

A person with dark hair, seen from behind, wearing a bright blue t-shirt. They are standing in front of a large, ancient stone wall. The wall features intricate carvings, including a prominent panel with a grid of circular motifs. The lighting is dramatic, casting a long shadow of the person onto the wall to their left.

ARHKONTUR

Handbook on Archaeological
Tourism Interpretation

Vlasta Klarić
Dora Kušan Špalj
Ksenija Keča

ARHKONTUR – Handbook on Archaeological Tourism Interpretation

**ARH
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Archaeological
Conceptual
Tourist
Guidance



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INTRODUCTION

The contemporary international market, oriented towards the super-segmentation of cultural tourism niches, requires sophisticated interpretation and presentation of heritage through tourist guiding including elements of conceptual planning and participatory activities. This has been confirmed by the number of visitors to archaeological sites in competing countries, a number that is growing year by year, ranging from 11 to 38 million visitors in the Mediterranean countries.

The task of this handbook is to raise awareness of the value of archaeological and cultural heritage in Croatia, which has been generating up to 5 million visitors a year at the national level in recent years. The handbook should contribute to the visibility of valuable heritage through high quality interpretation, presentation and promotion, with a key role played by specialist educational programmes and training for tourist guides, to develop their key knowledge of the array of archaeological heritage and archaeological destinations.

Profiling specialist guiding services for conceptually designed cultural and archaeological tourism products will help national and foreign tour operators and agencies who are interested in creating new programmes and packages related to archaeological destinations. According to the Tourism Development Strategy of the Republic of Croatia until 2020, Croatia has huge creative potential related to cultural heritage, and this underlines the long-term need for experts in targeted and professional interpretation in tourism, tailored to specific users, as part of the provision of specialist tourism management services.

By developing new models for the education of tourist guides, this handbook should contribute to the sustainability and importance of archaeological heritage and the transformation of innovative ideas into products and services that create growth and jobs, through the application and use of archaeological research, and the implementation of new knowledge and skills in the tourism profession.

This handbook has been written precisely for this new, necessary model of education for tourist guides. The purpose of the book is to help end users (tourist guides) and other tourism entities (travel agencies, destination management companies and tour operators) recognize the importance and role of tourism at the national and international level, to learn how to apply tourism product planning skills, and to manage tourist audiences. Furthermore, it is necessary to develop interpretation and communication skills in an appropriate way, as well as skills in participation and quality interaction with stakeholders in tourist destinations, in order to create an appropriate range of services provided by tourist guides at targeted archaeological attractions, and a unique approach based on the demand and the specific archaeological heritage.

This handbook was created as part of the project 'Archaeological Conceptual Tourism Guiding for Young People and Seniors' within the ESF Operational Programme Efficient Human Resources 2014-2020. The project had the task of contributing to solving problems identified in strategic Croatian tourism documents, the Croatian Tourism Development Strategy until 2020 and the Croatian Cultural Tourism Action Plan, which have identified limited employability in tourism due to a lack of specialized knowledge, as well as the fact that cultural services in Croatian tourist destinations still lag behind their main competitors in the Mediterranean, despite significant improvements. This is especially true of underexploited, yet remarkable archaeological sites. According to the Cultural Tourism Action Plan, the insufficient use of cultural resources in tourism which are of significant interest to visitors in competing countries, can be improved by better interpretation, presentation and promotion.

The handbook is divided into two parts: the first part covers the basic concepts of cultural and archaeological tourism, cultural heritage, and approaches to tourist guiding at archaeological sites, taking into account interpretation and access to users. The second part deals with archaeological sites in seven Croatian counties: Istria, Karlovac, Krapina-Zagorje, Zagreb, Varaždin, Sisak-Moslavina and Vukovar-Srijem. For each county, at least five key sites have been selected and described, interesting facts about archaeological sites highlighted, and an overview of useful information related to the organization and preparation of tourist guiding provided, taking into account the time frame of guided tours.

This handbook presents the continuation and upgrade of previous publications: 'Twenty Top Archaeological Destinations in Croatia' published in 2016, and two handbooks titled 'Museums and Tourism' published in 2011 by the Ministry of Tourism and Sport of the Republic of Croatia. It is also the result of cooperation between the authors, renowned archaeologists, and the managers and directors of the museums and archaeological sites presented in its pages.

FOREWORD

This publication deals with archaeological sites, which are recognized as living heritage that has shaped us and is still shaping us today. If we want to assess the impact of this heritage fully, we need to know more about it, perceive its meaning, recognize its value, grasp its purpose, and understand its language.

