

Split

Solin

Kaštela

Trogir

Omiš

Makarska  
and the littoral

  
CROATIA

A Cultural and Historical  
Guide to the Coast of  
the Split-Dalmatia County

COVER PHOTO: MARIO BIRZIC

# The **COAST**

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**Split**

**Solin**

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Trogir, southern  
waterfront

## THE COAST

### A Cultural and Historical Guide to the Coast of the Split-Dalmatia County

The introduction to this little book should be read with cross-references to those that were written on the first pages of two guides published earlier, to the upland and the insular parts of Split and Dalmatia County, bearing in mind of course that all three together treat of just a part, even if the central part, of the wider whole of Dalmatia. It consists of three different settings, with respect to physical and human geography, in which the resistant highlander, and the parsimonious islander live, meeting with the fickle city dweller in the unique retort of civilisation that is comprised by the cities of the coast.

The antique urban pattern even today defines the form of the historical centres of the cities in Dalmatia (with Split, Trogir and Zadar





Split, a capital on the Peristyle

being the classic cases). After the incursions of the Avars and Slavs at the beginning of the 7<sup>th</sup> century the area of Roman Dalmatia was reduced to the most immediate territories of the towns: Jader (Zadar), Tragurium (Trogir) and Split – the former Palace of Diocletian (to which some of the municipal attributes of nearby but ravaged Salona were transferred) – to Ragusium (Dubrovnik) and Dekatera (Kotor) in the south, and the islands of Arba (Rab), Apsorus (Osor) and Curicum (Krk) in the Bay of Kvarner. They were formally under the jurisdiction of the Byzantine emperors, up to the time when they were annexed to Croatia by the kings Petar Krešimir IV and Dmitar Zvonimir (†1089). After the downfall of the Croatian native dynasty, in the early 12<sup>th</sup> century the kingdom of Croatia and Dalmatia was acquired, as a legal and political unit, by the Hungarian Árpád dynasty, and later by the Angevins.



Egnazio Danti, La Galleria delle carte geografiche in the Vatican (1572-85)  
- detail with a depiction of Dalmatia



Chinco

TIA

Narenca

Sabio

Stagnio

Melada

Mecucci T

Ragula

Ragula vecchia

O I



Omiš, Early Croatian chapel of St Peter – Sv. Petar na Priklu



Some of the most important pages of early Croatian history were indited in the area of coastal and highland Dalmatia, as shown by the many extant monuments, particularly churches with their ample stone furnishings as a whole ornamented with the characteristic interlacing decoration (9<sup>th</sup>-11<sup>th</sup> century) and the medieval fortresses and cities (12<sup>th</sup>-15<sup>th</sup> century) that were erected by the notable Croatian aristocratic lines: the Šubić, Frankopan, Talovac and Nelipić, the Berislavić, Kačić and Dražojević families – from Nin to Knin, between the rivers Zrmanja and Krka, from the spring of the Cetina to its mouth, deep into Zagora on the way to Bosnia. We can find the most distinct phenomenon of Early Croatian art in the dozens of chapels with their characteristic handling of the ground plan and their altar screens, as a rule with dedicatory inscriptions in Latin. The figure of King Krešimir IV (1058-1074) on a throne from the *pluteus* of an early Romanesque altar screen from Split Cathedral (turned into a font in the 13<sup>th</sup> century) has with justice attracted great attention in scholarly writing. This was at the same time the first crowned Croatian king who successfully fought for real jurisdiction over the Dalmatian cities. One should nevertheless point out that it was Duke Branimir who, in May 879, became the first Croatian ruler of Dalmatia, setting it free for the first time from Frankish and



Old altar of St Domnius  
in Split Cathedral

Byzantine suzerainty, receiving for this political project the spiritual protection of Pope John VIII. During his time, the Slavonic mass was introduced in the church in Croatia.

The borders of Dalmatia with the inland region expanded and contracted during the Middle Ages. Ladislav of Naples sold the province in 1409 to the Venetians for 100,000 ducats (all except Dubrovnik and its territory). The thin line of the coast with its necklace of a handful of towns, and yet with the long island zone, gradually, during several centuries, would be transformed politically and then ethnically, splitting off from the home core that was once the centre of Croatian statehood – from Knin, Sinj, Imotski, Klis and the Makarska littoral, and of course from Ravni Kotari and Nin. Partially at the end of the 15<sup>th</sup> and partially in the beginning of the 16<sup>th</sup> century, this core was under the rule of the Ottomans.



Vaulting of the Temple of Jupiter in Diocletian's Palace



Included into the Venetian *Stato da Mar* between 1409 and 1420, the Dalmatian towns found themselves in a powerful, excellently organised Mediterranean state then at its apogee. In the period of the peace of Venice, which lasted until about 1470, that is until the first major Turkish inroads, the foundations for a distinctive variety of Renaissance art and literature were laid in Dalmatia. Croatian Renaissance culture is markedly polyglot. Latin was the language of learned writing and writing with any pretensions, the instrument of scholarship and diplomacy; Italian enabled all the benefits of communication in commerce and law; Croatian was the language that was most apt in the search for immediate and emotionally charged expression, whether in affective verses, nuptial comedy or devotional homily. The inevitable osmosis among these language worlds often gives a marked note of originality to a number of works of Humanist writers who appeared in all the Adriatic milieus. Highly important works of Renaissance art, architecture and sculpture came into being along the coast. In all the cities of that time genuine Humanist republics were formed. The best among them also marked the development of art in other centres, in the interior, in Hungary and Italy, where they were known as the Schiavoni, i.e. the Croats, like the architect Luciano and the sculptor Franjo Vranjanin-Laurana,



Trogir, Niccolò di Giovanni, statue of St Sebastian in the church of the same name

Ivan Duknović and the painters Juraj Čulinović, Andrija Medulić (Andrea Meldola), Julije Klović, Federiko Benković, and others.

But as early as the 16<sup>th</sup> century, Dalmatia lay under daily threats from the Turkish Empire. Around 1550, incursions, looting and military operations had reduced Dalmatia to a population of 100,000. The broad rim of the space around Zadar, Šibenik, Trogir, Split and Kotor turned in the Baroque period into a costly mechanism of terraplains, fosses, platforms, pointed bastions, tenailles. After the capture of Klis, the Venetian Senate heard the proposal that it should be knocked down, just as part of the Salona amphitheatre had been knocked down, with many smaller fortifications – so that the Turks should not set up camp in them – and it was even heard that the rampart of Diocletian's Palace should be demolished (when most of the perimeter towers had already gone). At the same time, the amphitheatre of Salona would be used as an open



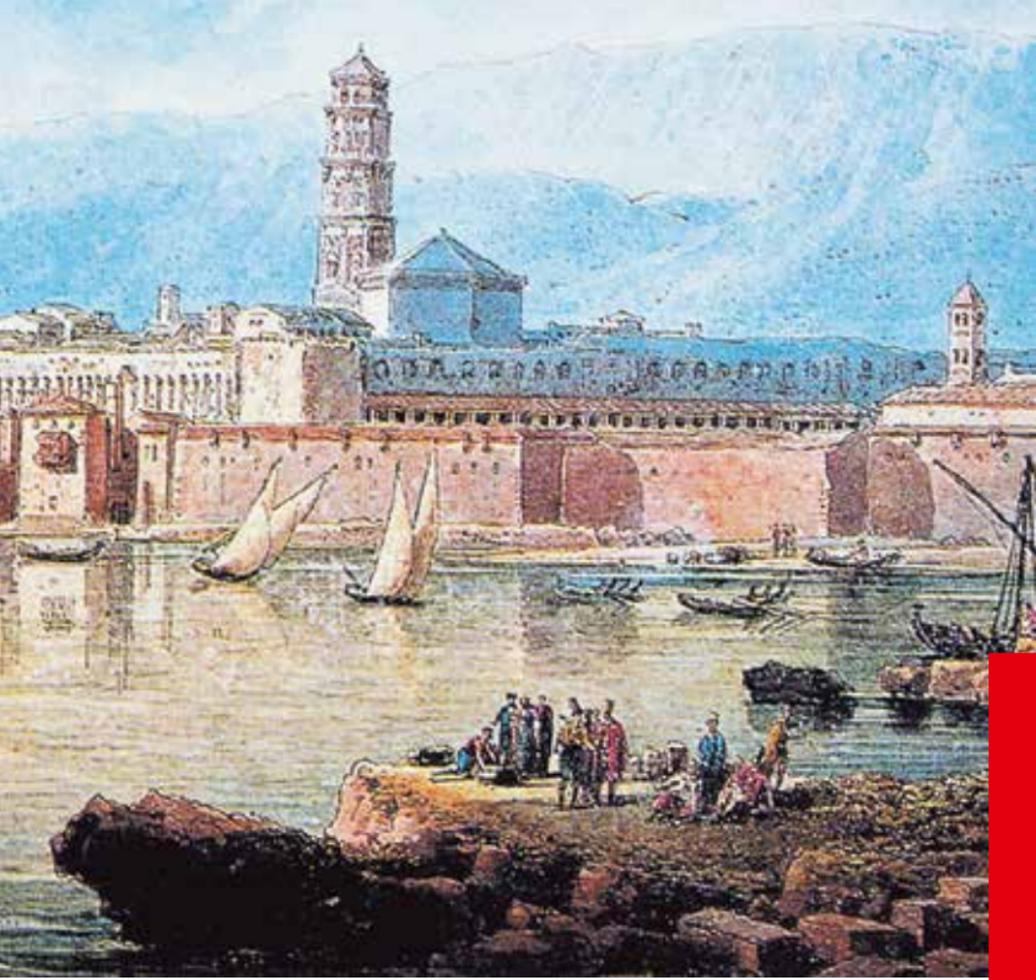
L. F. Cassas,  
Split port with  
lazarettos (1782)

E. Vidović,  
Split Port



quarry for the construction of Sta Mara delle Salute in Venice. In Dalmatia, the centuries after the 1500s were years of overall stagnation. It was also the time, however, of the quiet building of a number of small but correspondingly graceful little towns and villages.

As a result of the Treaty of Campoformio in 1797, all the Venetian possessions in the Adriatic went to Austria, and after the wartime turbulence of the early 19<sup>th</sup> century, Austria linked this unit with Dubrovnik into the province of the Kingdom of Dalmatia, in 1822 though extracting Krk, Cres, Lošinj and the province of Istria, leaving Dalmatia only Rab. Together with the eastern Adriatic coast, Croatia was part of a Habsburg commonwealth that was supposed before World War I to have been transformed into a confederation to an extent recalling the EU of today. Slightly more elegant, however. The period of 104 years under Austrian rule, particularly in the golden years of the boom in Dalmatian wines in the second half of the 19<sup>th</sup> century, is characterised by a gradual strengthening of economic and cultural life, reflected still in all the island ports, the roads, the cadastre, and a multitude of only speciously modest residential heritage features.



Olive press in Split's Ethnographic Museum

The economic base consisted primarily of agriculture. A great tradition was related to the cultivation of olives and, even more so, of the vine. At the beginning of the 2<sup>nd</sup> century BC the Greek historian and geographer Agatharhid wrote that there was no better wine in the world than that of Issa (Vis). On the wave of emigration in the first decades of the 20<sup>th</sup> century, emigrants from Hvar and Pelješac became pioneers of viticulture in California; recent analyses have shown that the first vines of the celebrated Zinfandel actually came from Kaštela.

Of equal importance perhaps were fishing and ship building. For a long time the only open sea fishermen in the Mediterranean, the men of Komiza, for example, had on the island of Vis, around Dalmatia and the Mediterranean, as well as on the Atlantic coast of Spain, 15 factories for processing such fish as the sardine and anchovy. There are a number of other characteristic types of Dalmatian craft (at the beginning was



Salona, Early Christian basilica at Manastirine

Trogir, depiction of March on the Radovan Portal



the famed Roman *liburna*, clearly borrowed from the Dalmatian Liburnians), the form of which was elaborated by a centuries-long tradition of naval architecture. During the whole of Antiquity, there were working quarries between Splitska and Škrip on Brač and over Seget near Trogir. The excellent stone enabled the creation of a string of brilliant buildings, not always of monumental dimensions, from the Early Christian and Early Croatian, as well as of the Renaissance and Baroque ages, to the ebullient 19<sup>th</sup> and 20<sup>th</sup> century when all around Dalmatia the feeling for grace in the architectural composition and building of even the most modest houses was still preserved. The 1900s were also the period when for the first time the scholarly study of the Early Christian Salona was addressed, of Diocletian's Palace, of St Donat's in Zadar, Early Croatian architecture, Radovan's Portal in Trogir, Šibenik Cathedral. In a dozen years or so, Split and Dalmatia county will be able to boast of a dozen sites and cultural phenomena inscribed on that UNESCO list. The Croatian coast is known for its very important urban units: Dubrovnik, Split and Trogir are all on the UNESCO World Heritage List, as is Šibenik Cathedral and, recently, Stari Grad on Hvar together with the Stari Grad Plain, as well as several important components of the intangible heritage – the Hvar Procession with the Cross; lace mak-



ing in Pag and Hvar; the Feast of St Blaise in Dubrovnik; on the Temptation list are Salona with the aqueduct of Diocletian and the Brač quarries, Veliki and Mali Ston, Korčula, Hvar and the Zadar episcopal complex with the Roman forum; then there is the chivalric sport Alka of Sinj, the kolo or round dance of Vrlika... Even apart from these monuments, there are hundreds of no less valuable monumental complexes and units that make a suggestive framework to a particular manner of everyday life that has enchanted, and still enchants. We are dealing with an assemblage of cultural circumstances that are often still experienced as a personal discovery, and that will soon be integrated as a special and distinctive contribution in the universal history of European civilisation.

Fra Bone Razmilović, miniature from a psalter  
(Museum of the Franciscan Monastery at Poljud.







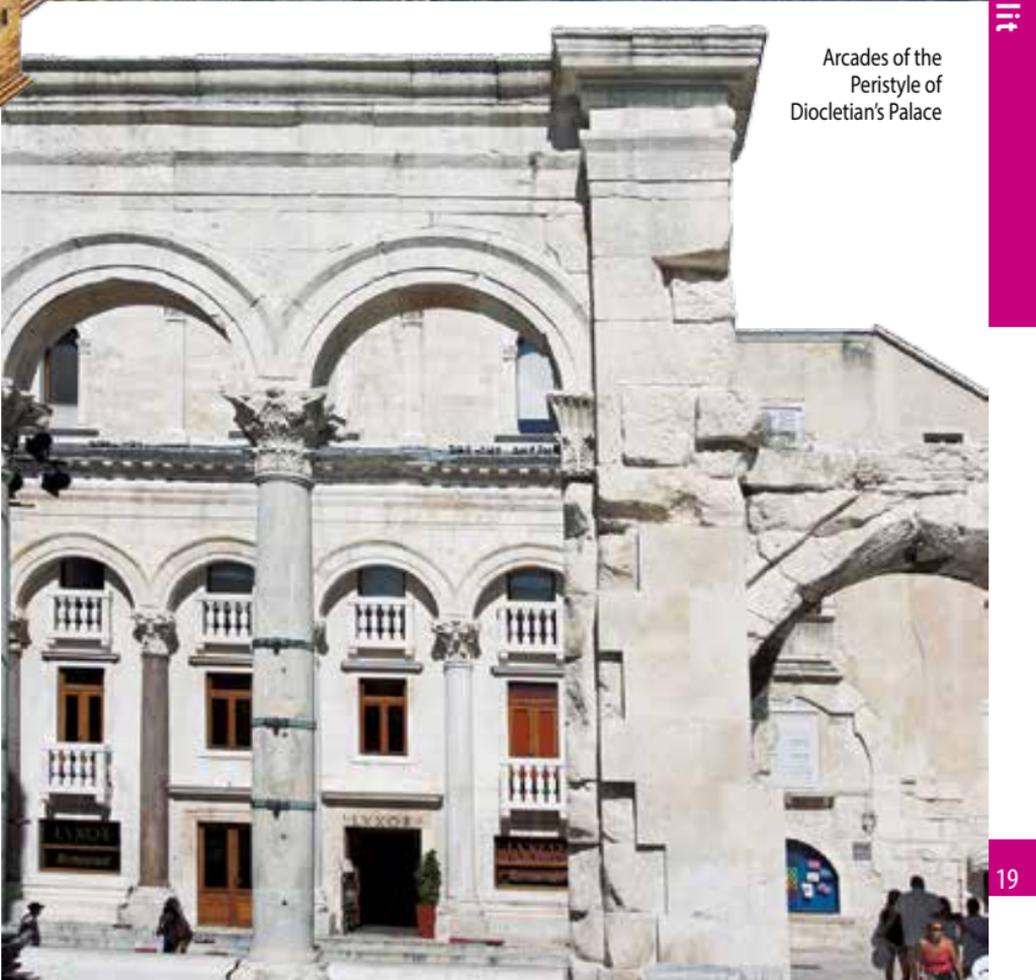
E. Hébrard, theoretical reconstruction of Diocletian's Palace (1912)

## SPLIT

### Diocletian's Palace and the historical nucleus

The historical core of Split with the palace of Diocletian was among the first urban units to get into the list of the world heritage of UNESCO (1979). Becoming ten-fold bigger during the last century, today Split touches the very edges of its natural theatre. It is located, organic city centre as it is, on the coast of central Dalmatia; off the coast stretch important islands (Brač, Hvar and Vis) and in the background the karst poljes of Dalmatinska Zagora and western Bosnia. In the hinterland rise the mountains, divided by Klis canyon between Mosor (1340 m) and Kozjak (780 m), on which there are considerable strata of marly limestone that at the end of the 19<sup>th</sup> century became the mainstay of the cement industry. With this started industrial development, which in the past few decades took off with ship building, steel works and the polyvinyl industry, all today subject to radical economic and ecological re-examination. The whole of the industrial production was pushed into the rear of the town – even if into areas of absolute cultural, historical and landscape values – enabling the city to create in the port what is probably the most appealing pas-





Arcades of the  
Peristyle of  
Diocletian's Palace



Sphinx  
on the Peristyle



senger traffic terminal and the best preserved historical port in the Mediterranean. Even today the mood of the harbour is conveyed into the very city by the old Split fish market in which the fishermen sell on their counters what they caught the night before, as at the city produce market fruit and vegetables are vended that were picked in the suburban fields and gardens the previous afternoon.

