prehistoric
mound outside the city, was supplemented with a
guardhouse, and the same role was assumed by the
Romanesque bell tower of the Church of St. Anselmo.





štani prije toga sami zapalili i napustili svoje kuće. Sve ono što je ostalo skriveno pod ulicama Nina najbolje otkriva **Muzej ninskih starina** čiji postav na zanimljiv i pregledan način prati život naselja u Ninskoj laguni od starijeg kamenog doba do početka novog vijeka.



Despite multiple renovations and reinforcements of its walls, the Venetian authorities, fearing that the Turks will take over Nin and establish a fort in it, destroyed the town to the ground by cannons from their galleys in 1646. Poignant reports show that local inhabitants burnt and left their own homes before this happened. All that is left hidden beneath the streets of Nin is best shown in the **Museum of Nin Antiquities**, whose exhibits depict the life in the settlement in the Nin Lagoon from the Early Stone Age to the beginning of the Modern Age in an interesting and comprehensive way.



NA RUTI LIBURNskog, RIMSKOG I HRVATSKOG NASLIJEDA / ON THE ROUTE OF LIBURNIAN, ROMAN AND CROATIAN HERITAGE 53









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