We do not want this heritage to be left without heirs, so we are preparing to present it to fresh and inquisitive eyes. What is the heritage that will catch their attention? How will we recognize and evaluate it? How should we interpret it and highlight its value? Of course, it is not easy to recognize or communicate value. We need to know not only the heritage, but also the techniques that communicate meaning, in order to interpret the language of the heritage.

Heritage values are heterogeneous and diverse. We most easily recognize the values that are closest to us.

Although heritage has its own objective properties: age, size, uniqueness, aesthetics, and so on, it also has subjective values which are connected to the context, and are changeable and fluid. However, values that are recognized reflect the subjective attitude and thought processes of the person talking about them. Heritage is often associated with values that are firmly linked together.

The task of this handbook is to show how we can grasp the meaning of heritage values and translate it into a language familiar to the target audience in a recognizable and understandable way. In this case, archaeological heritage becomes an intermediary for the exchange of opinions, emotions and attitudes, an element for recognising life models, an incentive for inspiration, and in brief, a medium for internal transformation and growth, not only for visitors, but for interpreters, too.

The way in which the value of the heritage is interpreted therefore depends greatly on the interpreter's perspective: the guide as an interpreter, the archaeologist as a guide with a strong emotional connection to the heritage, the economist as a guide who recognizes its social and sustainable value, or the novelist or journalist as a guide who recognizes all the poetic or dramatic layers that created the heritage.

The Getty Conservation Institute and Loyola Marymount University listed some fundamental heritage values in their document *Management Planning for Archaeological Sites*. Of course, such a list cannot be comprehensive or exhaustive, nor can it cover all the characteristics of an archaeological site or a monument. On the contrary – each monument has its own specific values. However, the list can help us become aware of the importance of heritage to different users and visitors.

The easiest way is to start with **social or civic values**. It is the social component which first draws the attention of travellers. Heritage often reflects and symbolizes social life; the way in which different groups in society live, work and relate to each other is the starting-point for all civil, creative, and innovative structures. In these structures, visitors





recognize their own role in society, social models, turmoil, changes, and conditions for survival. Heritage reflects the role of individual men, women, and families, cities and urban communities, social networks, and the power of social action. This is why the structures of the Vučedol culture are so interesting, as well as those of Roman civilization which enabled urbanization, or powerful road communications, and that built temples, theatres and amphitheatres.

Heritage also embodies **historical values** by providing a simple physical link to the past. Heritage is a tangible testimony to the passage of time, the power of the spirit and imagination, and the artistic, creative impulse, which has been recognizable for millennia. In terms of artistic values, heritage embodies values arising from the sensory quality of expression, from its ability to stimulate the senses, and to provoke a negative or positive reaction to the expression of beauty and harmony, such as are reactions to prehistoric Vučedol ceramic works of art, sculptures from urban centres of antiquity, or medieval architectural heritage. Heritage also has a **spiritual value** when it is an integral part of a belief system or religious observance. As reflection of these, temples, churches, baptisteries and exceptional works of ecclesiastical art were created, testifying to the timelessness of the spirit and human action.

Heritage is associated with the notion of **symbolic values**. It has the ability to stimulate or reflect group identity and other social relationships connected with a territory or locality, such as the values and meaning of ancient burial sites at Husnjakovo or Vučedol, which point to mystical rituals and symbolise eternity.

Heritage – especially archaeological sites – is also valued as a record of the past. The unique information that heritage contains has real and potential value for research, education and the creation of knowledge.