The city is also an important university centre, as well as the seat of a number of scientific and cultural institutions. Split natives are particularly fond of telling of their sporting prowess, in football, basketball, tennis, sailing, with a number of stars like Goran Ivanišević, Wimbledon champion, basketball star Toni Kukoč, mountain climber Stipe Božić. In spite of its deep rooting in history and the expected traditionalism, today's Split shows a practically brash modernity in a number of events from culture and entertainment. It is an inexhaustible nursery of the most important figures on the Croatian rock scene, as well as of fashion and opera. There are not many places where so much attention is devoted to style of dress, entirely in line with the famed elegance and beauty of the town's youth. This is all abetted by a life that the whole year long is lived in the town's exteriors, on the many squares and little piazzas, on the waterfront, under clement skies.





J. Marasović, theoretical reconstruction of temples in the central part of Diocletian's Palace (1998)





Aida on  
the Peristyle

Portrait of Diocletian's  
wife Prisca in the  
imperial mausoleum



## History

the city developed from the palace to which Emperor Diocletian retired after his abdication on May 1, 305. Split acquired the attributes of city after the fall of nearby Salona, capital of Dalmatia of Antiquity, round about AD 640. From 1105 on Split acknowledged the sovereignty of the Croatian-Hungarian kings, obtaining autonomy on the basis of the old municipal rights. Gargano de Arscondis of Ancona (1239-1242), at the time when Croatian-Hungarian King Bela IV had to seek refuge in Split and Trogir in the face of the Tartar invasion, organised government in the city along the lines of contemporary Italian towns. When it came under Venetian rule in 1420, the period of the autonomous commune came to an end. Renaissance literature was characterised by a powerful Humanist activity with the beginnings of art literature in Croatian, in which particular prominence was assumed by the circle around Marko Marulić, “father of Croatian literature”.

At the end of the 16<sup>th</sup> century the city became the main export harbour in the Balkans. The square of Diocletian's walls wreathed with a string of towers developed into a hoop of medieval and Renaissance ramparts. The ramparts attained their final form in the middle of the 17<sup>th</sup> century in the Baroque star of the characteristic Vauban bastion system. The beginning of the 19<sup>th</sup> century was marked by a brief but



### **Gaius Aurelius Valerius**

**Diocletianus** (ca 243 – 316) is the Latinised version of Diocles, the Greek name of a simple soldier, by birth from the immediate vicinity of the then capital of the Roman province of Dalmatia, Salona. He was proclaimed emperor on November 20, 284. In order to bring order to Gaul and prevent the appearance of usurpers, he appointed his friend Maximianus co-ruler and surrendered the western part of the empire to his rule. In 293 the two of them took as new joint rulers Galerius and Constantius Chlorus, thus establishing a tetrarchy. It might be said that Diocletian is to be credited with the Empire having survived, in the east at least. Indeed, in most divisions of Roman history it is considered that Late Antiquity began with him.

Diocletian secured the state borders, executed a new territorial division of the Empire, separated military from civilian rule, reorganising the internal organisation of the army and the structure of the state bureaucracy and also put the financial, monetary and tax systems in order. Although at first he was tolerant of Christianity, in 303 he issued an edict banning it, which led to many executions, property confiscations, demolitions of churches. He abdicated on May 1, 305, and withdrew to his palace near Salona, capital of the Roman province of Dalmatia. Two Roman writers record the answer that Diocletian gave in Carnuntum (a place in the suburbs of Vienna) to his heirs who in 308 asked him to return to the throne: "Oh, if you saw the cabbage that I planted around the palace with my own hands you wouldn't pester me with such offers". Croatian Humanists of the Renaissance and Baroque periods (Koriolan Cipiko, Petar Hektorović, Jerolim Kavanjin and many others), endeavoured to imitate Diocletian, in whose abdication and retirement from the confusion of the world they saw an ideal example.



Portrait  
of Diocletian  
from Nicomedia  
(Istanbul, Archaeological Museum)

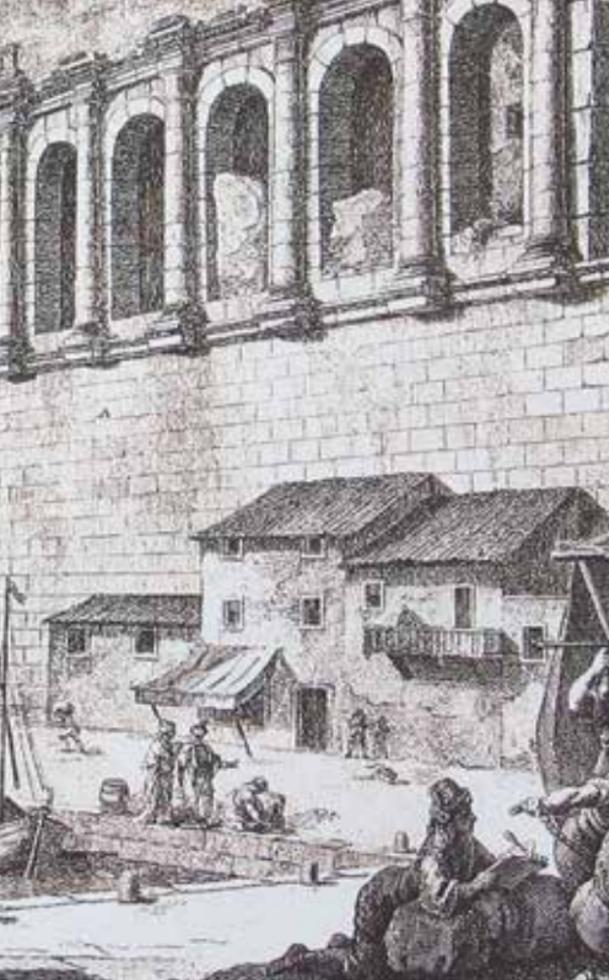


R. Adam, Elevation of Diocletian's Palace (1764)

very active period of French rule. The defensive walls were in part torn down, and city gardens were created. At the time of Austrian rule, the neo-Renaissance *Prokurative* was put up, and Diocletian's Aqueduct from the source of the Jadro to the city was renovated.

**Diocletian's Palace**, started in 298, is one of the most important works of the architecture of Late Antiquity, not only because of the degree of preservation of original parts and the whole, but also because of the string of original architectural forms that announce the new Early Christian, Byzantine and early medieval art. In its interior and exterior it represents a blend of luxurious imperial villa and armed camp, with two blocks serving as factories in the northern half. It is rectangularly shaped, about 215 x 180 m, with two broad streets shaded by porticoes crossing at right angles (the *Cardo* and the *Decumanus*), which lead from the centre of the palace to all four gates, one in the middle of each side of the rectangle. In the northern part of the palace was once the *Gynaecium Iovense Dalmatiae* – *Aspalatho* (mentioned in *Notitia Dignitatum*, the administrative document of about AD 400), a factory for the making of luxurious robes for the emperor, the imperial family and consistory, the government administration and the army. The southern part was residential in the strict sense – the emperor's chambers and halls. The halls of the residential quarter were connected on the first floor with a long portico, the *Cryptoportico*, with 42 wide open arcades and three log-





### Diocletian's Substructures.

Through a little door that in the Renaissance was called *Porta Aenea*, the Brazen Door, which was used for the imperial approach to ships, one enters into the "cellars", actually, the ground floor halls the function of which was to raise the level of the areas of the imperial abode on the upper floor. The substructures of the palace enable us, because of their structural elements, in the mind at least to reconstruct the appearance of the upper chambers, and to understand the original function of some of them. Some of the substructure was used in the early Middle Ages for living in, and in one room parts of a press for the production of oil have been found. Through the medieval centuries, however, it was turned into a vast waste pit of the houses that had fragmented the original structure of the residential part of the palace. The substructure of Diocletian's Palace, together with the perimeter defensive walls and outstandingly well-preserved cult centre, represents probably the best

gias, which provide a fine view of the sea and the archipelago.

The palace was originally fortified with sixteen towers built on the land-facing elevations, while that towards the south – articulated with monumental arcades and loggias – rose over the recently archaeologically discovered and excavated harbour complex. Three grand land gates are defended with pairs of octagonal towers.

The main streets meet in the centre of the palace. South of them, in the prolongation of the *Cardo*, is an open space, the *Peristyle*, framed on east and west with monumental columns and arches, directed to the *Prothyron* and the *Vestibule*, of the imperial residence. To the east is the *Diocletian Mausoleum*. The external octagon of the Mausoleum was girt with a portico on 24 columns. On the cornice that runs between the first and second row of columns in the interior are relief depictions of funeral symbols. There is particular interest in two medallions in which archaeologists have identified the portraits of Emperor Diocletian and his consort *Prisca*. The dome of the Mau-



preserved Antique complex of this kind, visible in almost all its original volume. With their preservation and typological diversity the substructure rooms constitute the most complete compendium of Late Antiquity ground plan approaches.



Chapel of St Martin  
in the Golden Gate



soleum was built by laying brick in the form of fan patterns, arranged into circles in the last third of the dome.

In the axis of the mausoleum in the western sacred space there is an excellently preserved rectangular temple with a stone coffered ceiling consecrated to Jupiter. In the same space, on both sides of the approach to the Temple of Jupiter the foundations of two circular-ground-plan shrines have been found; these, according to one Renaissance description, were dedicated to Cybele and – in the north – to Venus.

As early as the 5<sup>th</sup>/6<sup>th</sup> century, a church dedicated to St Martin was incorporated into the narrow sentry passage over the Golden Gate. The altar screen is from the Early Croat period (11<sup>th</sup> century), when a belfry was built over the little church, one like that still preserved in the West Gate.

In front of the northern elevation, in 1069 the Convent of St Benedict or St Euphemia was put up; it was closed down at the time of the French rule at the beginning of the 19<sup>th</sup> century. Apart from archaeological remains of an early Romanesque basilica, only the Chapel of the Blessed Arnir, built by George of Dalmatia (Juraj Dalmatinac) in 1444, has remained. Close by is the monumental bronze statue of Gregory of Nin, which (originally for the Peristyle) was done in 1929 by Ivan Meštrović. Gregory of Nin, Bishop of Nin from the early



**Feast of St Domnius**, patron saint of the city, May 7. It was upon the legend of St Domnius being a disciple of St Peter that the Split church, from the early Middle Ages, founded the claim to its apostolic origin. The theory probably starts with the first archbishop of Split, John, who came from Ravenna, from the city that considers its own patron, St Apollinare, born according to tradition in Syria, whence came Domnius too, to have been a disciple of Peter. It was only Msgr Frane Bulić, the founder of contemporary Croatian national archaeology, who was able to prove that in fact Domnius lived at the end of the 3<sup>rd</sup> and beginning of the 4<sup>th</sup> century.

The likeness of Domnius is presented first of all on a mosaic in the baptistery of the Roman Cathedral of St John Lateran. Bonino da Milano put up a ciborium in his honour with altar and sarcophagus in 1427, whence in 1770 his relics were transferred to a new altar made by G. M. Morlaiter. His likeness is to be seen on Split medieval coins and chapter seals; scenes from his life are described by a painting of P. Ferrari in the cathedral choir (1683-85). We shall find it on choir stalls and on a relief over the northern entry into the bell tower of the cathedral in Split. A representation of St Domnius with a model of Split in his hand painted by Girolamo da Santacroce on the polyptych in the Franciscan church in Poljud is particularly worthwhile. A medieval Statute of 1313 ordered that the feast of St Domnius was to be celebrated. During the feast of St Domnius, a day which is called in Split *Sudamja*, lavish church rituals and processions were carried out, competitions, plays, tombola was played, weddings negotiated. This was always the busiest trading day of the year, when salesmen arrived in town from all quarters. It was the beginning of the summer season the day of the first ice cream, cherries and broad beans. *Sudamja* is being reinvigorated. It will be the day of the official beginning of the tourist season.



G. da Santacroce, Split on the palm of St Domnius' hand, 1549 (Monastic church, Poljud)



Prokurative

10<sup>th</sup> century, fought for the use of the Slavonic language in liturgical service in Croatia.

Over the internal sentry passage in the Iron Gate, over the one-time Decumanus, a church dedicated to St Theodorus (patron of the Byzantine military) was put up as early as the 5<sup>th</sup>/6<sup>th</sup> century. It was remodelled in 1088/89, when a bell tower was put up, the oldest intact such structure on the Croatian shores of the Adriatic.

Meštrović's statue of Gregory of Nin



**The main city square** (*Platea Sancti Laurentii* mentioned for the first time in 1255) is shaped in the new part of the city outside the western walls of the palace. It opened up into the current shape in 1821 after the demolition of the complex of the late Gothic (15<sup>th</sup> century) Rector's Palace, council chamber and theatre, with gaol in the ground floor, on its north west side. Only the city loggia is extant, under the building of the former council chamber. Just in front of the West Gate of Diocletian's Palace is a complex of palaces with a Romanesque tower that bears a clock from the 15<sup>th</sup> century and the loggia of the city watch (today a pharmacy) rebuilt in the Baroque period. Opposite is the late Romanesque palace of rector (chief magistrate) of Korčula, Ćubrijan Žaninić (Ciprian de Ciprianis), a feudal magnate of Bosnian king Tvrtko, with its picturesque corner six-mullion windows on the first floor and the statue of St Anthony the Abbot (1394).



**Marko Marulić** is the central figure of the Split literary Renaissance. No longer than a year after his death (1524), Hvar Humanist Vinko Pribojević labelled Marulić one of the key strongholds of the Croatian literary heritage: Marko was “the second lamp of our language”, after St Jerome, who was then respected not only for his Dalmatian origin but also because of the conviction that he had founded Glagolitic script, a particular feature of medieval Croatian writing, and the use of the Slavic vernacular in the mass. Contemporaries in his homeland were particularly affected by his *Judita*, the first book printed in Croatian. Marulić himself was aware that his position in the national literary culture was equivalent to that played by Dante in Italian. He achieved European fame for his Latin works, though, which went through dozens of editions, in Portugal, England, Poland, Germany, Belgium, France and Italy. These were real best-sellers of the time. His *Institutions* and *Evangelistary* were read by SS. Francis Xavier and Ignatius Loyola, writers of picaresque novels like Quevedo as well as the heretic Henry VIII, who left his comments on the margins of Marulić’s writing. Three poetic traditions intersect in Marulić’s work – Latin, Italian and Croatian, as well as an interest in painting, sculpture, archaeology, numismatics, epigraphs, historiography, philology, encyclopaedias. This admirer of Erasmus was in Split a friend of Toma Nigrić Mrcić, Humanist and diplomat, whose portrait, painted by Lorenzo Lotto, the best Venetian portrait artist of the 16<sup>th</sup> century, is kept in the Poljud monastery, along with the books that Marulić left him in his will. In the last few years Marulić studies have achieved an outstanding level of development, including the printing of his collected works.



Meštrović’s statue of Marko Marulić



Western part of  
Split port below  
Marjan

Romanesque  
two-mullion  
window, palace by  
Golden Gate



**Voćni trg** (Fruit square) is dominated by the remains of the city castello put up in the 15<sup>th</sup> century. The northern side of the square is closed off by the Milesi Palace of the 17<sup>th</sup> century. Erected in front of the southern elevation of this palace is Meštrović's monument to Marko Marulić, the father of Croatian literature (1450-1524), whose Latin works went through several tens of European editions in their time. The best among the more recent city squares is that one closed with a complex of neo-Renaissance buildings called, after the Venetian, the *Prokurative*, put up on the site of the earlier Baroque fortifications.

Among the medieval houses put up on the site of the antique porticoes of the *Cardo*, the De Augubio Palace draws particular attention; it was named after a trader who moved in during the 15<sup>th</sup> century from Italy's Gubbio and is particularly interesting for the courtyard portal carved by the workshop of George of Dalmatia. In nearby *Žarkova ulica* is the Papalić Family Palace (now home of the Municipal Museum), a set of buildings that were drawn into an integrated unit by a plan of George of Dalmatia in the middle of the 15<sup>th</sup> century. The courtyard with its richly decorated portal and loggia stands out for the beauty of the architectural execution, as does the large room on the first floor with its grand four-mullion window and its renovated wooden ceiling.