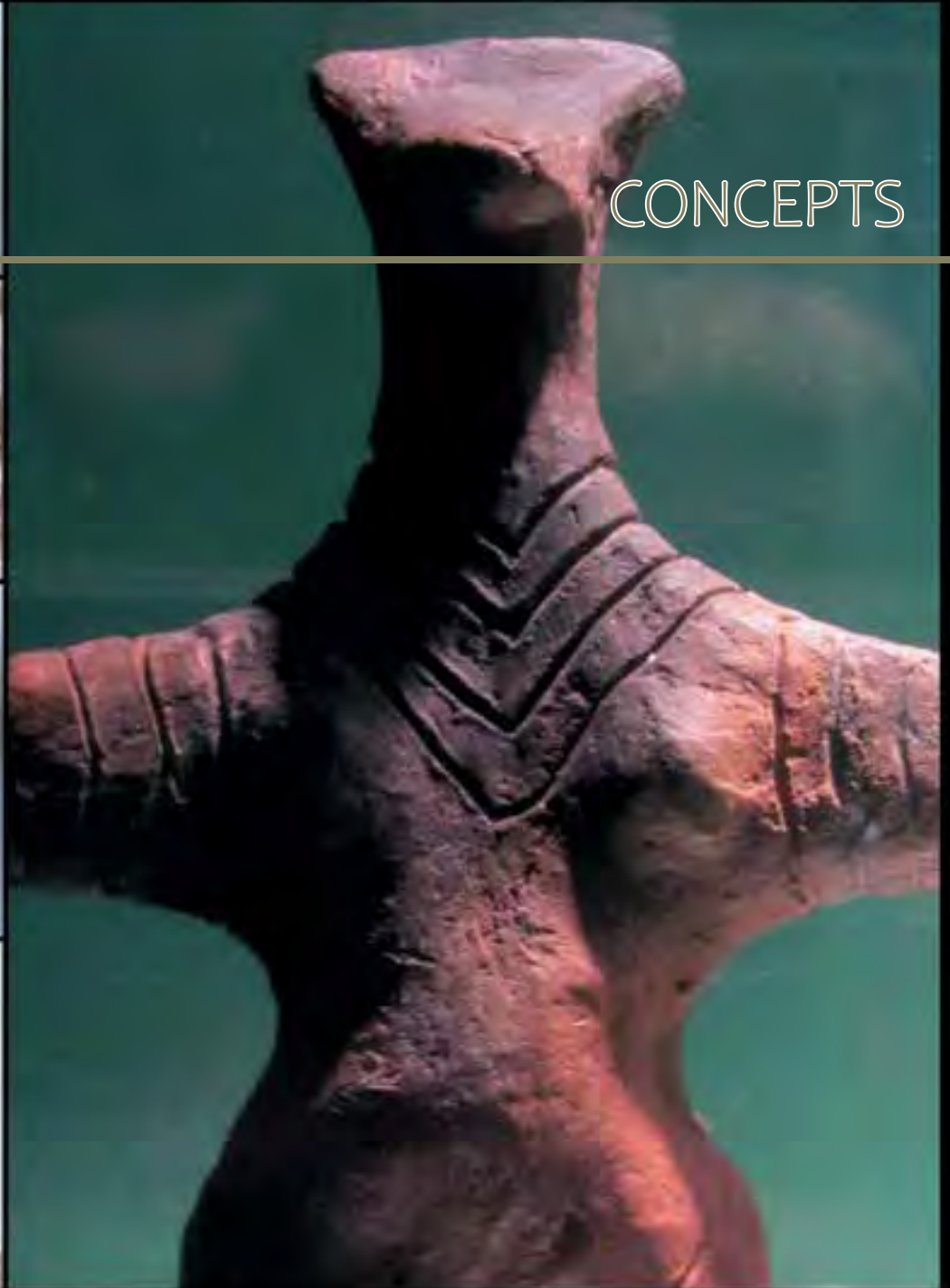
The natural values of heritage derive from the role that it can play in the ecology of a particular community. In addition to its social (man-made) value, heritage attractions such as open-air archaeological sites can also function as natural resources, as open, green, healthy spaces.

Economic values provide a separate, powerful perspective on heritage values. Any recognized heritage site represents value in an economic sense. Of course, investment in maintenance is required, but there will be future gains, bringing multiple benefits to the community that takes care of the site. Heritage adds to the attraction and desirability of a place for living and working, and of course for tourism.

All these values are a necessary part of the sustainability of heritage in the context of archaeological tourism. High quality, responsible interpretation of heritage is founded on these values, along with the task of recognizing and continuing to communicate them responsibly. This handbook has been written in line with documents that encourage and support the same goals worldwide: ICOMOS ENAME Charter for Interpretation and Presentation, the International Cultural Tourism Charter, the FARO Declaration, the NARA Charter, the UNWTO Kyoto Declaration, the Council of Europe Santiago de Compostela Declaration, and other related documents.

A painting of a person peeking through a doorway. The person is wearing a white shirt and a blue tie, and is holding a yellow object. The doorway is framed by a blue border. The background is dark and indistinct.

CULTURAL- -ARCHAEOLOGICAL TOURISM AND ITS INTERPRETATION

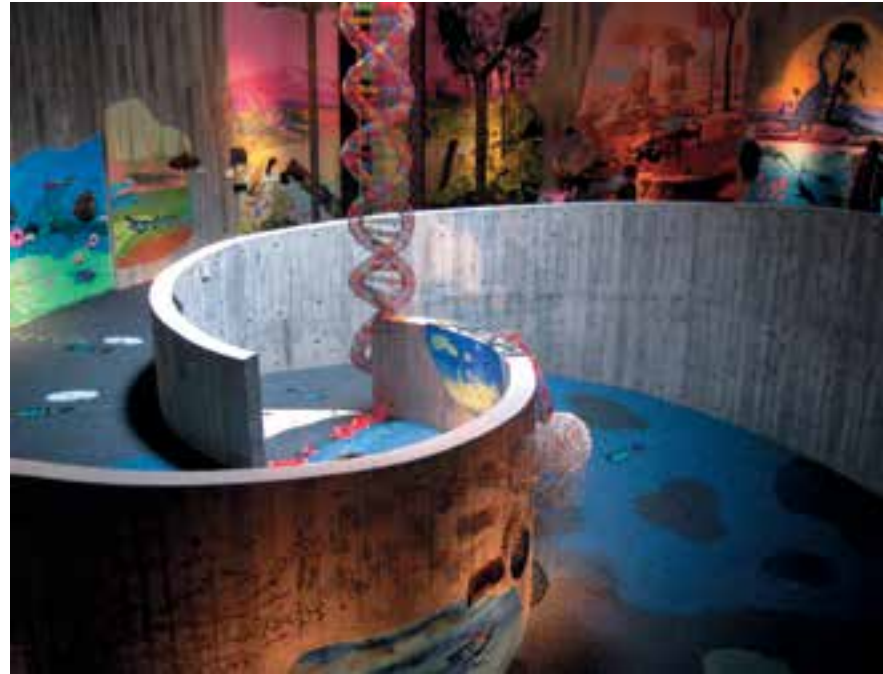


Cultural tourism is based on cultural heritage and is deeply linked to it in all segments and sub-types, including archaeological tourism. It is therefore important to start at the beginning and explain the terminology according to the definitions that already exist. Culture defines us, just as we define the creation and specific characteristics of each culture, that is, all the values that make us recognisable as a society. We define culture as the totality of our material and spiritual, ethical and social values, including social and productive activities.¹ At the heart of each culture is its cultural heritage, as a reflection of or testimony to human creativity, which, in the opinion of a particular society, its competent bodies and each state, represents its historical, artistic, scientific or technical values and interests.²

We also recognize cultural heritage and its values by their vitality. “Cultural heritage is the evidence of all the activities of the human spirit, that is, a reflection of the spirit in intangible and tangible form preserved over time, a reflection of what is spiritually important and true for humankind, through which we question who we are, where we come from and where we are going, and as a result, such reflection is of lasting value. Humankind therefore endeavours to retain the shape of material things and protect them from destruction, for the purpose of preserving what inspired insights into the truth about ourselves... Materialized reality, or an object that is part of cultural heritage, is in fact a living image of a past reality, inherited as a reflection of the living past. If it were dead, it would not be inherited, because it would not exist.” We should add that tangible (objects) and intangible(memories) realities are inherited as living and active. Heritage as such must and should be alive and active, because only life is maintained and worth keeping.³

Cultural heritage has artistic, historical, scientific, documentary, and other spiritual values, but also importance in educational, social and tourism terms. Cultural heritage and cultural identity are entirely bound together. Cultural identity is a collection of characteristics by which we know or recognize the specific nature of human communities. Cultural identity is dynamic and complex, founded on the culture we have inherited, but at the same time it is constantly changing, being created and produced.

In each culture, we recognize the pluralism of interwoven identity levels. Identities can be recognized as historic or pre-historic, cultural or social, geographical, national, regional or local, class-based, professional, organizational, traditional or modern, and so on. Therefore, identities may be multiple and diversified.⁴ The wealth of diverse forms of identities encourage travel and the search for things which are other,



Krapina Neanderthal Museum





Reconstruction of the Vučedol basket house, Vučedol Culture Museum

different and diverse, so tourism can be seen not only as an **experience economy**, but also as the **economy of identities**.⁵

Tourism as the **economy of identities** presents the creation of economic and social values in which identity is the starting point and an integrated part of the product or service, and not only an inherent motive for a visit based on the unique characteristics of the destination, or the cultural heritage and lifestyle of the host community. Since one of the main

Verige Bay, Villa Rustica, NP Brijuni



motives for travelling is the search for otherness and difference, gaining new insights into the host community and culture, and enjoying experiences that are always unique and unrepeatable in character, means that an increasing number of journeys are based precisely on that economy. But we should not overlook the fact that the search for otherness and difference is also a search for oneself, that is, a search for the transformation and metamorphosis that this kind of travel brings. The transformation of an individual or a destination as a result of travel causes changes to the identities of both the host community and the traveller.