In the centre of the Franciscan monastery on the coast, which in the 20<sup>th</sup> century had its one-time appearance radically altered, lies an ear-



## Marjan

Split and Marjan Hill live in an inseparable physical and symbolic symbiosis, and many have held that the views from the peaks of Marjan motivated the actual construction of Diocletian's Palace. In the perception of Split natives, this hill, with its peak at 183 m, has for centuries been a magic mountain. In medieval documents it is called Kyrieleison or Mons Golgota, which, with all the little churches and hermitages on it, tells of the sanctity that it has always had for the town. The steps over the Romanesque church of St Nicholas above the lookout point and the Jewish cemetery (which has been here since the end of the 16<sup>th</sup> century) lead to the first peak of Marjan, where the Zoo is, while the route to the west takes you past new lookout points all the way to the hermitage of St Jerome (second half of the 15<sup>th</sup> century). Thence one heads down to Cape Marjan to the Romanesque church of St George erected on the site of a one-time ancient shrine consecrated to Diana.

ly Gothic cloister of the first half of the 14<sup>th</sup> century. Inside the church are the graves of known Split personalities such as historian Thomas the Archdeacon (1200-1258), writer Marko Marulić (1450-1534), composer Ivan Lukačić (1587-1648), poet Jerolim Kavanjin (1643-1714). The most important artwork is the painted crucifix of Blaž Jurjev of Trogir of the early 15<sup>th</sup> century.

Alongside the northern elevation of St Francis' Church the way rises towards picturesque Varoš, on the slopes of the hill called Marjan, where, in the intertwining streets, there are still a large number of characteristic houses of Split commoners, farmers and fishermen. As for the churches, particular attention is merited by the early Romanesque St Nicholas' (early 12<sup>th</sup> century). From the first Marjan *Vidilica* (lookout), in front of the Jewish Cemetery, there is an unforgettable view of Split and surrounds. Marjan is the haunt of Split poets, artist and couples in love, particularly so since the 19<sup>th</sup> century, when it began to be afforested.

In the church of St Jerome lies a stone Renaissance altar with a depiction of Saint in his hermit study, with reliefs of St John the Baptist and St Anthony the Hermit at the sides, carved in 1480 by Andrija Aleši. Over the door of the church, the words of St Jerome are to be read: *Mihi oppidum carcer, solitudo paradisus est* – To me the city is a dungeon, solitude is bliss.

The cultural, historical and scientific institutions around Marjan create a whole system. Here are: the very rich Museum of Croatian Archaeological Monuments; two galleries of Meštrović, which are a real fragment of an ordered universe in the city in which the pulse of modern urban development beats almost wildly; the onetime villa of Marechal Tito, which could be like Brijuni below Marjan; the Mediterranean Institute for Life Sciences, which confirms that Split is not only a city of the past, but of an exciting future; the Oceanographic Institute at the extreme south western point.



Pulpit (1257)



**Cathedral.** By an irony of history, the mausoleum of the most fervent persecutor of the Christians was to be transformed, not later than the 5<sup>th</sup> century, into a cathedral of their faith. The cathedral in Split is the mother church from which, in the early Middle Ages, started the conversion of the whole of the Croatian hinterland. The archbishop of Split, the metropolitan, bore the title *primas Dalmatiae et totius Croatiae*, primate of Dalmatia and the whole of Croatia, which was given specious credence by the legend of the patron of Split St Domnius being a disciple of St Peter. In the middle of the 13<sup>th</sup> century they began to build the campanile of the cathedral on the site of the Prothesis. For its slenderness and airiness, for its graded attenuation towards the top, and for the very idea of placing columns at the corners of a weighty building just where it ought to have been the strongest, there is no analogy to it on the coast of the Adriatic. Between 1890 and 1908 it was thoroughly restored with several alterations to the original appearance, especially in the concluding floor. The time of the beginning of the building is revealed by a now-vanished inscription of 1257 that mentions Kolafisa, widow of Split rector Ivan Frankopan, as donatrix of the bell tower, while local tradition also ascribes to her the merit of having put up the pulpit in the cathedral.

Over the main portal there is a little sarcophagus, that of two Hungarian princesses, daughters of King Bela IV; the little girls died of

Choir stalls (mid-13<sup>th</sup> century)

the plague in Klis in 1242. The cathedral's artworks include the door, carved out of walnut wood in 1214 by Split artist Andrija Buvina. The right side altar of the cathedral was dedicated to St Domnius. The altar ciborium under which the figure of the saint on a sarcophagus can be seen was put up by Bonino da Milano in 1427. The altar under the ciborium of the joint patron of Split, Solin martyr Anastasius (known as Staš), a dyer from Aquileia who came to Salona only to be hurled into the Jadro River with a millstone around his neck, was done in 1448 by the best Croatian master builder and sculptor of his time Juraj Matejev – George of Dalmatia (from Zadar by descent), architect of famed Šibenik Cathedral and a number of other monuments on both coasts of the Adriatic. In the early 17<sup>th</sup> century the space of the cathedral was expanded by Archbishop Markantun de Dominis by the addition of a new choir, taking away the wall behind the high altar. Also preserved here are two long backs of choir stalls close to the Buvina style.



Baroque  
high altar

In the Treasury of the Cathedral over the sacristy the Evangelistary of St Domnius is kept (second half of the 6<sup>th</sup> century), the oldest manuscript written on parchment extant in Croatia, which arrived in Split together with the relics of St Domnius from Solin. Also here are other medieval codices, precious archival documents, the manuscript of Toma the Archdeacon (obit 1268) *Historia Salonitana*, many relics, a silver altarpiece from the altar of St Domnius of the first half of the 14<sup>th</sup> century.

**Baptistery.** In the 13<sup>th</sup> century a font composed of slabs of the altar screen (of the second half of the 11<sup>th</sup> century) that originally lay in the cathedral was put up in the baptistery. On one of the slabs the Croatian King Krešimir IV is represented, the earliest depiction of a European king in medieval stone sculpture. The shape of the coffered vaulting of the temple had an impact on Dalmatian early Renaissance architecture, best manifested in Aleši's baptistery in Trogir (1450-1467) and the Chapel of the Blessed John, which was put up in the Trogir cathedral by Niccolò di Giovanni according to a contract of 1468.



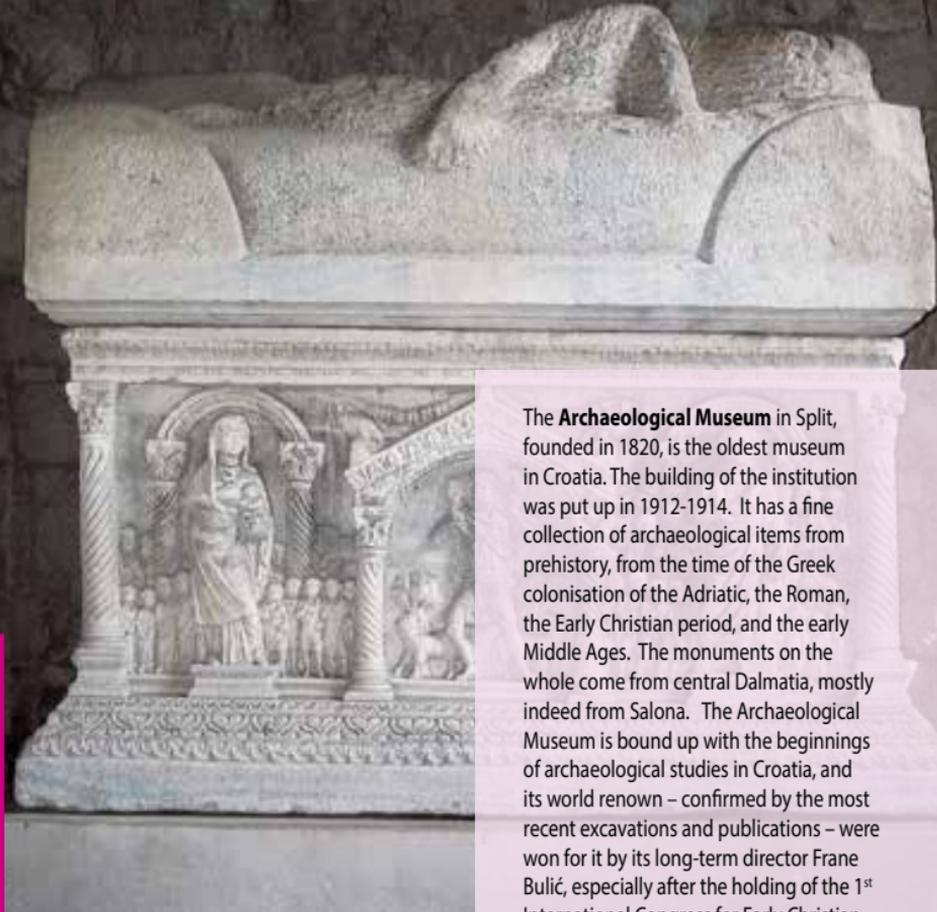


Bell tower of the cathedral

Petar Krešimir IV on pluteus built into the baptismal font

Door of Andrija Buvina (1214)





Sarcophagus with depiction of the Good Shepherd

The **Archaeological Museum** in Split, founded in 1820, is the oldest museum in Croatia. The building of the institution was put up in 1912-1914. It has a fine collection of archaeological items from prehistory, from the time of the Greek colonisation of the Adriatic, the Roman, the Early Christian period, and the early Middle Ages. The monuments on the whole come from central Dalmatia, mostly indeed from Salona. The Archaeological Museum is bound up with the beginnings of archaeological studies in Croatia, and its world renown – confirmed by the most recent excavations and publications – were won for it by its long-term director Frane Bulić, especially after the holding of the 1<sup>st</sup> International Congress for Early Christian Archaeology (Solin – Split, 1894).



Grating from the church of King Zvonimir in Biskupija near Knin

The **Museum of Croatian Archaeological Monuments** was founded in Knin in 1893. After World War II it was moved to Split, and since 1976 it has been in its current building. The museum has a fine collection of early medieval stone monuments, as well as collections of arms, tools, jewellery, coins, and everyday use items. Particularly important are its epigraphic monuments from the 9<sup>th</sup> to the 12<sup>th</sup> century, on which we can find the names of Croatian kings and princes and other worthies, constituting a rich stone archive that is rare for the Europe of that time. The finds from the Early Croat graves provide abundant material for the study of economic, cultural and political life of the Croatian people in the early Middle Ages.



A. Aleši, relief with depiction of St Jerome

**Gallery of Fine Arts.** This was founded in 1931. There is a permanent exhibition of paintings and sculptures from the 14<sup>th</sup> century to the most recent times. There are occasional exhibitions of contemporary artists. Their high artistic values pick out the works of Andrija Aleši and Juraj Čulinović of the 15<sup>th</sup> century, Andrija Medulić of the 16<sup>th</sup>, Matteo Ponzoni-Pončun and Federico Benković of the 17<sup>th</sup>, and pictures of Venetians masters. The gallery exhibits valuable icons from the 15<sup>th</sup> to the 19<sup>th</sup> century. Most numerous are works of some important Croatian artists (Bukovac, Medović, Dešković, Meštrović, Vidović and Job). Recently, the Gallery of Fine Arts obtained for its home the premises of the Old Hospital in front of the northern wall of Diocletian's Palace, becoming the core of one of the leading gallery centres in Croatia.

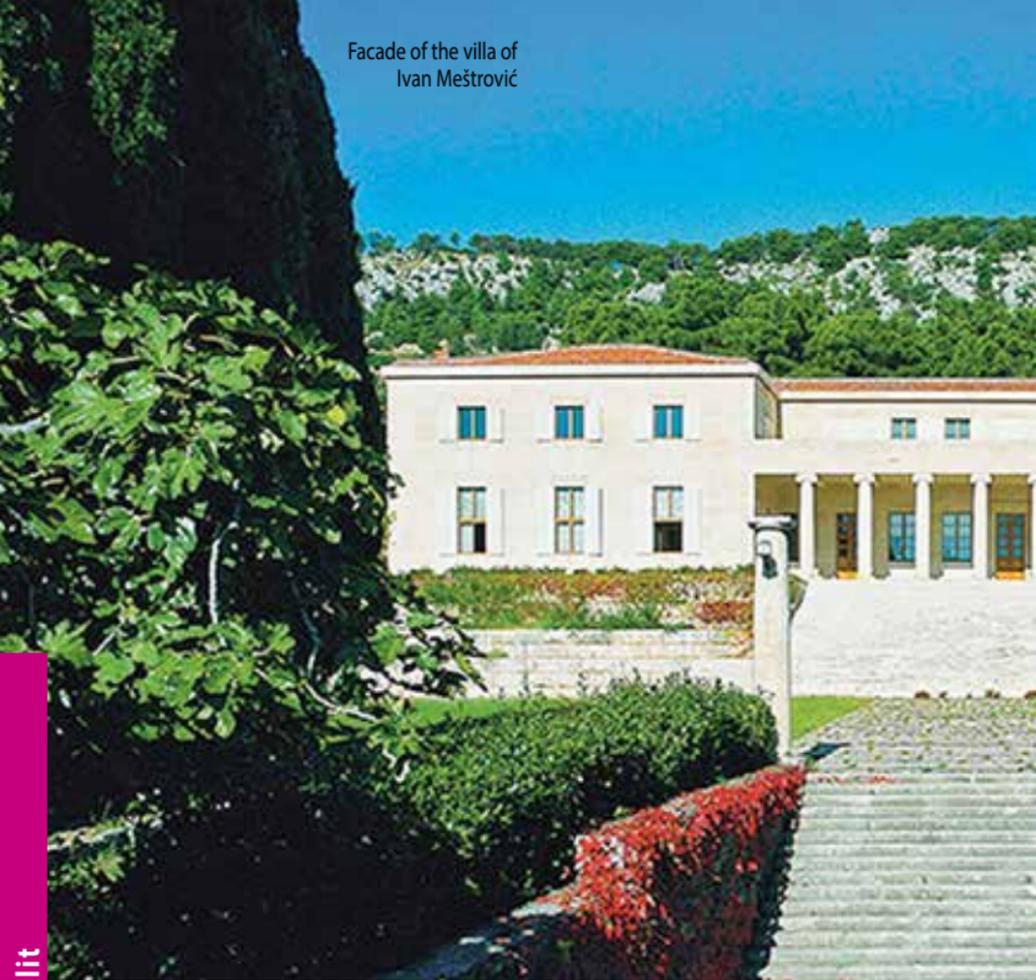


George of Dalmatia, portal of the Papalić Palace

**Split Municipal Museum** was founded in 1946. It is located in the north east part of Diocletian's Palace, in the complex of medieval buildings among which a central place is occupied by the late Gothic palace of the Papalić family, plan and execution by the master builder and sculptor George of Dalmatia and his circle of carvers and builders (around 1450). In the interior, in the permanent display, a slice of the city's history is shown, of the period of the autonomous city commune (12<sup>th</sup>-14<sup>th</sup> centuries), where the city Statutes, coats of arms and coins are highlighted, and Romanesque sculpture from the cathedral bell tower. The period of Venetian rule is also shown (15<sup>th</sup>-18<sup>th</sup> century), where the central place belongs to the literary group around Marko Marulić. Also highly worth pointing out are the *Libro d'Oro* and the Gothic-Renaissance chests. Weapons used in battles for the defence of Split are on show.

After thoroughgoing several-years long restoration work in the Museum complex, in the renewed display, an important place was obtained by collections of Split burger culture of the last two centuries.

Facade of the villa of  
Ivan Meštrović



**Ethnographic Museum.** Founded in 1910 within the building of the old commune council chamber; since 2000 it has worked within the restored complex of the one-time convent of St Clare in the south east quadrant of Diocletian's Palace, which has an outstanding stratigraphy of styles. In a number of collections full of abstruse artefacts the ethnography of the whole of Dalmatia is represented, particularly the most typical folk costumes of the whole area, some of which stand out for their richness of needlework (those from Ravni Kotari, Knin, Vrljika, Imotski, Poljica). Others are characterised by their whitework (from Sinj, Dalmatinska Zagora) or by their lace (Primošten, Novigrad and Pag).

Various artisan crafts are displayed – potting, knitting and various handicrafts – woodcarving, wool processing, leather sandal making and so on). A representation of the basic forms of making a living is also given, as well as of various instruments, silver jewellery and types of weapons.

Clothing of a woman from Varoš, mid-19<sup>th</sup> century



Vidović's studio

**Meštrović Gallery.** The gallery was set up with a deed of gift of Ivan Meštrović, the most important Croatian sculptor of the 20<sup>th</sup> century, an artist who made ripples Europe-wide, and who in the last decades of his life lived in the USA. It was opened in 1952, in a building that was put up by Meštrović between 1931 and 1939 to a plan of his own. It was a combination of residential rooms, halls for the display of artworks, and studios for artistic work. The artist lived there himself until World War II. In the gardens, bronze sculptures are on show. Inside, artworks of marble, stone, wood, bronze, oil paintings and various drawings are kept. Some of the artworks are shown in Meštrović's Kaštelet, the former summer villa of the old Split family, Kavanjin-Capogrosso, of the 17<sup>th</sup> century.

Working as a separate part of the museum is the **Gallery of Paintings of Emanuel Vidović**, the most prominent Split artist of the 20<sup>th</sup> century, in a Classicist house alongside the Silver Gate of Diocletian's Palace.



E. Vidović,  
*View of Vranjic*  
(Archaeological  
Museum)

## VRANJIC

Once a quiet little island, in the Roman times it was part of the port of Salona. From that time many fragments built into the houses of the village have been preserved. In the Middle Ages Vranjic is mentioned as island with castello and as the property of the Archbishop of Split, but it was considerably damaged in the Turko-Venetian wars. From the second half of the 17<sup>th</sup> century it was settled by people from the highlands, mainly from Drniš. The Parish Church of St Martin was renovated in 1729, rebuilt in 1915 and 1928, at which time it was decorated with the very worthwhile frescoes of Jozo Kljaković and Vjekoslav Parać. Half a century ago it was still a draw for excursions from Split and the eye of the painter (Emanuel Vidović made five views of Vranjic); today, it is lost in a more or less industrial environment.