“Culture and heritage are not fixed, rigid and unchangeable concepts. Every social group adapts its own specific and changeable nature, politics, social, and economic environment in the search for prosperity. Cultures are fundamentally diverse, created for interaction, exchange, adaptation and dialogue”.⁶

*Cultural heritage, heritage by mobilizing people around preservation and management, brings to people's lives a sense of meaning and an opportunity for dialogue and social cohesion. And social cohesion, in the sense of social inclusion and building capacities for cooperation and trust, is strongly linked to a humanist concept of development.*⁷

Tourism and the protection and sustainability of heritage share some common goals. One basic mutual aim is orientation towards the visitor, communication and presentation. The combination of culture and tourism can be a powerful motivator for economic activity and sustainability of small sites and locations. We recognize heritage as an important resource in cultural tourism, but in order to be used as such, it has to be transformed from a resource to an attraction, and as an attraction it has to become the central part of a potential cultural



Ceramic vessel, Vučedol Culture Museum

tourism package, or a cultural tourism product. **A cultural tourism product is intangible and non-transferable, and, at a fundamental level, linked not only with the internal needs of the visitor, but also to the identity of the destination.**

Through sublimed meanings, the destination responds to the internal needs of visitors, that is, their special interests. In this process, when visitors select an archaeological site as their destination, they choose:

- Architecture – because it sublimates the feeling of i. e. harmony, balance and aesthetics
- Temples and holy places – which meet their need for the transcendent, for the holy, and for the faith
- Battlefields – because they sublime the struggle, sacrifice and victory
- art galleries – because they sublime the beauty, etc.

These sublimed meanings thus represent the intangible aspect of the attraction and products of the destination.

THE CONCEPT OF CULTURAL TOURISM

Intense interest in cultural tourism has been stimulated by changes in society, while new motivation for travel has resulted from psychological and demographic changes in attitudes and values, the hyperconsumption society, the search for unique and unrepeatable experiences, postmodern trends, and so on. All this has resulted in more demanding consumers: postmodern and transmodern travellers. In the Strategy for the Development of Cultural Tourism of the Republic of Croatia for 2003, the definition reads, “Cultural tourism is tourism of special interests, which involves people visiting locations outside their permanent place of residence, motivated completely or partially by their interest in the history, art, heritage or lifestyle of an area, where culture also includes the intangible and tangible heritage.”

The cultural resources in tourism function on several levels:

- cultural resources as the basic reason for the visit
- cultural resources as a secondary reason for the visit
- meeting of the cultures of hosts and visitors

What we understand by the term ‘cultural tourism’ has changed significantly and expanded in recent years. In the widest sense, cultural tourism relates to all forms of travel motivated completely or partially by an interest in the historical, artistic scientific, traditional, or contemporary heritage of a community, region, group or institution, through which visitors are given insights into a new, different, material and spiritual way of life.

According to its 2018 report on Tourism and Culture Synergies, UNWTO defined cultural tourism as “a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions.” Cultural tourism deals with a whole range of human creative and cultural activities,, heritage and customs. This new, complex, multi-layered experience is the reason for the success of cultural tourism.

Taking all this into consideration, it seems that **the most comprehensive and complete definition of cultural tourism is the one by ICOMOS**, which reads:

Cultural tourism is a dynamic activity closely linked with both physical and spiritual experience.

Cultural tourism is a search for and also acknowledgement of what is unique and beautiful, and represents our most valuable heritage: the attributes we wish to preserve and pass on to our descendants, the attributes of which our community can be proud of. Cultural tourism involves a whole range of human creativity, customs, heritage, and cultural activities. This form of tourism also creates partnerships between different content, but it all fits into the way of life of the place.

(ICOMOS – International Council on Monuments and Sites).



Andautonia Days



In this definition we find the key element of the notion of cultural heritage as a living substance that changes and forms a community, but also all those who are linked to that community, through visits, activities, understanding, presentation, interpretation, and co-ex-



Motif from Istria

istence. "Cultures are fundamentally diverse, created for interaction, and exchange, adaptations and dialogue."¹⁰

In this sense, the dynamics and impact of cultural heritage affects equally, without discrimination the community and visitors (including tourists), recognizing a shift in creating and changing the identity of the community itself. At the moment, when visitors enter the space of the community, all identity levels (historical, cultural..) of the community and visitors are intertwined, and cause an inevitable change or the **heterotopia**,¹¹ as Michel Foucault defined it.

If we consider cultural tourism in relation to the experience of the client,⁸ then it includes an element of aspiration. Cultural tourism therefore presumes new experiences, or at least contact of a certain intensity with the unique social fabric, heritage, or special characteristics of a place. This new experiences include new insights into the community, the importance of **sites** for the community, and the importance of the natural and cultural landscape. In that sense, cultural tourism is also the search for deeper understanding and meaning.⁹

Defining cultural tourism in terms of participation, we are moving towards creative tourism.

The experience of participation provides the deepest experiential insight and intensity. Cultural tourism activities imply the use of all heritage resources: archaeological sites, museums, castles, learning folk dances or Glagolitic script, attending Mass, singing... cultural tourism is defined in this way by interaction, participation and the activation of all senses .

Archaeological tourism, from its very beginnings, has always represented a special niche in cultural tourism, as shown by a historical overview of cultural tourism, where the first recorded visits were visits to archaeological sites.

A BRIEF HISTORY OF CULTURAL TOURISM



TOURISM BEFORE IT CAME INTO BEING

Many people have written about the first inklings of cultural travel, including the Croat, Boris Vukonić. Here we will mention only those linked to archaeological sites, which *Pagan Holiday* by Tony Perrottet perhaps describes most vividly.

THE ANCIENT ROMANS were responsible for many exceptional achievements – straight roads, a decent water supply – but one of their less well-known contributions was the invention of the first tourist industry. As the first society in history that enjoyed safe, easy travel, the Romans set off en masse on the original Grand Tour, travelling from the lost city of Troy to the top of the Acropolis in Athens, from the fallen Colossus of Rhodes, to the Egyptian pyramids, finishing with an obligatory cruise down the Nile to the very edge of the Empire. Tony Perrottet writes about how the popularity of this route increased with time. Perrottet was the first to discover this ancient travel route when he came across the oldest preserved tourist guide in the world in a New York public library. It is a description of Greece dating back to the second century AD.

Intrigued by the possibility of re-creating the tour, Perrottet set off just like the ancient Romans, equipped for travelling with only the most basic equipment – a rucksack full of ancient texts and 2nd-century reproductions of maps of old Roman roads. The guide he read talked about crowds and included two-thousand-year-old descriptions on the poor quality of food, inappropriate accommodation and unusual guides. In *Route 66 AD* he gives a lively description of a mixture of fascinating historical anecdotes and personal encounters, often using cheeky quotations by the ancients them-

selves, thus evoking the magic of the ancient world in all its complexity and wonder.¹²

As today, the Egyptian pyramids were a popular tourist attraction in the past. How do we know this? From an example of ancient tourist graffiti carved more than 3000 years ago into the steps of one of the pyramids, which says, “*Hadnakhte the Egyptian scribe was here*”. *The first tourists were Egyptians themselves who sailed down the Nile.*^{12a} The Colossi of Memnon were also an ideal tourist attraction even then, and it is still possible today to see ancient Greek graffiti dating back about 2500 years at their feet. At the time of the development of Ancient Greece, sea travel had improved.

Did guides exist even then? Certainly they did. Mass tourism blossomed in Ancient Rome, and we even have the first ‘tourist guides’ written at that time. The empire spread over large parts of Europe, North Africa and the Middle East. A well-developed network of paved roads linked the known world. With the development of a leisured middle class, the interest in travel grew.

The most popular places were in Greece, due to its mythology, monuments, and festivals. The favourite destinations were often places rich in heritage, statues, frescoes, artefacts, and temples. This was the content the Roman traveller would look for when visiting popular places such as Olympia and Delphi. How did they fare and how did they learn about those treasures? At this point we find the appearance of the first professional tourist guides, local entrepreneurs who knew the tourist attractions, artefacts, and mythology well. They were called Periegetai¹³ (those who show the way to something) and Exegetai¹⁴ (those who present or explain). Tourist guides would take Roman tourists from one place to another and explain the history of the city or attraction, usually in return for tips, and sometimes the travellers would complain about them, just like Plutarch did.¹⁵

The guides regularly rattled through pre-arranged programmes, taking no notice of those of us who asked them to stop their long boring speeches and presentations of inscriptions.

Plutarch

Aquae Iasae, Varaždinske Toplice



The Age of Exploration

Although cultural tourism dates far back in history, we can only talk about the systematic practice of secular forms of tourism from the 16th century on, when the 'Age of Exploration', as James Buzard called it, began. This was also the first form of heritage tourism, whose basic purpose was not hedonism or pure entertainment, but acquiring an experience of the cultural and artistic heritage of different locations. It was the time of the 'Grand Tour'.

The Grand Tour was an indispensable part of a good aristocratic education, and the kind of travel that demanded thorough preparation and study of the literature, languages and customs of each country.¹⁶

Little attention was paid to aesthetic impressions; people primarily studied architectural monuments. It was a journey into large-scale cultural exploration. The period, already stimulated by the discovery and study of science and scientific methods, also produced the first discussions on methods of travel. Travel methodologists created long lists of things that were worth seeing and mentioned them in advisory texts aimed at educating the nobility. At the same time, the first real connoisseurs of travel appeared, known as 'curious travellers', and travel handbooks noted items known as 'curiosities' because of their rarity. Itineraries were created, ranking points of interest according to their rarity.