Spoliae from  
Antiquity on a house in Vranjic









Complex of Early  
Christian basilicas  
with baptistery

L.F. Cassas,  
Diocletian's Aqueduct  
at Dujmovača (1782)



## SOLIN

In prehistoric times a handful of settlements developed on the foothills of Kozjak and Mosor on the site of today's Solin around the river mouth, rather wide considering the short course of the Jadro River. In Roman, early-Imperial times, they coagulated into a city that in the first historical documents is given in singular and plural forms – as Salona and as Saloniae. Salona was also a stronghold and port of the Illyrian Delmati, who from early on had been in the Greek sphere of influence in the Adriatic. Immediately after Roman domination had been established over the whole of the eastern Adriatic, Salona became the main emporium for the extensive interior occupied by the Delmati. Because of its loyalty to Caesar during the Civil Wars, Salona was elevated by his nephew Octavian, later Augustus, to the honour of an independent Roman colony – *colonia Martia Julia Saloniae* (between 43 and 30 BC). As early as the time of Emperor Tiberius, the governor, Publius Cornelius Dolabella (AD 14-20) set out from Salona no fewer than five radiating roads to the interior of the province that, after helping the military and administrative consolidation of Roman rule over the newly-won expanses, became prime economic and cultural factors. Salona became the centre of the whole of the province of Dalmatia, and the cosmopolitan centre of the Adriatic. It underwent its true flourishing in the



Tyche of Salona (early 4<sup>th</sup> century)

time of Diocletian, when it obtained the honorary title of Valeria, which was the emperor's own gentile name. From the 4<sup>th</sup> to the 6<sup>th</sup> century it became an important centre of Christianity, but fell under the onslaught of the Avars and the Slavs a little before 640.

From the first Roman phase, part of a tract of city walls is preserved, complete with a monumental gate called the Porta Caesarea with a tripartite entry space flanked by octagonal towers. The city spread rapidly to the west and east and in the 2<sup>nd</sup> century was girt with new city walls. The forum, 70 metres times 45, was located in the centre of town, near the sea. In Diocletian's time, when new temples (the last pagan shrines) were going up in Salona, factories were being built (a weapons factory), then the complex of capitol and theatre was remodelled.

In the north west corner of the city at the beginning of the 2<sup>nd</sup> century an amphitheatre was put up as part of the development of the western walls of Salona. It is possible to reconstruct its



Sarcophagus with depiction of Hippolytus and Phaedra (Split, Archaeological Museum)

Theoretical reconstruction of Early Christian cathedral



original appearance precisely. The auditorium had room for 13,400 seated and could altogether receive about 20,000 spectators (a little more than the amphitheatre in Pula).

In the eastern part of the city in the 4<sup>th</sup> century the *basilica urbana* was put up, and then in the 5<sup>th</sup> century a new one, considerably larger. A baptistery was built alongside it with the solemn hall for the preparation of the catechumens, candidates for baptism. In the 6<sup>th</sup> century a new basilica with a cruciform plan was built contiguously with the original, forming the characteristic complex of twin basilicas (*geminata*). They were linked by the narthex, and the whole complex was organically linked with the episcopal palace.

There are eight more basilicas, by far the most complex being in Marnastirine. On the architrave of the main door the following inscription is carved: Our God, be favourable to the state of Rome (*Deus nostrum propitius esto rei publicae Romanae*), clearly a direct echo of the long crisis at the waning of Antiquity. In the crypt of the private mausoleum of the pious matron Asklepia and her husband at the necropolis in Marusinac, St Anastasius was interred; a dyer from Aquileia, martyred during the reign of Diocletian in Salona in 304, he was the joint patron of Split.

On the occasion of the holding of the First Early Christian Archaeology Conference in 1894, Msgr Frane Bulić had a memorial collection





Theoretical reconstruction of the baptistery

and work space of the archaeological museum built in Salona itself. He gave the name Tusculum to the building, after the famed villa of Cicero by Rome. Under the cypresses on the western edge of Manastirine Msgr Frane's own sarcophagus is placed, with its inscription that he himself composed while still in the prime of his life, inspired by the Salona Christian inscriptions: *Hoc in tumulo iacet Franciscus Bulić... servans reverenda limina sanctorum* - In this grave lies Frane Bulić... guarding the honoured remains of the saints.

Early Croatian Solin developed along the Jadro River to the east of the ruins of Salona. Churches raised by the Croatian kings have been excavated: the churches of St Mary and St Stephen of the Island, where in 1898 a famed tablet with an inscription of Queen Jelena (Helen) was found (she died in 976) and the "Hollow Church", or coronation church of King Zvonimir (11<sup>th</sup> century).



V. Bukovac, Portrait of Msgr Frane Bulić



### Gravestone of Queen Jelena.

On August 26, 1898, at 11 in the morning, all the church bells rang out, announcing that archaeologist Msgr Frane Bulić had uncovered a gravestone of Queen Jelena in the ruins of her endowment, the church of St Mary on Gospin otok [Our Lady's Island] in Solin, where the royal mausoleum was. Putting together the inscription from tiny fragments of a ruined sarcophagus, Bulić managed to reconstruct the whole of the wording, which ran as follows:

IN THIS GRAVE REPOSES FAMED JELENA, WIFE OF KING MIHAJLO II, MOTHER OF KING STEPHEN, WHO WAS QUEEN. ON OCTOBER 8 SHE DIED. HERE SHE WAS INTERRED IN THE YEAR OF OUR LORD 967, SHE WHO IN HER LIFE TIME WAS MOTHER TO THE KINGDOM BECAME MOTHER OF THE POOR AND PROTECTRESS OF WIDOWS. LOOKING THIS WAY, OH MAN, SAY: GOD, HAVE MERCY ON HER SOUL.

The inscription is a particularly important primary historical source on the basis of which the genealogy of the Croatian kings of the 10<sup>th</sup> century was established.





Kaštela



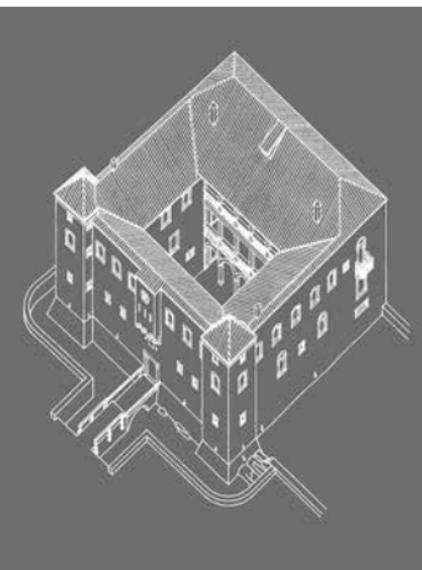
Kaštel Novi and  
Kaštel Štafilić

## KAŠTELA

Kaštela – this is a collective name for seven settlements that developed alongside the Renaissance castellos on the coast between Solin and Trogir, bound to the fields below Mt Kozjak. They were built, of course, not only for the sake of protecting the peasants from surprise attacks by the Ottomans or the pirates, but also so that the owners should enjoy in them “the beauties of the spring”. A large part of the Kaštela plain belonged in the ancient period to the *ager* of Salona; the part around Siculi, above today’s Resnik nearby the airport, at the time of Emperor Claudius (AD 46) was assigned to some veterans by the process called centuriation. In the mid-7<sup>th</sup> century, it was colonised by the Croats, forming a number of villages below Kozjak, and the royal courts of the Trpimir dynasty in Bijaći, Solin and Klis.

The first castello, **Sučurac**, was built by Archbishop of Split A. Gualdo in 1392; it was expanded by B. Averoldi in 1488 and B. Zane in 1510. The new parish church holds the arch of the altar screen with an inscription from the Early Croatian age. Alongside the older settlement on the hill is the chapel of St George of Putalj, a foundation of Duke Mislav (around 835-845), given to the church of Split by his son Duke Tripimir with a famous deed of gift of March 4, 852. Around, a large medieval necropolis has been excavated; burials took place in it up to the 16<sup>th</sup> century, when the cemetery of Kaštel Sućurac was moved to





Theoretical reconstruction of  
Kaštel Vitturi-Lukšić

the late Gothic church of Our Lady of Dilat (Na Hladih) where the miraculous icon of the Virgin, work of the workshop of Dujam Vušković of the mid-15<sup>th</sup> century, is revered.

**Kaštel Gomilica** was put up on the island of Gomile in 1529 by the Split Benedictine nuns, alongside the estate given them in 1078 by King Zvonimir. The Romanesque church of SS. Cosmas and Damian was consecrated in 1160 over the remains of a villa of Antiquity and an Early Christian basilica. In St Jerome's, the parish church, there is a wooden crucifix, the work of Fra Fulgentius Bakotić (mid 18<sup>th</sup>-century), and some paintings of Gaspare Diziani.

**Kaštel Kambelovac** was also originally surrounded by the sea; it was put up in 1478 by the Split Cambi family. In the middle of the settlement is their tower and palace with a fine Renaissance balcony.

**Kaštel Lukšić** was begun by the Vitturi of Trogir in 1487, and the brothers Jakov and Jerolim remodelled it from the ground up in 1563, as can be read in the Latin inscription along the gallery



Entry into Kaštel  
Vitturi-Lukšić



over the picturesque courtyard. It was renovated in 2001 for the lively Local History Museum of Kaštela and for the Library.

The old parish church of the Assumption was from 1515, while the new church is from the 1800s. In the 19<sup>th</sup> century it had transferred to it the altar of the blessed Arnir, work of George of Dalmatia of 1448 from the church of the Split Benedictine convent in front of the Golden Gate. The relief with the stoning of the Bishop of Split Arnir (1180) on the saint's sarcophagus is a classic piece of early Renaissance sculpture.

Hard by is **Kaštel Rušinac** (1482), with an ivy-wreathed chapel in which lies the grave of Miljenko and Dobrila, Croatian Romeo and Juliet. There is a nice arboretum alongside the elementary school.

**Kaštel Stari.** It was put up in 1476 (and renovated after a 1492 fire) by Trogir Humanist Koriolan Cipiko (see below Trogir), thus preceding so many of the Trogir patricians who built and renovated their villacastles on the coast that reminded travel writers of the Lago di Garda. Koriolan tended his garden with his own hands, and local Baroque writers tended to compare him with Diocletian who, according to the lore, was also keen on horticulture. The inscription on the castello says that it was built *ex manubiis Asiaticis*, with booty from Asian quarters, where Koriolan served as admiral in the Venetian navy.

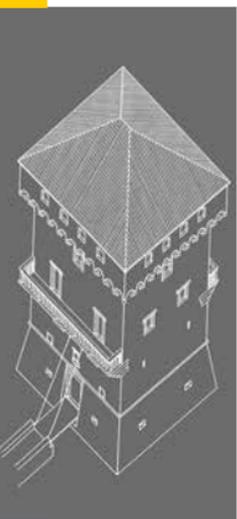
Brcce, the picturesque village square in front of the castello, is dominated, particularly in the summer, by a giant silver linden planted





**Kaštel Novi**

Theoretical reconstruction of the castello of Pavao Cipiko



only in 1952 on the site of ancient elms that survived in the gardens east of the town until they withered and died practically overnight just after the catastrophe in Chernobyl.

Over the village is the pre-Romanesque Church of St George on Radun, and at the peak of Kozjak, high over the village, is the chapel of St John of Biranj (12<sup>th</sup> century; renovated in 1444), to which all Kaštela makes a pilgrimage on the feast of St John the Baptist, June 24.

**Kaštel Novi** was built in 1512 by Pavao Cipiko. The Renaissance chapel of St Roch comes from 1586, the city loggia and clock tower from the 18<sup>th</sup> century, and the bell tower alongside the Parish Church of St Peter was put up in the mid-19<sup>th</sup> century, probably to drawings by Vicko Andrić.

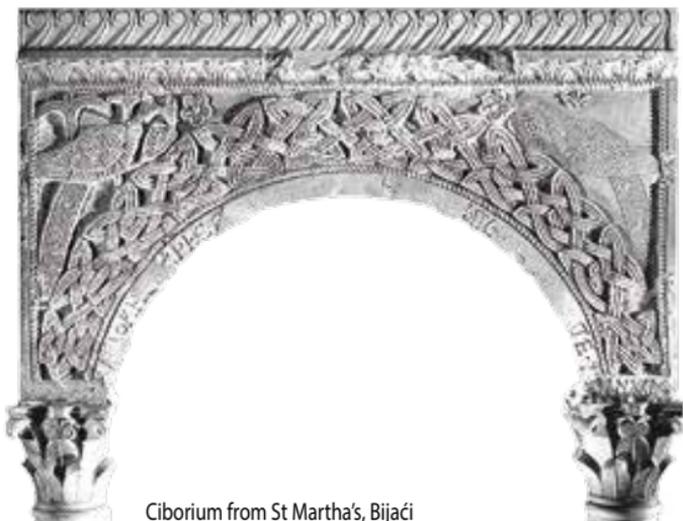
**Kaštel Štafilić** was built in 1508 on an islet by Trogir patrician Stjepan Štafilić. In the 18<sup>th</sup> century, Ignacije Macanović had the parish church constructed. Close by is the unfinished tower called Nehaj, originally owned by the Trogir Lodi family, and later by the Split Papalićes.

In Resnik lagoon the remains of a Hellenistic port and a Roman settlement have been excavated. Close by, Siculi is being sought; this was a colony founded in the time of Emperor Claudius for some veterans, which went on with the role that in the pre-Roman period was played by the coastal emporium of the population gathered around the important hill fort settlement of on Nofar or Veliki Bijaći 2 km above the coast. Bijaći is one of the occasional courts of the Croatian native





princes, with remains of the three-nave basilica of St Martha, built on the foundations of an Antique building. Duke Trpimir issued a document in Bijaći that is considered the first Croatian diplomatic document. Uncovered stone and marble fragments with opulent interlaced furnishing (from several phases from the 9<sup>th</sup> to the 11<sup>th</sup> century) are on exhibition in the Split Museum of Croatian Archaeological Monuments.



Ciborium from St Martha's, Bijaći



**Pantan.** Three kilometres to the east of Trogir at a place that was called *Blato* [Mud] in the Middle Ages, but later Pantan (Latin *pallus* = mud, Italian *pantano* – slough), is a complex of fortified Renaissance mills, at the site of earlier medieval and perhaps even Antique mills. The apparently untouched landscape was actually modelled by the human hand: pools with sluices, water channels, an access route from the north and a channel for boats that tied up alongside the quay in front of the mills have all been made artificially. Fishponds were also created, and the sources mention salt pans. In the same place were four mills that were put up “on royal land” by Trogir patrician Teodor Vitturi, with the consent of Croatian-Hungarian king Ludovic II, which he obtained thanks to the intercession of famed Trogir man and Croatian governor Peter Berislavić.

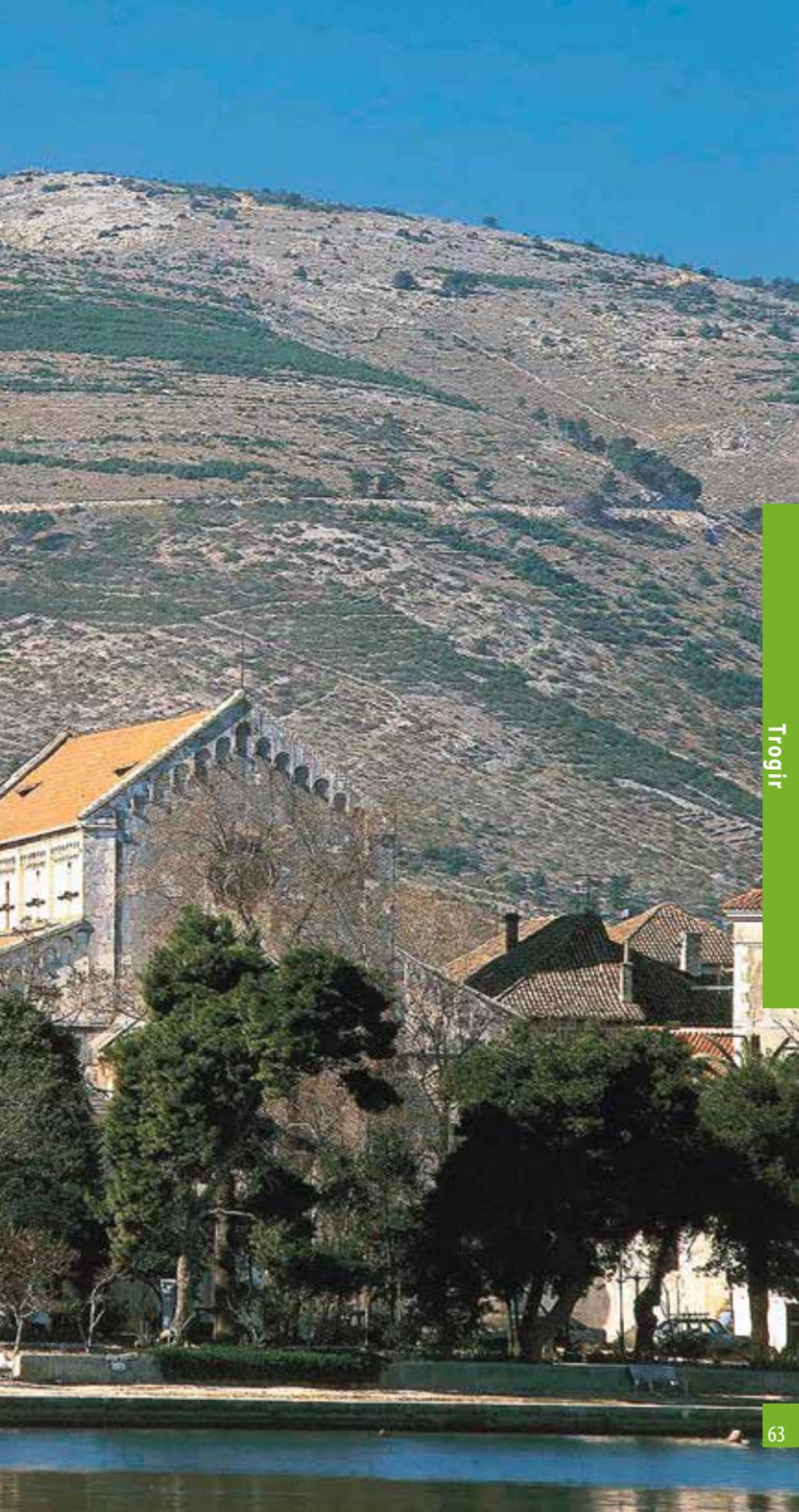
The interior of the mills is divided into three parts, of which the central, inside the tower, is vaulted low with a broken ceiling. The tower had a number of loopholes and a drawbridge on the entry from the sea. Along the northern wall in the interior of the building, eight millstones are built in, with wooden hoppers for grain above them. The water comes in from a nearby disappearing river spring, at the foot of Krban Hill, which is stored and regulated with a dike in a “lake” north of the mill building.

During World War II the mills were burned and bombarded. In 1958 they were structurally repaired. In September 1991 the Yugoslav air force rocketed the western part, the roof and the southern facade with pier, but the whole complex has been recently restored. In 2001, Pantan, with its fortified Renaissance mills, was proclaimed a special bird and fish reserve.



Biblical garden of the shrine of Our Lady of Stomorija in the plain over Kaštel Novi







## TROGIR

Trogir is an amphibian city, so old that its foundations – Illyrian, Hellenistic and Roman, under the current medieval versions – literally grow up out of the Adriatic. The space of the prehistoric settlement was more or less the same as that of historical Tragurion, which was an island, or an island connected to the mainland with a narrow isthmus. Finds go back to 2000 BC. After 219 BC (the end of the Second Illyrian War) it became an important entrepôt port of the Issa or Vis community. A Greek inscription incorporated into the courtyard of the Benedictine nuns alongside the south door mentions the magistrates of the parent colony of Issa that governed the filial colonies on the land. The grid of streets and residential blocks (insulae with a ratio of 1:2.5) of the central part of the city show all the perpendicularity typical of Greek urban planning.

In the 1<sup>st</sup> century BC it is mentioned as *oppidum civium Romanorum*. In the small Cipiko palace on the main square a paving that once belonged to the agora/forum has been found. Around Trogir a centuriation unit separate from the Salona ager has been preserved, showing the later limitation. This is connected with Pliny's report that Emperor Claudius sent his veterans to the place called Siculi (today's Resnik by Trogir). The same writer says that Trogir was *mar-*





*more notum* - noted for its marble, a fine stone that because of the ease with which it would take modelling and the gold colour it got from polishing was found in all the more important decorative parts of Diocletian's Palace (the Gold Gate, the portals of the imperial mausoleum and the temple of Jupiter), and also in Radovan's Portal and the sculptures of Duknović.

Trogir survived the Avar-Slav assaults and destruction through the first half of the 7<sup>th</sup> century with a few other Antique settlements on the mainland (Zadar, Split, Kotor), emancipating itself after the destruction of Salona to become an independent civitas. The Croatian princes and kings occasionally stayed in Trogir, residing in nearby Bijaći. The most eloquent Trogir monument of that time is the little basilica of St Martin (or St Barbara) on the main cardo, behind the city loggia on the square.

After the downfall of the independent Croatian state, Koloman of the Árpád dynasty was crowned king of Croatia in Biograd in 1102;



Fedor Karačaj, view  
of Trogir from  
the west, ca 1830

Kamerlengo Castello



a crucial role in his peaceful assumption of power in Croatia and the cities on the coast was played by Bishop of Trogir John (died in 1111), whom Trogir, for the many miracles that he performed, was afterwards to be celebrated as blessed and patron of the town. The Middle Ages was a time of genuine self-confidence and reference to the town's own historical line, of ancient roots of course. The commune signed a treaty of alliance with Ancona (1236 and also in 1415) invoking the common ancient origins. Antiquity, as alter ego, is seen in the construction of Trogir Cathedral and the palaces in the town, just as much as it clearly refers to the bell tower in Split.

In the Middle Ages, the people of Trogir chose as their rectors feudal magnates of the Croats, mainly from the mighty clan of the Šubić family (the famed epitaph of Duke Mladen Šubić of 1348 in the cathedral called him the shield of the Croats – *clipeus Croatorum*). After the Treaty of Zadar in 1358 the city was an important point on the Angevin meridian that ran from Naples via Hungary to the Baltic. In June 1420 the Venetian fleet took Trogir, one of the last cities that had not wanted to surrender to Venice after it had in 1409 bought Dalmatia from Ladislav of Naples for 100,000 ducats. A bombardment lasted for several days, and there were many dead, many demolished houses and palaces, damaged towers, damaged walls. One of the first acts of the new Venetian Major Council in Trogir related to the ban on the official use of the Croatian language,



Bell towers of St John the Baptist's and the cathedral

on May 22, 1426. The Council ordered that no language but Italian or Latin could be spoken in the city. On the other hand, it was in Venetian Dalmatia (and of course in the Ragusan Republic separately) that Croatian vernacular Renaissance literature was born at that time, which in Dalmatia itself was considerably more important than that written in the Italian. Not by chance, it is precisely in Trogir that the most important anthology of Croatian writings of the 15<sup>th</sup> and 16<sup>th</sup> century has been preserved: the manuscript compilation of Petar Lucić called *Vartal* (Garden) made for the use of the nuns of the convent of St Nicholas. A genuine Humanist republic was formed in the town in the Renaissance, with a whole galaxy of names, among which that of Koriolan Cipiko stands out (1425-1493). Not far from the city, for the safety of his serfs and for his own pleasing country life, he built a castello (Kaštel Stari), the first in a string around Trogir. Petar Cipico, Koriolan's father (died in 1440), a collector of monuments and codices, was "one of the first archaeologists of Humanist Europe" (T.



Trogir,  
southern  
waterfront

Statue of St John  
over the city gate



Mommsen). It has been hypothesised that it was Petar who in 1423 copied out a fragment of Petronius, the famed *Trimalchio's Feast*. A number of other Trogir Humanists might be mentioned too, from the Andreis, Lucić, Sobota, Berislavić, Štafilić, Dragač and Kvarko families. Ivan Lucić is with good reason held the father of Croatian historiography.

In the second half of the 13<sup>th</sup> and throughout the 14<sup>th</sup> century what was called Brogo-Varoš (Pasike) was built onto the oval ring of the Romanesque city, a reflection of the original geological form of the low islet on which Trogir is formed. At the time of the Angevins, the last quarter of the 14<sup>th</sup> century (and up to 1417), Varoš was girt with walls and fortified with towers. In the mid-15<sup>th</sup> century the construction of the great castello called Kamerlengo (after camerlengo, the rector's chancellor) on the south west corner was completed. A particularly interesting approach was the making of a road via which, from the mainland, over a bridge, through the space between the walls of the Renaissance bulwark and the other city ramparts (on the line of today's road) it was possible to cross over the bridge to the island of Čiovo without entering into the town, around the eastern part of it. In 1646, the old bridge to the mainland was knocked down and a new moving bridge was built; the barbicans were reinforced, broad platforms and Baroque bastions to the north were built. During the period of French rule at the beginning of the 19<sup>th</sup> century they





Council Chamber,  
Church of St  
Sebastian and loggia  
on the main square

Vitturi Tower



started a “sanitary demolition” of the city walls; this was continued during the time of Austrian rule, which was particularly aimed at regulating the Foša (earlier, a much wider channel between city and mainland) because of the sedimentation of mud.

There were a number of city gates in the walls. Over the northern land gate is a statue of the Blessed John (1430s). The southern, maritime gate, in a Mannerist style, is the work of the workshop of the Bokanićes (1593). The original wooden door studded with huge nails is preserved. By it is the loggia that was used for those who were late after the evening closing of the gate (and afterwards, for a fish market). Also still to be found in the medieval city wall onto the south are the Vitturi Tower, part of the Benedictine convent of St Nicholas, and St Nicholas’ Tower, west of the maritime gate.

**The main city square.** The programme of designing the appearance of the main city square in Trogir, at the site of the Roman forum, started in the 1300s with the construction of the commune’s loggia and the council chamber. The square acquired its final shape in a number of operations in the mid-15<sup>th</sup> century, at a time when the city really was renovated. The interior court of the commune building had the features of the late Gothic style, with a staircase that, according to tradition, was made by Matej Gojković, master builder of the bell-tower in the 1420s. It was remodelled by Niccolò di Giovanni



Northern city gate

the Florentine in the 1480s, and then by Tripun Bokanić (up to 1608). Many patrician coats of arms are built into the walls of the municipal council chamber.

**St Sebastian with city clock tower.** At the time of the dreadful plague of 1465/66, which brought 2000 dead, it was decided that in future the feast of St Sebastian would be celebrated. In 1476 the vow of the city was fulfilled and, to a plan by Niccolò di Giovanni, a church started to be built, located in the earlier atrium of the hexafoil church of St Mary. The construction was completed by 1482. The Renaissance altar with a statue of St Sebastian was partially reconstructed, which, like the statue of the saint on the facade, was the work of Niccolò, while the statue of the Redeemer might be the work of Aleši. The interior was recently arranged as a memorial space for the defenders of Trogir who fell in the recent Homeland War.

**The city loggia** was originally at the level of the square, and was linked with the hexafoil Early



Niccolò di Giovanni,  
*Altar of Justice*

Statue of St John of  
Trogir in the loggia



Croatian church of St Mary (presented archaeologically in the fore-court of the Pinacothèque). Among the remodelled late Antiquity capitals that crown a number of recycled columns, only a corner, late Romanesque, basket capital can be distinguished. The Altar of Justice is the masterpiece of Niccolò di Giovanni (inaugurated on November 15, 1471), which raised the paving of the loggia, turning into a rather grand judicial tribune. Tripun Bokanić carved a new judicial table (1606) and set up a new rail for the loggia with balusters. A relief with an equestrian likeness of Croatian Ban and Bishop Petar Berislavić was carved by Ivan Meštrović in 1938.

**St. Barbara's** (originally dedicated to St Martin). A little three-nave basilica built in the 11<sup>th</sup> century via the remodelling of an earlier church, as told by an inscription on an architrave of an altar screen, mentioning Petar and his wife Dobrica. It was long deconsecrated, up to its renovation in 1931 and in the 1980s.

**The Small Cipiko Palace.** Opposite the Basilica of St Martin or St Barbara. Over the steps in the courtyard of the Small Cipiko palace in Trogir, on which Niccolò di Giovanni worked after the 1470s, is a relief with a portrait of Alvisse Cipiko, son of Koriolan, laurelled poet and later a high ranking prelate. The facade of the palace onto the square was restored by Ignacije Macanović.



Niccolò di Giovanni, angel on the southern portal of the Cipiko Palace

Three-mullioned windows of Andrija Aleši over the main entrance into the Cipiko Palace



**The Large Cipiko Palace.** Father and son, Petar and Koriolan Cipiko, managed, clearly according to a certain family programme and with strategic marriages, to occupy the whole western side of the main square with their two palaces – opposite the council chamber, the cathedral and the other public buildings – furnishing them with an uncommon number of family coats of arms, clearly with princely pretensions. The southern portal, with medallions of angels bearing Koriolan’s motto *Nosce te Ipsum* (Know thyself) is the work of Niccolò, around 1470. The northern portal, opposite the portal of the cathedral, is the work of Ivan Duknović (early 1480s), fitted into this place, however, with the Aleši three-mullion windows (turned into balcony apertures) in the mid 17<sup>th</sup> century after the palace complex had been divided between two brothers and restored after devastation by the Venetian militia that used the palace as a barracks during the Cyprus War. The premises of the palace are today used by the Music School, some of the city departments, the Conservation department and part is privately owned.



Lunette of the  
Radovan Portal  
(1240)

Pulpit (ca 1257)

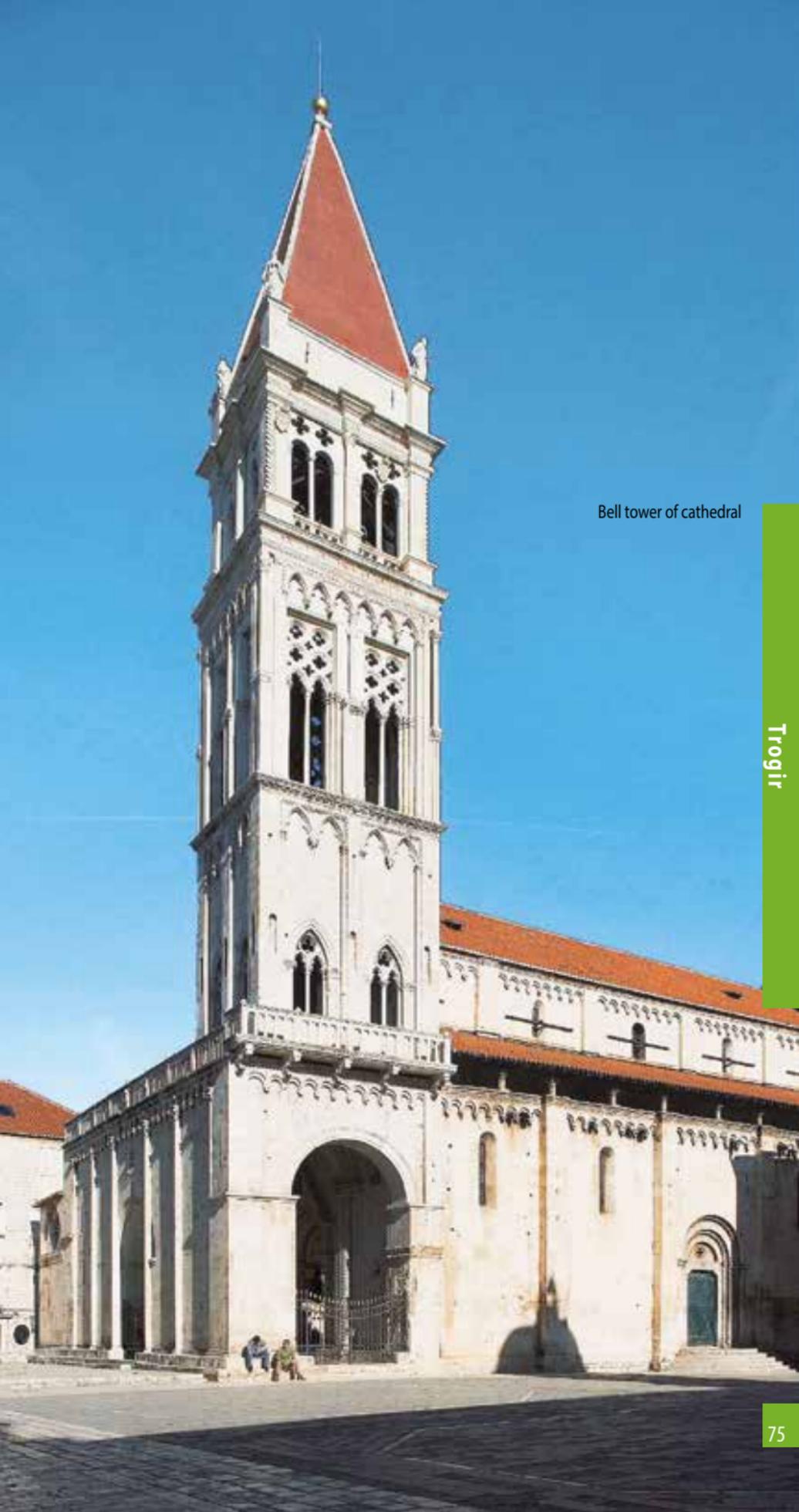


**Cathedral.** During structural repairs to the foundations of the bell tower in 1903, an altar consecrated to Hera was found, which might well warrant the assumption that there was once, on the site of today's cathedral, a shrine from at least the Greek and Roman period. The new foundations of St Lawrence's Cathedral were blessed at the beginning of the 13<sup>th</sup> century, after the old cathedral had been ruined in the Venetian destruction of the city in 1171.

The Romanesque cathedral was conceived as a three-nave basilica with a main nave considerably wider and higher than the side naves (or aisles). In the lunette of the southern door is an inscription of 1213, mentioning Bishop Treguan "of Tuscan line" and city rector Ilija, probably of the Kačić family.