- Science was studied.
- Experiences of different locations were collected.
- Interest in architecture, curiosities, literature, and languages was promoted.
- Impressions and information were recorded and objects and content collected.
- The educational aim was primary; discussions were aimed at the younger members of the nobility.

- The emphasis was on curiosities and rarities. Comprehensive listing of everything was practised, accompanied by significant collectionism; everything in the world was listed and catalogued.
- The world was perceived as an ordered, empirically comprehensible place.
- Even the humblest traveller had a part to play in discovering the entirety of God's creation.
- The cult of conquering the world through travel dominated, as the result of which the first (museum) collections were formed.

Travel as Experimental History

In the 17th and 18th centuries, travellers were still oriented towards experimentally based exploration. Travel had a new role, scientists viewed travel as a branch of history with a scientific task, and so tourism became part of an experimental sciences. It was still far from its later economic function. History was verified by travel. Travellers who collected information also created wonderful collections of physical, biological, ethnological, and political facts. The information they collected was not differentiated as cultural, artistic or natural, which was also true for other collections of objects at that time. The observations of poets and writers such as Goethe, who themselves created scientific reviews, were appreciated. This form of travel was an 'experiment' or sensory research, which led to the formation of clearly verifiable theories. Visitors systematically toured sites of architecture, horticulture, scientific and other institutions, and of course collections of curiosities. This form of tourism was not yet coloured by emotion, but focused on cold observation and assessment of the situation. Expressions of this attitude can be clearly seen in essays of that time, such as Sir Francis Bacon's *Of Travel*, published in 1625.

Professionalization – the Age of Travel

When large parts of the world had been thoroughly explored and described, amateurs were replaced by specialists, professional agents for collecting information. This was the beginning of the 'Age of Travel', and the phrase 'a tourist in a search of knowledge' acquired connotations of parody. Exploratory travel was now deemed to be an empty ritual, and those involved in it were unimaginative collectors merely following intellectual clues left by others, because they lacked their own initiative and ideas. Here we also find the first signs of aversion towards superficial tourists. The style of travel that had been an elite amateur practice for three centuries began to disappear, and this shift also took place in Croatia, as may be seen in works such as *Dundo Maroje* by Marin Držić, or notes by Stjepan Gradić.

Scientific ambitions were replaced by knowledge. The 'eye' of the traveller, the connoisseur, was now occupied by evaluation. Aesthetic judgements were formed, and travel became an opportunity to cultivate and reflect taste. Sightseeing became an emotional, passionate activity and a private experience, to be conveyed by one's personal artistic expression. Tours that had already been described were avoided, while the lost and neglected paths were sought out. 'Picturesque tours' were in demand and popularized. This romantic orientation later contributed to mass tourism, which J. Buzard calls the 'age of tourism'. The period exhausted mass tourism destinations and is now in decline, but it preceded a new, future period of tourism, in which visitors would seek a holistic individual cultural experience. A new relationship was being born between culture and tourism, founded on an experience of the past, but well-studied and carefully harmonized.

Explore how cultural tourism
developed in Croatia!

AN INSIGHT INTO MODELS OF VISITOR BEHAVIOUR



Globalization and the hyperconsumption society, where everything is the same and depersonalized, have led to a shift away from mass tourism and towards the search for unique destinations, authenticity, diverse identities and specific, recognizable, culturally coloured products. The concept of authenticity is understood, interpreted, and applied in different ways. The understanding of authenticity differs radically between western and eastern countries. The ICOMOS Nara charter¹⁷ was written to reconcile these differences, recognizing the line of development of the sustainability of heritage of the eastern type. Authenticity for tourists has been best defined by Erik Cohen,¹⁸ who mentions four categories of cultural tourists:

Existential Tourists

They are seeking the absolute value and their wishes will of course never be fulfilled. These tourists will not be satisfied with the usual offer of leisure tourism, you will not be able to attract them with classic tourist promotions, and they do not accept the usual tourist packages garnished with culture. This kind of audience will be tempted by exceptional exhibitions or cultural events, presented through specialist magazines or sales channels, for example, archaeological journals which advertise unique archaeological events. This targeted category might also include several specialist niches, such as volunteer tourism, community work, educational tourism, etc.

Recreational Tourists

Recreational tourists understand authenticity freely, to the extent that it is merely a fabricated game. They are satisfied with things that are entertaining, educational, and recreational. Living history tourism is undoubtedly a response to the requirements of this category. They are one of the important reasons for the revival of traditions that have been disappearing, whose authenticity can be developed through the restoration of defunct customs, which then begin a new life cycle through commercialization. Where the original reason for a custom has begun to die out, a new (tourist) audience can give it a new reason to exist. A cultural tourism product is perhaps then given a new opportunity to integrate both contemporary and old, traditional, authentic messages, which are different from its purely local and ethnic meaning.