A bell tower started in the second half of the 13<sup>th</sup> century rises over the forecourt of the cathedral. Still, the bell tower that we see today was created in the renovation of the whole cathedral complex, severely damaged in the bombardment of the city in June 1420. The works on the first floor were run by Matija Gojković and Master Stjepan, father of the sculptor Ivan Duknović. The second floor has all the stylistic features of Venetian Gotico fiorito, while the last floor of all with its pyramid was completed in 1603 by Tripun Bokanić.

Over the central part of the central nave hangs a large crucifix by Blaž Jurjev of Trogir (restored in 2001 to the place for which it was



Bell tower of cathedral



Niccolò di Giovanni, putto on a frieze in the baptistery

Andrija Aleši, St Jerome in lunette of the baptistery



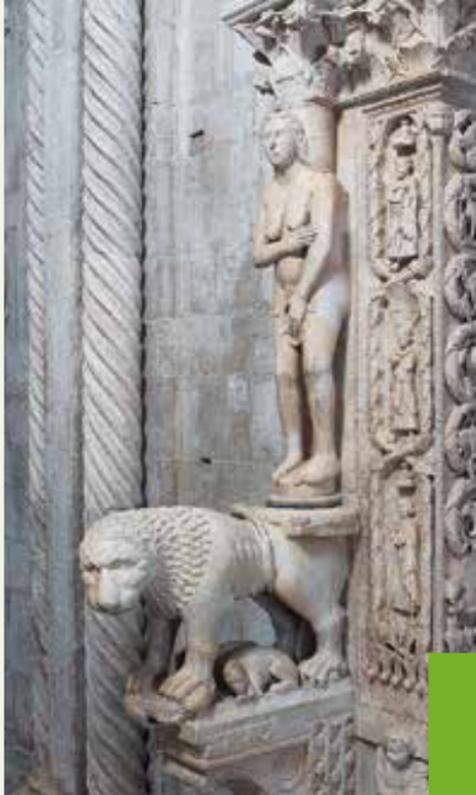
originally painted). It stands high over the entrance into the presbytery the choir stalls of which were carved in 1439 by Ivan Budislavić, which completed the several-decades-long campaign to remodel the interior of the cathedral after the bombardment by the Venetian fleet in 1420.

The northern arch of the early Gothic forecourt and the passage through it is closed by the baptistery, which was built by Andrija Aleši with help from Niccolò di Giovanni of Florence (1460-1467). The baptistery is a characteristic example of the synthesis of late Gothic and early Renaissance stylistic features, also drawing upon the characteristic coffered vaulting of the Split baptistery (the one-time temple of Jupiter).

On the northern side, with a vow from Nikica Sobota, the Chapel of St Jerome (Jerolim) was built in 1438-1446; master builders Nikola Račić and Marco Gruatto. In 1447 the thoroughgoing remodelling of the sacristy was begun. It was completed by Aleši in 1460. The carved and inlaid late Gothic armoire in the sacristy is the work of the Trogir craftsman Grgur Vidov (1457), brought from Venice by Koriolan Cipiko (who was then the cathedral's master of the fabric). Liturgical objects and relics are preserved in the Treasury: a seal of the Trogir chapter, gift of Elizabeth née Kotromanić, widow of King Louis of the Angevins (1483); there is a silver jug that according

**Radovan's Portal.** A genuine trademark of Trogir sculpting is Master Radovan, the most important sculptor of Croatian medieval art. He signed his name on the main portal in an inscription that runs under the lunette and the reliefs of the Annunciation at the side, where he is celebrated as "the best of all in this art" (*cunctis hac arte preclarum*).

In the centre of the upper zone of the portal is a lunette in which Radovan managed to link into a united composition the scenes of the Nativity, the Journey of the Magi and the Adoration of the Shepherds. At two ends at the base of the arch that has wound around the lunette the master has shown the Annunciation, in the middle of the arch the Adoration of the Kings, to the right Joseph's Dream, and at the sides groups of angels celebrating. Radovan's lunette is the first European tympanum that takes the Nativity as the central theme of a whole facade. The starting point for a reading is the lunette – carved "à double face" with a depiction of the Nativity on the front with a cross sign at the rear, one and the other provided with uncommonly exhaustive doctrinal declarations. The external frame of the portal is powerfully signalled with lion sculptures on brackets. To the right is a lion crushing a dragon, to the left a lioness holding a lamb in her paws, while two cubs sleep below her. At the base of the portal eight telamons are carved, bearing the pilasters of the portal on their backs. On the front side of the pilasters along the door is an incomplete



cycle of the months (March and April on the left, December, January and February on the right), shown through activities associated with them and the appropriate zodiacal signs. And in the whole of the bottom zone is a system of scenes with the topic of sin and the state of the human race before the first laws were made.

Today's portal unit was not created all at once. The original architectural and iconographic programme of the portal was considerably expanded in the last third of the 13<sup>th</sup> century. Several craftsmen worked on the making of the new early Gothic frame; the contents of it underline the theme of Sin and Redemption. The statues of the naked Adam and Eve, placed on the lions, represent Original Sin, and the scenes of the Incarnation and the Passion tell of the Redemption of Man. On the external pilasters (where Radovan had meant to show the other seasons) are six carved apostles, also an incomplete sequence, mediators of the Redemption. At the other external arch that develops around the lunette in the core of the upper scene are a number of other scenes in sequence: the Flight into Egypt (left end), Baptism in the Jordan (opposite side), Temptation in the Desert (above the Baptism), and Entry into Jerusalem, Washing of the Feet, Arrest, Flagellation, Crucifixion and Resurrection with the Three Marys. The successors of Radovan should also be attributed the construction of the whole forecourt of the cathedral as well as the ciborium and the octagonal pulpit in the interior.





Chapel of the Blessed  
John of Trogir

Reliquaries of the  
arms of the Blessed  
John of Trogir



to tradition was also given by Queen Elizabeth; a mitre of Bishop Kažotić of the mid-14<sup>th</sup> century, studded with pearls; an ivory altar of the Embriachi workshop (early 15<sup>th</sup> century); a silver cross, the work of goldsmiths of Avignon (around 1310-1320) – all works recently brilliantly restored and interpreted. Also interesting is the embroidered hood of a bishop's pluvial (end of the 15<sup>th</sup> century) with a depiction of St Martin on horseback sharing his cloak with the beggar.

Immediately after the baptistery was completed, a contract was signed to erect a new chapel to the Blessed John of Ursini (1468); in its amalgam of architecture and stone sculpture, this is a classic specimen of 15<sup>th</sup> century art.

It is also important to visit the Pinacothèque of the cathedral in the parish house (with a polyptych from the high altar of the cathedral of the 1270s; pieces by Blaž Jurjev of Trogir, Quirizio da Murano, Gentile Bellini, the workshop of Paolo Veneziano, Dujam Vušković, a number of illuminated codices). In the lobby to the Pinacothèque you can see the archaeologically presented remains of the hexafoil church of St Mary, mentioned as early as the beginning of the 8<sup>th</sup> century, but knocked down in 1851. Recently, one of its apses has been uncovered in the wall of the chapel of St Sebastian, with interesting Renaissance graffiti on the plaster. All through the Middle



### Chapel of the Blessed John of Trogir.

The baptismal certificate of the chapel is preserved - an uncommonly detailed contract concerning the beginning of its construction entered into on January 4, 1468, in Trogir, between the master of the fabric of the cathedral, Niccolò Ciprianus, the stone mason Andrija Aleši and Koriolan Cipiko, who had a power of attorney from sculptor Niccolò di Giovanni. The Chapel holds a genuine anthology of the Renaissance sculptures of Andrija Alessi, Niccolò di Giovanni of Florence and Ivan Duknović, and four statues of Alessandro Vittoria were also carved for it (later moved to the attic of the bell tower after Baroque modifications, when four windows were opened up at the places of the original niches with statues). The initiator of the plan and the construction of the chapel was Koriolan Cipiko. The chapel, however, from the point of view of sculptures, is primarily the work of Niccolò di Giovanni, a pupil of Donatello.

In the gallery of statues in the chapel, Duknović's masterpiece of ca 1482 stands out – St John the Evangelist, a statue (second from the entrance on the left hand side) that under the toga of the saint hides the figure of Alvis, son of Koriolan Cipiko, raised to eminence by his poetic fame and the honours of a prelate. To the left is a statue of St Thomas, also a work by Duknović, but one of the last (1508). Among the works of Niccolò di Giovanni and his workshop, the finest are St John the Evangelist (around 1482) and St Paul (1489) in the zone of the apostles, the Coronation of the Virgin (around 1480) in the lunette below the ceiling – with a gallery of angelic childlike faces, as well as a sequence of putti that symbolically bear the weight of the cornice, standing on the pilasters between the niches for the apostles, and in the ground floor a sequence of putti with torches, symbols of eternal life. The bust of the Creator in a medallion in the middle of vault is a Baroque facsimile of that of Niccolò (damaged and now in the Lapidarium of the municipal museum), the work of Ignacije Macanović of 1778. In its first two centuries the chapel was the mausoleum of Bishop Jacopo Turlon (obit 1483) and the chapel of the holy sacrament, for the body of the Blessed John was moved to the chapel only in 1681. when a Gothic sarcophagus was brought into the Renaissance chapel, and Baroque angels placed by it.

Ages, under its window onto the square there was a sarcophagus upon which the people of Trogir were wont to make their vows.

Another must is a visit to the lapidarium of Renaissance sculptures in the Romanesque church of St John the Baptist, which belonged to the famed Benedictine monastery. The great *Mourning* on the southern wall is one of the finest works of Niccolò di Giovanni and of Renaissance sculpture in general; it is usually linked to the tragic death of the wife of Koriolan Cipiko, 1492, but it is more probably that it was created for the altar surmounting the grave of his father Petar, of the 1470s.

**The Benedictine Convent of St Nicholas.** The church alongside the convent (founded in 1066) was put up on the site of the pre-Romanesque church of St Domnius. The interior was given a radical Baroque treatment in the mid-18<sup>th</sup> century (interesting Baroque stuccowork and altars). Over the picturesque altar, in 1598 Tripun Bokanić built a bell tower.



Dominican Monastery  
in the foreground

Kairos (Collection  
of the Benedictine  
Convent)



A 2<sup>nd</sup> century BC Greek inscription has been incorporated into the southern wall of the courtyard, mentioning the city magistrates. In the precious collection of artworks, the famed *Kairos* is on show, a relief with the figure of the youngest son of Zeus, the god of the lucky moment (4<sup>th</sup> or 3<sup>rd</sup> century BC after an original by Lysippus). A relief with a depiction of Achilles listening to Priam's plea to be given the body of Hector (3<sup>rd</sup> century) was uncovered in archaeological excavations in the church. Among the pictures, an icon of Madonna and Child (second half of the 13<sup>th</sup> century, close to the style of the Master of the Burano Virgin) and works of Paolo Veneziano, Blaž Jurjev, Antonio Zanchi, Nicollò Grassi stand out, in addition to a number of objects of liturgical vestments and vessels .

**St Dominic's.** The monastery was founded in 1265. The church with just a nave was built throughout the 14<sup>th</sup> century. In 1372 the rather mediocre Venetian sculptor Niccolò Dente did a lunette for the portal with depictions of the Virgin and Child between the Blessed Augustin Kažotic and St Mary Magdalene. His sister Bitkula, pious matron of Trogir and donatrix, kneels at the feet of the Blessed Augustin. In the interior is the tomb of Trogir Humanists Ivan and Šimun Sobota, with whom the line of that important Trogir family became defunct, the work of Niccolò di Giovanni of 1469. Left of the triumphal arch is a lovely wooden altar with a picture of the *Circumcision* by Palma the Younger (1607). The convent cloister was seri-



**Ivan Duknović.** Ivan Duknović (Joannes Duhnovich or Ioannes Dalmata) born around 1440 in Trogir, died after 1509, was the son of Stjepan or Stephen, one of the more important builders of Trogir cathedral. After his first lessons in sculpting in his home town, he honed his skills in Italy. In Rome, in the 1470s, he won a number of major commissions, particularly from Cardinal Pietro Barbo, soon to be Pope Paul II, for whom, together with Mino da Fiesole, he carved a tomb in the old basilica of St Peter, the most monumental work of its kind in the whole of the 15<sup>th</sup> century. An uncommon reverberation of the fame that he achieved in the Eternal City can be seen in the fact that a Duknović marble Madonna and Child is placed over the grave of Pope John Paul II (Carol Woytila), according to his testamentary wish.

At the beginning of the 1480s he was working in his native Trogir. The statue of St John the Evangelist that he carved for the chapel of the Blessed John of Trogir in the Cathedral is the first truly free-standing three-dimensional statue

in this country. After an intermezzo in his home country, Duknović worked for several years at the court of King Matthew Corvin in Hungary, where he did so well that in 1488 the king gave him the castle of Majkovecz. In a number of classic works that this most important Croatian Renaissance artist bequeathed, we would mention reliefs of the Virgin in the Padua and Trogir city museums, a statue of St Blaise in the Rector's Palace in Dubrovnik, a bust of the Humanist Carolo Zeno in Museo Correr in Venice and – probably the last – the tomb of the Blessed Girolamo Gianelli in the cathedral in Ancona. The charming shield-bearing putto from the main portal of the Cipiko palace (also the work of Duknović), which lies across the way from the cathedral in Trogir, is one of the trademarks of the Croatian Renaissance and the most important artefact in the city museum. The putto with the flaring torch stands legs astride on the beak of a galley, with a cloak fluttering as if in the wind, clearly alluding to the rank of admiral that Koriolan Cipiko held in the Venetian fleet in the Levant (1470-1474).

Duknović's oeuvre, exhibited today in Berlin and Paris, Rome and Budapest, Trogir and Dubrovnik, gives us an authentic picture of the highest artistic and intellectual reaches of sculpture created in a close relationship between very discerning patrons and an artist formed in the epicentre of the European Renaissance, an artist who managed, working together, for example, with several important Tuscan sculptors, to preserve a highly individual idiom and even more so his own temperament.



Blaž Jurjev of Trogir, *Virgin in Rose Garden*



Ivan Duknović, putto with coat of arms of Cipiko family



ously damaged in the Allied bombing of Trogir in 1944. A number of valuable works of art are to be seen in the monastic collection (the buckle of a pluvial with a miniature and a polyptych of Blaž Jurjev of Trogir, as well as late Gothic reliquaries from the Dominican church of Holy Cross on Čiovo).

**St Peter's.** This church belonged to another Benedictine convent, built alongside the medieval chapel of St Plato. Only the courtyard with the Baroque well head is left of the cloister. The waist-length picture of St Peter built in over the Baroque portal of the church was carved by Niccolò di Giovanni, probably late in the 1480s. Among the pictures in the church, particularly interesting are those by Zanchi, Molinari and Lazzarini. At the end of the 17<sup>th</sup> century the sculptor Jakov Jučen was at work in Trogir, making a series of nice compositions in polychromed wood, and it was perhaps he that worked on the panelled ceiling and the housing of the organ. Over the high altar there are wooden statues of SS. Peter and Paul.

In the sequence of patrician palaces and houses, in addition to those already mentioned on the main square, the Lucić Palace is particularly prominent, within a complex of houses remodelled many times adjacent to the southern city walls. The northern facing facade with its lovely Renaissance portal and the courtyard with arcades and balconies are correlated with the remodelling of the palace under-





taken by Jerolim Lucić, grandfather of celebrated historian Ivan Lucić, in the first half of the 16<sup>th</sup> century. Part of the ground floor and first floor of the assemblage were recently turned into the municipal library.



**The Garagnin Palace** (Garagnin-Fanfogna from 1840) was converted in 1966 into **Trogir Municipal Museum**. It is composed of an assemblage of houses of different stylistic features (onto the main street there is a three-mullion window with the coats of arms of the Lipavić family, probably the work of Aleši) that were given a common denominator in a major Baroque overhaul, particularly in the monumental northern elevation and the lavish salons and stairs inside. The Garagnin Fanfogna library with a number of very rare books (in the original ambience, with decorated ceilings and armoires from the 19<sup>th</sup> century) is one of the few preserved old libraries in Dalmatia. In the museum set-up, as well as the valuable furniture, the paintings and statues, the archival documents and books a portrait of one of the owners of the palace, Ivan Luka Garagnin Jr (1764-1841) is exhibited; he was an envoy to Napoleon in Paris in 1808, the first honorary conservator of monuments in Dalmatia. The paving of the courtyard (I. Macanović) is particularly picturesque, with a little Romanesque two-storey house still surviving in the corner. The Lapidarium was opened in 1987 in the ground floor of the one-time utility wing in the court, after thoroughgoing archaeological excavations had determined to a great extent our understanding of the earliest history of the town. The remains of a Hellenistic and medieval wall and a late Antiquity vaulted tomb are presented. Most important of the artefacts are sculptures of Duknović, Aleši and Niccolò di Giovanni, with a number of other sculptures ranging from Antiquity to the Baroque.

At the end of the 18<sup>th</sup> century the Garagnin family laid out what were in that period very interesting grounds with a Lapidarium (on the whole fragments from Solin) on the mainland across the bridge, not far from the Dobrić spring, with buildings designed by Giannantonio Selva (who designed the La Fenice theatre in Venice, as well as the Garagnin villa in nearby Divulje).



Olive tree from the 5<sup>th</sup> to 6<sup>th</sup> century at Sudanel over Trogir

**Seget.** In 1564 Trogir patrician Jakov Rotondo obtained a license to build a tower alongside a fortified village. The road from Travarica in front of Trogir to Seget was shaded with lovely trees, felled before military operations in 1648.

**Marina.** This was created as a settlement planned for the defence of the serfs who worked on the estates of the bishops of Trogir (famed oil and dried figs). The rectangular tower with battlements sticking out on brackets (originally with a drawbridge) was built in 1495 by Bishop Francesco Marcello. It got its name from the church dedicated to St Marina on the way into the village.

Bishop's  
castello in Marina







Stobreč and the  
mouth of the  
Žrnovnica

Žrnovnica

## STOBREČ

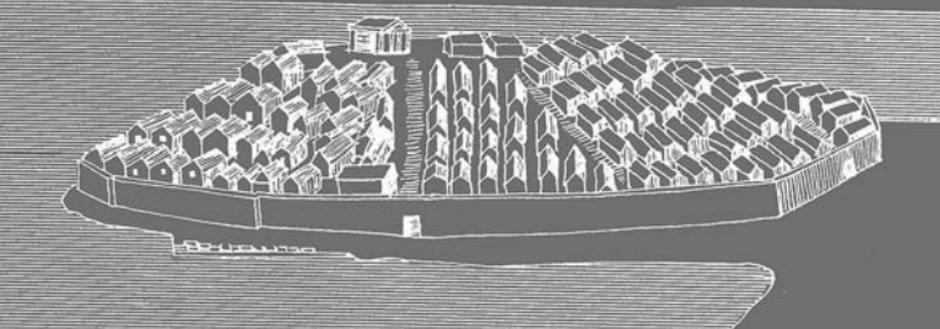
Stobreč on the mouth of the Žrnovnica River was in ancient times called Epetium. Originally a Greek-Issaeian settlement, in Roman times it became the centre of a city prefecture as part of the Salona ager. Only a tract of city ramparts with gates from the Greek period has been excavated.

Between Mt Mosor and the sea stretches a long mountain spur that divides Srednja Poljica from Primorska Poljica. The inhabitants of the villages of Mosor are particularly proud of the history of their Poljica Princedom (“peasant republic”) a highly original medieval political organisation of 12 rural communes, each of which had its own headman. The territory was defined by the Žrnovnica River, the sea, and the crook of the Cetina below Zadvarje. The Poljica people paid tribute to the Turks, a tribute as well as soldiers to Venice, and yet the princedom had its own laws (the Poljica Statutes), which, it has been hypothesised, inspired the English Humanist St Thomas More (1478-1535) in the writing of his *Utopia*. The official language was Croatian Chakavian (using the word *ča*, *cha* for *what*), written in Bosančica, which is a Croatian version of Cyrillic. It retained its autonomy until the bloody battle of Strožanci in 1807 in an insurrection against the Napoleonic army. The last duke of Poljica, Ivan Ćović, fled in a Russian ship to Russia. (For more about the Poljica Princedom, see the accompanying guide to Zagora.)





Theoretical reconstruction of Hellenistic Epetium (B. Gabričević)



Relief with depiction of St George at the Parish Church in Žrnovnica

Every village of Primorska Poljica (maritime Poljica) calls its part of the mountain by a special name, most often after the titular saints of the ancient churches of the deities (Perun over the Žrnovnica was the Slavic thunder god). On the edge of the flysch zone under the spur itself there are a number of picturesque little ancient villages (Podstrana, Jesenice, Duće). By the sea, near the Church of St Martin in Podstrana lies the Roman settlement Pituntum, as shown by the numerous archaeological finds, the most suggestive of which



Double church in the Jesenice graveyard

Niccolò di Giovanni, statue of St Stephen

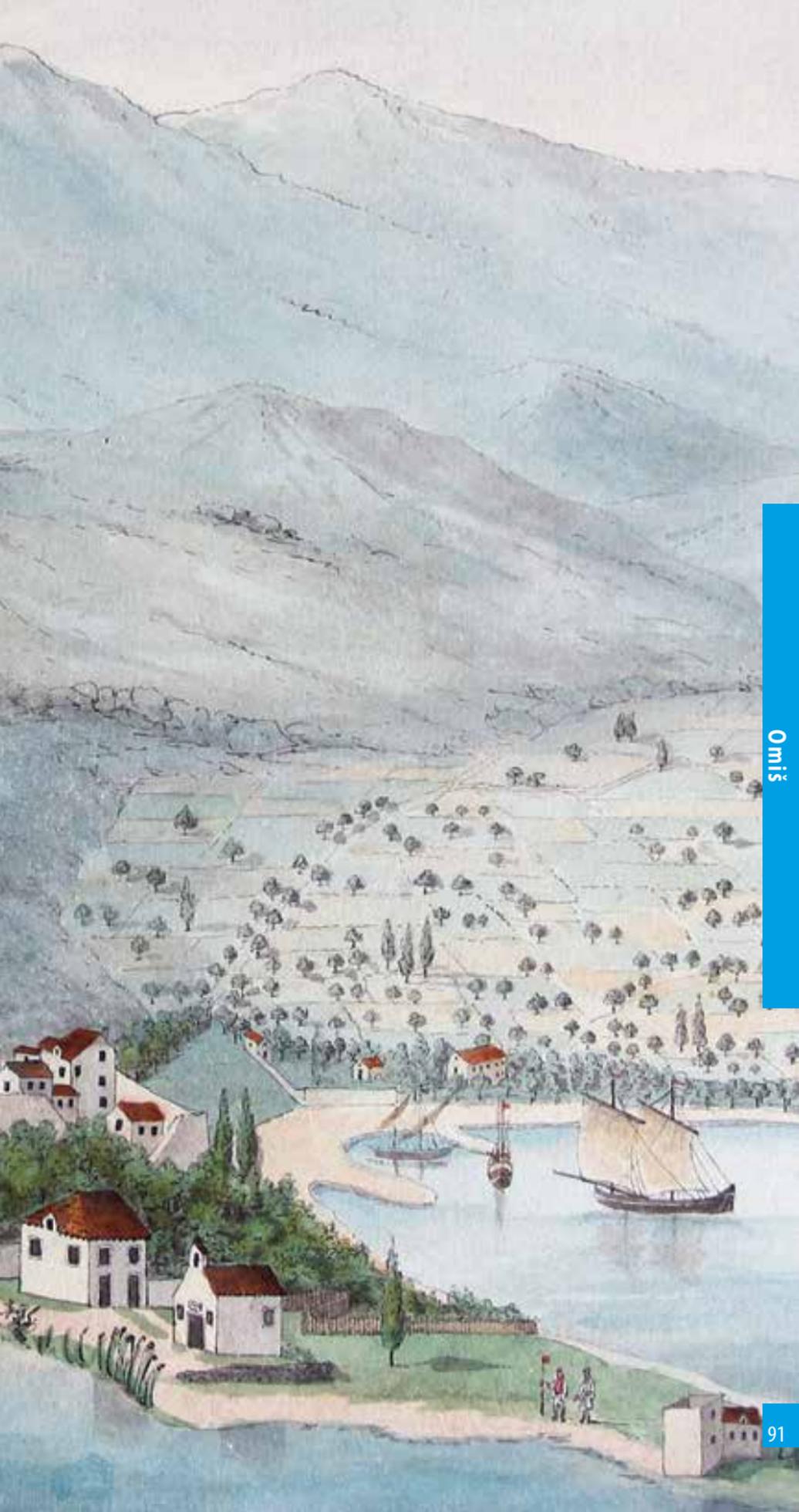


are fragments of a sarcophagus built into the boundary wall of the old part of the graveyard of the church. At the Jesenice graveyard over Sumpetar is the interesting double church of St Stephen and St Anthony with a pre-Romanesque altar screen of the 11<sup>th</sup> century, and a statue of St Stephen by Niccolò di Giovanni. The cemetery contains a monument to Mato Brničević, who was shot at the beginning of 1918 for his leading role in the revolt of the sailors in Austro-Hungarian Boka Kotorska. Once close was the monastery of St Peter – sveti Petar u Selu, which was founded by a wealthy man from Split, Petar Crni in the last quarter of the 11<sup>th</sup> century on the ruins of an Early Christian church. It was probably destroyed during the Tartar inroads of 1242. It is known for the collection of documents that is a first rate source for an understanding of the social and economic relationships in the Croatian early Middle Ages (the Supetar Cartulary is exhibited in the Treasury of Split Cathedral). The parish church in Duće has a nice Vlaho Bukovac altarpiece.

Going on from this mountain to the south east, across the canyon of the Cetina River, extends the Omiška Dinara range, linking up at Dupci / Vrulja, with spurs of Biokovo. Vrulja (the name comes from the strong freshwater springs in the sea) is the place where the Omiš and the Makarska rieras meet and where one of the few routes to Zagora (the hill country in the background) starts. A number of old villages (**Stanići, Lokva Rogoznica, Mediči, Mimice, Marušići, Pisak**) are known today for their lovely pebbled beaches.









Mouth of the Cetina

Bell tower of parish church



## OMIŠ

On the left bank of the mouth of the Cetina River (Nestos – according to the Pseudo-Scylax's *Periplus*, a kind of pilot, of the 4<sup>th</sup> century BC, hence the name of the Illyrian tribe of the Nesti, afterwards known as the Onastini) Roman Oneum developed, perhaps on the border between two large Illyrian tribal groupings, of the Delmati and the Daorsi. The settlement of the Onastini was once in the hamlet called Baučići in Borak over Omiš. Their neighbours were the Narestini in Jesenice (Nareste) or in Tugare, and their neighbours in turn were the Pituntini in today's Podstrana (Pituntium) and in the pertaining interior (Srinjine, Dubrava). Oneum probably did not have an urban character in Roman times, and neither did the other settlements in Primorska Poljica mentioned.

An inscription from a public building from the time of Emperor Claudius (AD 51 or 52) and a relief with a figure of a bacchante are the most important Omiš monuments of Antiquity. The first is kept in the collection of the municipal museum, the second in the Archaeological Museum in Split. Still more important is an inscription in Cyrillic of the 12<sup>th</sup> century found at the old Omiš cemetery and mentioning Duke Miroslav Kačić, who reigned over neighbouring Brač and Hvar in the early 13<sup>th</sup> century.



**Omiš Pirates.** In the Middle Ages Omiš was the fastness of the Neretvan pirates. In 839 the Venetians entered into a treaty (probably somewhere near today's Sv. Martin half way between Omiš and Split) with Croatian Duke Mislav and Nereteva Duke Družak, according to which their ships were given free and unscathed passage through the waters of the Neretvans. But in 874 Pope John VIII himself had to write to Croatian Duke Domagoj asking him to restrain the pirates. The Venetians paid the Omiš pirates a tribute for safe passage which was then called Justice. As well as the Venetians, the Omiš pirates also defied the mighty Byzantine emperor Manuel Comnenus (1120-1180) and the Holy Roman Emperor Friedrich I, king of Jerusalem and Sicily (11520-1190).

Omiš is the seat of the Dukes Kačić, who would give all the Dalmatian towns headaches, and so they would attempt to make peace treaties with them (Kotor 1167; Dubrovnik 1180). From 1222 to 1226 a war was waged against them by Andrew II, with encouragement from the pope. "The natural position of their city tempted them to go in for piracy", wrote one Baroque travel writer. They attacked the ships of Friedrich II off the coast of Apulia. They were particularly often at war with Split and laid waste Split territory on Brač and Šolta.

The Omiš pirates were able to dominate the Adriatic by their courage and the



Canyon of the Cetina with Zakučac in the background, site of the Shrine of St Leopold Mandić



particular construction of their ships. They made use of rowing boats, *Omiš arrows*, with shallow draughts, that enabled them to manoeuvre rapidly and in the case of danger to the course of the Cetina River, which was defended by an underwater wall (called Mostina) at the very mouth of the Cetina.

Among the summer attractions for tourists (along with the festival of Dalmatian *a cappella* songs, concerts of classical music and rafting) increasing attention is being attracted by events such as the Omiš Pirate Evenings and Pirate Battles with a picturesque reconstruction of the battle that the Omiš pirates waged against the Venetian navy.



Babnjača  
over Ploče

Renaissance single  
light window



The square along the church under the looming crags is one of the most picturesque miniatures of urban design of the Baroque period along the Croatian coastline. The Parish Church of St Michael (Mihovil), consecrated in 1629, was erected on the foundations of an older church. The portal gives the impression of a wooden altar retable, but is actually characteristic of the early Baroque central Dalmatian carving workshop, like that of the Bokanić family. In the interior is a monumental wooden gilt high altar, and in front of it a statue of Our Lady, the work of Fano Čučić, a Korčula woodcarver of the second half of the 16<sup>th</sup> century; a late Gothic polychromed crucifix of Juraj Petrović (mid-15<sup>th</sup> century); and pictures by Palma the Younger, Matteo Ingoli and Matteo Ponzoni-Pončun.

On the city cardo that links the two gates of the city there are several houses that have retained their original use in the ground floors (selling salted sardines from barrels, wine from barrels and so on). The Renaissance *House of the Happy Man* (1545) got its name from the inscription on a moulded arch of the portal: GRACIAS AGO TIBI DOMINE QUIA FUI IN HOC MUNDO (I give thanks to thee, Lord, that I was in this world). The complex of the churches of St Roch (17<sup>th</sup> century) and Holy Ghost (1585) with a nicely balanced double staircase and with a city bell tower and clock tower stands at the passage into the upper town (Funtana).



Portal of the Parish Church of St Michael

Right alongside the river, at the site of the one-time western city gate, in the early 19<sup>th</sup> century a graceful square was designed (Poljički trg), the northern side of which is closed by the Baroque Caralipeo-Despotović Palace with a Croatian inscription of the 16<sup>th</sup> century which, roughly translated, says “whoever here comes, cheerily home goes”.

On the western city gate built in 1541 the historical coat of arms of Omiš has been placed. At the other end of the main street in the town, in a block in front of the eastern city gate, is the Municipal Museum with a small but fine collection (the flag and Statutes of Poljica) and a Lapidarium (Antique finds from Borak, a Cyrillic inscription from the time of the Kačićes).

The city centre is dominated by Peovica Tower of the 13<sup>th</sup> century (Mirabela), thoroughly restored after having been demolished by a lightning bolt in 1979. The central communication and division between old and new Omiš is Fošal, all in the shadow of vast plane trees, with its picturesque fish market and producer market (Ribar-



Starigrad,  
i.e. Burg, over Omiš

Vrulja



nica, Pazara). The name Fošal comes from the fosse or moat alongside the city walls, knocked down in 1862. To the east of the eastern gate is the old cemetery with St Luke's and a number of Antique sarcophagi and Renaissance and Baroque gravestones of the Omiš gentry - which must be the most suggestive such whole in open air on the Croatian coastline. The Franciscan Monastery at Skalice was founded to the east of the town in 1716 when the friars came to take refuge from the Turks from Prološko Blato. Starigrad (Fortica; 245 m), a medieval fort over Borak, additionally fortified in the 16<sup>th</sup> and 17<sup>th</sup> century, gives a one-of-a-kind view of the city, the islands across the road and Poljica in the background. It is being restored thanks to the uncommon enthusiasm of a group of people from Omiš. One approaches it along the path from the city itself or by a twenty minute walk, which will be remembered as a real hike, by a signposted path from the road from Baučić.

On the right bank of the Cetina, on the mouth of the river, lies the chapel of St Peter – sveti Petar na Priku, one of the most important Early Croat buildings of the 9<sup>th</sup> to the 11<sup>th</sup> century (It has been dealt with at length, since it belongs historically to Poljica, in the guide to Zagora.)

Radman's Mills / Radmanove mlinice with immemorial plane trees and trout fish ponds is a favourite place to go for a day trip (and a bathing place), and is best reached by boat from Omiš.









## MAKARSKA AND THE LITTORAL

The Makarska littoral [primorje], the softest and gentlest region in the Adriatic, has since ancient time been bounded by Vrulja and Bačina in front of the mouth of the Neretva River, and the ridge of Biokovo, as imposing as the Alps. The highest peak is at a visible 1762 m a.s.l. It got its name from the chapel of St George (Jure), which in 1964, for the sake of the building of a TV relay was relocated somewhat lower, even now attracting pilgrims and other visitors on the last Saturday every July. The road to the top is entirely asphalted but driving is allowed only from dawn to twilight. Since 1981 the whole wide natural framework of the mountain (19,550 ha) has been a nature park with a conservation order, looked after by a special public service. In the immediate future, this is likely to lead to the conditions being attained for it to be a national park, very likely with an extension of the conservation area. In 1984, on 16.5 ha over the village of Kotišina, Biokovo Botanical Garden was laid out. It was founded by Franciscan scientist Jure Radić (1920-1990) for the sake of growing and protecting the most important plants of Biokovo. He also laid out the Ecological Learning Trail from his birth house in Baška Voda to Sv. Jure on Biokovo, and to the entrance door of the Mountain and Sea Institute north of the Franciscan Museum in Makarska, in which in 1963 a famed Malacology Museum was founded, showing an excellent collection of shells.







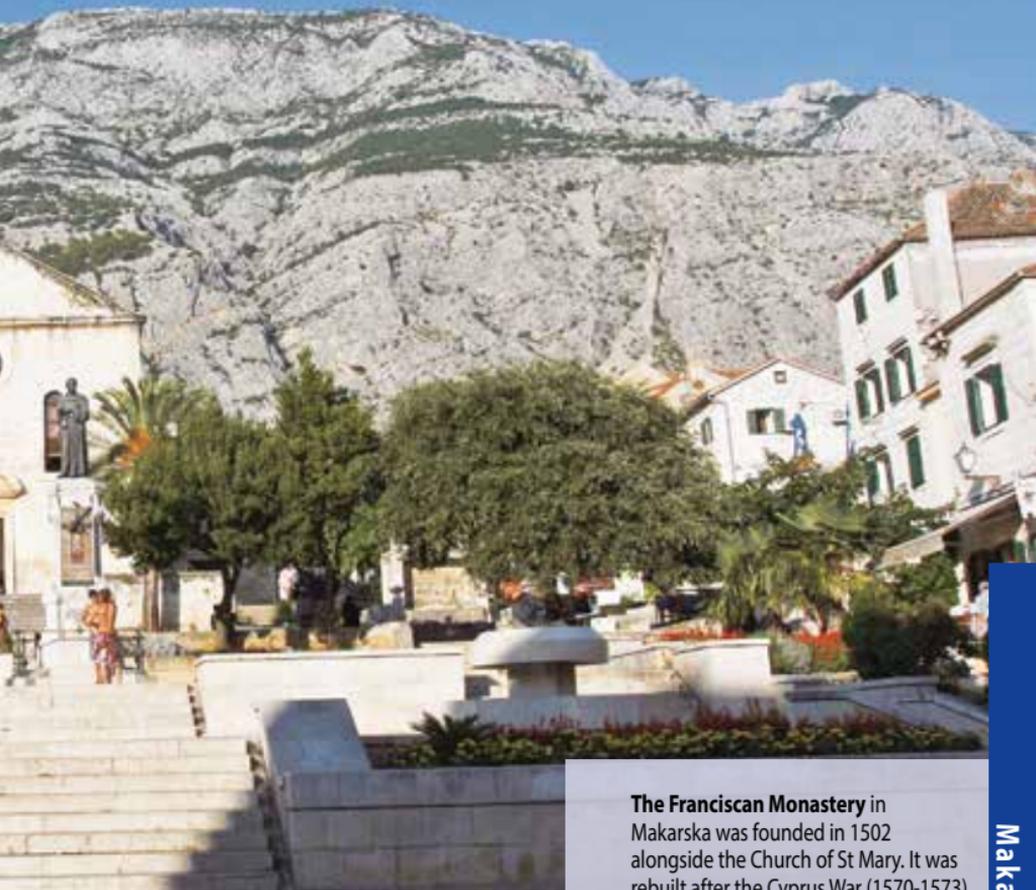
Cathedral of  
St. Mark and Jerome

Ivan Rendić,  
monument to Fra  
Andrija Kačić Miošić



**Makarska** – the Antique settlement of Muccurum (in the 6<sup>th</sup> century) or Mokron (in the writing of Constantine Porphyrogenitus of the 10<sup>th</sup> century) was created at the foot of Biokovo in an elliptical bay sheltered by two peninsulas, Sv. Petar and Osejava. On Sv. Petar was a prehistoric Illyrian hill fort and later a Roman working complex, as well as a late Antiquity castrum and medieval fort with church (knocked down in the Venetian-Turkish wars; a more recent one demolished in 1963, restored in 1993). The natural amphitheatre in which Makarska made its nest is today all in green which only in the 1880s began to cover the leaden grey karst of proud Biokovo.

The historical core contains several valuable Baroque complexes and palaces (of the Ivanišević, Alačević, Karalipeo-Mrkušić families, for instance). During the 18<sup>th</sup> century west of the main square along the longitudinal line of communication interrupted by smaller transverse streets several residential blocks were put up with a string of fine Baroque palaces, according to a well-rounded urban design. At the time of Venetian rule Makarska once again obtained its own see (1695). On the main square the Cathedral of SS. Mark and Jerome (1770-1776) was built after plans by the military engineers Francesco Melchiori and Bartolo Riviera. The high altar is the work of Pietro Onigha (1786). Before the church is a fountain, the work of Giuseppe Bisaggio of 1775, renovated in 1989, and a monument to the most read Croatian poet, Fra Andrija Kačić Miošić, erected in 1989, a masterpiece of Ivan Rendić.



Cloister of the Franciscan monastery

**The Franciscan Monastery** in Makarska was founded in 1502 alongside the Church of St Mary. It was rebuilt after the Cyprus War (1570-1573) and completed in 1614, with a cloister that on three sides has rustic arcades and porticos with columns on the first floor. The bell tower was completed in 1715. Old St Mary's is used nowadays to house a picture collection. The new church was built after a plan of Stjepan Podhorski and was completed in 1940. A theological college with a fine library and archives was founded alongside the monastery; it grew out of the earlier philosophy college of the Franciscan province of Silver Bosnia. Part of the monastery has provided a home for an exceptional shell collection, and also at work here is the Biokovo Vegetation Institute founded by Fra Jure Radić.



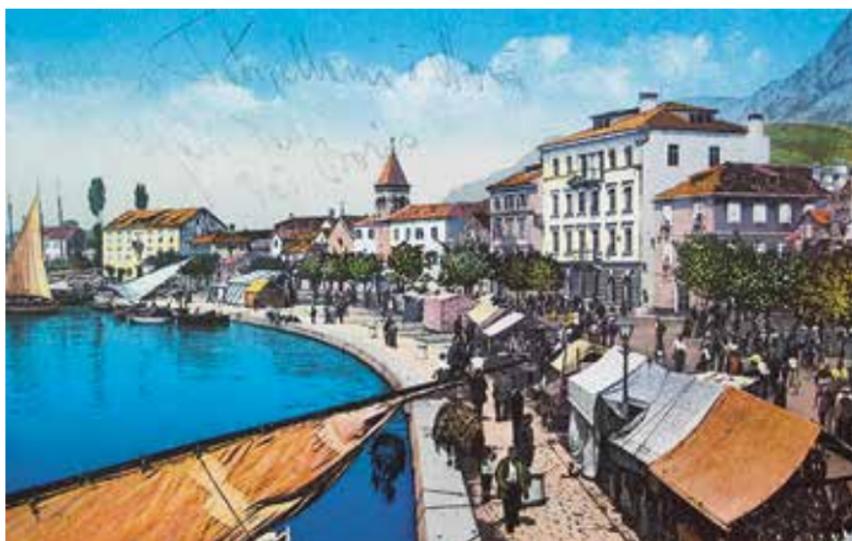


From the point of view of urban design the complex of the Mala Obala (Marineta, “little seafront”) of the turn of the 18<sup>th</sup>/19<sup>th</sup> centuries is interesting, as is the part of the seafront in which the late Baroque facade of St Philip’s of 1757 stands out, with its low bell tower (today a collection of ecclesiastical art). Alongside it was a monastery of St Philip, founded by Bishop Blašković.

Also worth a visit is the shrine in Vepric, founded thanks to the interest of Bishop Juraj Carić, around a cavern similar to that in Lourdes. It attracts pious folk from the Cetina to the Neretva, from Zagora and the islands.

**Baška Voda.** The name comes from Bast, a characteristic sub-Biokovo village, today mainly deserted. Bast is mentioned among the villages in the littoral (Primorje) that Hrvoje’s nephew Duke Juraj Hrvatinčić-Vojšalić in 1424 restored as ancestral possession to the Krajina-Hum landowning family of the Jurjevićs, who confided the spiritual care to the Franciscans. Until quite recently the grandiose plateau below Biokovo was “tended” by sheep and goats (some 5 to 6000 of them), enabling the production of a celebrated kind of cheese. The last well preserved complex of characteristic sub-Biokovo vernacular architecture under its white stone roofs in the hamlet of Ribarovići is particularly picturesque; this also goes for the ancient shealings in Staro selo, on the terraces and in the rocks high over St Roch’s.







In the actual port, an ancient shipwreck was recently uncovered, which additionally confirms the hypothesis that Roman Biston should be placed here; this is mentioned in his *Cosmography* by Anonymous of Ravenna in the 7<sup>th</sup> century. The late Baroque church of St Lawrence was probably erected on an Antique site.

**Brela Donja.** A scattered place with well defended rural complexes (probably at the site of ancient Berulia) was created by the movement of the sub-Biokovo hamlet dwellers down to the sea. Here in 1710 the enterprising bishop of Makarska Nikola Bijanković (who defined the idea of urban Makarska at that time) built a hospice, now alas no more. Only remaining is the tradition of the Bijanković Pine along the strand, under which this bishop of holy memory was wont to meditate. By the side of the parish church of the 19<sup>th</sup> century, though on the site of a predecessor, among the pines and oaks is a medieval graveyard.

**Tučepi.** The remains of Antique architecture on the southern slopes of the mountain Sutvid and fragments of Early Christian stone furnishing at the local graveyard, where there are several medieval gravestones, tell of the continuity of the settlement. The Chapel of St George (sv. Juraj) comes from the end of the 11<sup>th</sup> century. It was erected within the orthogonal layout of a Roman villa and on the remains of a basilica of late Antiquity, while a little hermit cell also existed alongside it. Local legend says that here Pietro Candiano is

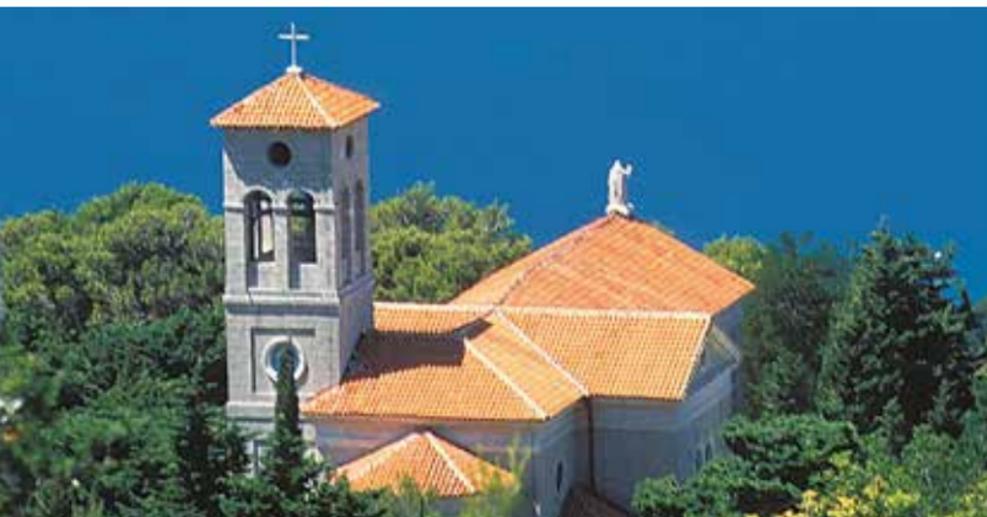




St George's in Tučepi

buried; he was the doge of Venice who was killed in a battle with the Neretvans on October 18, 887, after which the Venetians signed a treaty with Croatian Duke Branimir in 888, in which they were allowed free navigation and trade along the Adriatic on payment of a tribute.

Parish Church in Gornji Tučepi





## Podgora

**Podgora.** This little town developed in several hamlets by the sea and along the road to Vrgorac. In the 1700s towers were put up as defence against the Turks. Close by was a gushing spring of fresh water and a therapeutic salt spring called Klokun. The Mrkušić family built a late Baroque villa (today modified) with an octagonal chapel dedicated to the Heart of Jesus (1802) along the sea.

## Parish Church in Gornja Podgora



The Classicist Parish Church of All Saints (18<sup>th</sup> century) in the centre of Gornja [Upper] Podgora is one of the grandest buildings of the Makarska littoral put up after the departure of the Turks. The Church of St Tekla, on the early medieval site of Sutikla (which means St Tekla), was built on the site of a church twice knocked down in an earthquake, recently renovated from the ground up. Alongside the medieval slabs on the graveyard is a monument in bronze, the work of Ivan Rendić, put up to Mihovil Pavlinović (1830-1887), Croatian Revival period politician who worked on the unification of Dalmatia with the other parts of Croatia, and to be credited with Makarska having been the first municipality to have a Croatian autonomous administration in Dalmatia (in 1865). Over the port is a huge monument of gull's wings (1962) raised in memory of the founding of the first Partisan fleet, in 1942, right here in Podgora.

**Drašnice.** In the Gothic Church of St Stephen over the village a Roman inscription has been found, as well as an inscription mentioning Herceg [Duke] Stephen of 1444.



Ivan Rendić, monument to Mihovil Pavlinović



Igrane

**Igrane.** In the graveyard with a fairly recent church the apse of a medieval chapel, of St Saviour, was discovered. Over the village, dominated by a new-Romanesque bell tower put up in 1920, a copy of the tower of Split Cathedral, lies the Baroque Parish Church of Our Lady of the Rosary, and Zalina kula (tower) of the 17<sup>th</sup> century. In the hamlet called Markovići, in olive groves, here is an early Romanesque basilica, of St Michael, the most important medieval heritage unit in the Makarska littoral, with the interesting pseudo-basilical roof.

**Živogošće.** The Franciscan monastery of Holy Cross was built by friars from Mostar who in 1563 had to flee and roam around Herzegovina and the Imotski region until 1614, when they settled down here, and in 1620 built a church, dedicating it to the patron of *Bosna argentina* – Holy Cross. Under the monastery is a large spring of fresh water that goes dry at low tide. A Roman epigram of Licinianus and Pelagia carved into the bedrock over it, over the sae, dedicated to the spring and the bounteous, has found its way into many an anthology of Latin inscriptions, and deserves quoting, at least in part, in the original: *Quisquet arcanum sapines pernoscere fontis? nasceris e scopulis, fons, moriture fretis.* (Who is so wise as to penetrate the secret of the spring? Spring, the rock bears you, in the sea you will die.)





Franciscan monastery in Živogošće

In the old village, in 1902, the neo-Romanesque Church of St Dominic was put up, at the site of the one-time old parish church of St Arnir. In the graveyard there are several decorated medi-





### Zaostrog

eval gravestones. The area is surrounded with a high wall complete with loopholes, for it was a refuge in the Venetian-Turkish wars in the 17<sup>th</sup> century.

### Franciscan church in Zaostrog



**Zaostrog.** In the early medieval period this settlement is referred to as Ostrog. As well as inscriptions, a relief with the depiction of a Mithraic bull sacrifice has been found and is exhibited in the monastery collection. First of all, an Augustine monastery was built here, but in 1468 it was taken over by the Franciscans of Bosnia. It was completed in the 17<sup>th</sup> century with the construction of a late Renaissance cloister. The church also contains marble altars and a nice wooden choir, busts of poets Andrija Kačić Miošić and Ivan Despot, the work of Ivan Rendić; particularly important is an organ by Petar Nakić, an organ builder from Skradin, much famed in Venice in the 18<sup>th</sup> century. Ethnographic items in the ample monastic collection are of particular significance.

**Podaca.** In the medieval town cemetery close to the Romantic ruins of an abandoned village and tower of the 17<sup>th</sup> century lies the early Romanesque chapel of St John, 12<sup>th</sup> century. It was renovated in the 15<sup>th</sup>, and painted with votive crosses, becoming the mausoleum of the dukes of the ancient line of the Kačićes. Alongside it in 1762 the Baroque Parish Church of St Stephen was built in 1762. In 1888 the rich local man Ivan Cvitanović-Tomić had the separate campa-



nile built; he was one of the builders of the Suez Canal. At the entry into the village of characteristic stone house there is a tower built in the 1700s.

Podaca





Drvenik

**Brist.** In the old parish church dedicated to St Margaret, 1741 (built on the site of an older church), there are the graves of the Kačićes and close by a very large decorated stechak. In the hamlet of Kačići is the native house of Fra Andrija Kačić Miošić – Croatian Homer as he is called – a writer of philosophical, theological and popular education works, as well as poet, very influential in the 18<sup>th</sup> and 19<sup>th</sup> century. In his *Razgovor ugodan naroda slovinskog* he collected, in the form of a folk poem, the most important events from Croatian and South Slav history. The new parish church of St Mara (Mary) in neo-Romanesque style was put up in 1870. By it is the Meštrović monument to Kačić-Miošić. Along the coast through the 18<sup>th</sup> century several working villa complexes were built, among which the graceful three-storey building Diana—Kačić-Miošić is well preserved, with Antique spoliae, and a fine Baroque balcony.

Kačić  
monument in Brist



**Gradac.** The name derives from the ruins of a fort built as a defence against the Turks in the 17<sup>th</sup> century. In this area in 1666 there was an important battle between the Turkish and Venetian forces, the course of which is shown in detail in a drawing by a participant, military engineer Giuseppe Santini. In the village, over the main coast road, is a three-storey tower put up in 1661. Close by, next to the Baroque church, is the village cemetery. In World War II, Italian fascists burned almost all the houses.



Relief showing Mithras  
(Zaostrog monastic  
collection)



Drvenik

**Drvenik.** A place with ruins of a Baroque tower on a little peak north of the village. In the walls and foundations of the Gothic church of St George (given a Baroque makeover) there are several medieval gravestones. Donja Vala are two working villas, side by side, of the Ivičević family of the 18<sup>th</sup> century.

Antique Aronia, mentioned by the *Tabula Peutingeriana* and Anonymous of Ravenna has been recently sought in the area around **Zadvarje** – Brela, commanding an important junction around the pass over Dupci and the great crook in the course of the Cetina. Zadvarje (Dvare, Duare) was a medieval castle and important fort, the site of bloody battles with the Turks in the Cretan War of the 17<sup>th</sup> century.







PALAGRUŽA

KAMIK



# DALMATIA

CENTRAL

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