Experimental Tourists

Experimental tourists look for complete participation in the authentic lives of others, but also accept replicas of actual customs. This category of demand is expanding. These are guests who will happily watch, for example, a performance of a wedding dance on a stage, or a demonstration of lace-making in their hotel. This category can also include specific niches in cultural tourism, such as event tourism, historical and creative tourism.

Hedonists

Hedonists are not really interested in any form of interpretation, even when it is at the level of kitsch, but will accept it as long as it is fun and attractive. All forms of tourism that include entertainment and that do not require any great intellectual effort will satisfy them.

Behaviour Models – safe, free, open spaces of the archaeological sites



When creating a methodology for attracting visitors, it is useful to consider the research conducted for the purpose of developing urban tourism by the European Travel Commission (ETC) with the World Tourism Organization (UNWTO) in 2005:¹⁹

Typology of tourists according to the ETC and WTO Research Group	Motivation	What to offer them?
Tourists with a goal – <i>purposeful cultural tourists</i>	Culture is the primary reason for visiting a destination and the tourist’s experience is deep and impressive.	Cultural tours, museum tours, gallery tours, artistic tours, historical tours, theatre tours...
Motivated tourists – <i>sightseeing cultural tourists</i>	Although culture is the primary reason for visiting a destination, the experience is not so deep.	<i>City-breaks</i> , archaeological tours, pilgrimage routes...
Inspired tourists – <i>serendipitous cultural tourists</i>	The tourist does not travel for cultural reasons, but after visiting a destination and taking part in the cultural life of the destination, leaves with a deep experience of cultural tourism.	Holiday tourism, congress tourism, rural tourism...
Attracted tourists – <i>casual cultural tourists</i>	Cultural tourism is not the main motive for travelling, and the resulting experience is superficial.	Holiday tourism, eco-tourism, rural tourism...
Random tourists – <i>incidental cultural tourists</i>	The tourist does not travel for cultural reasons, and despite taking part in some cultural activities, the experience remains empty and superficial.	Tours of a city/destination, holiday tourism...

International Trends in Archaeological (Cultural) Tourism

Since archaeological tourism in Croatia is not analysed statistically (systematically) as a separate form of tourism, it is necessary to rely on international figures when considering trends.

What is the context in our immediate environment?

Of course, we can only discuss data that preceded the COVID-19 pandemic, so we will consider an overview for 2017 from several countries. In that year, Italy had a total of 50 million visitors to museums and archaeological sites, Turkey had 20 million, Greece 16.5 million, Croatia 4.6 million, Slovenia about 3 million, while Pompeii alone had 3.6 million visitors in 2018, and the Parthenon and the Colosseum had more than 7.5 million in the same year.

When we talk about a new generation of visitors, we must mention the sociological research relating to generational characteristics, which should be taken into account when including museums and sites in a tourism package, or when creating a cultural tourism guiding product.²⁰ The generations we already know as ‘veterans’ and ‘baby boomers’ have been joined by generations X, Y and Z, each with its own special features and new demands, in search of new experiences and products. Understanding new generations will make the selection of new motivational techniques and marketing easier, so it is necessary to monitor trends and changes constantly, but also to produce our own research on visitors.

Andautonia Days



Veterans 1922–1945	Baby boomers 1946–1964	Generation X 1965–1980	Generation Y 1981–2000	Millennials 2000–2012	Post Covid Post 2020
<ul style="list-style-type: none"> – practical – attached – sacrificial – accept new products with difficulty – spend on themselves – group travel – visit historical sites – visit museums – like cultural events – festivals – casinos 	<ul style="list-style-type: none"> – believe travel is a necessity, not a luxury – have travelled more than their predecessors – see themselves as an eternally young generation – want to have fun – look for immediate satisfaction of their needs – are not passive – think they are special – look for comfort – have no time – will pay for luxury, expertise, and practicality – sceptical of institutions and individuals – want to socialize with people like themselves – are not homogeneous (DINK, grey panthers, ...) – generation OPAL in Japan (old people, active life) 	<ul style="list-style-type: none"> – authenticity – WOW! – distrustful, sceptical – spiritual – looking for challenges – connected – looking for change – self-confident, techno-minded, enterprising, media oriented – often single – sometimes DINK (double income no kids) – often grew up in broken families – sceptical of marriage, but if married, have close family ties, traditional 	<ul style="list-style-type: none"> – loyal, hard-working – live in the moment – appreciate their parents and grandparents – energetic, looking for change, stimulation and challenge – looking for authenticity – optimists – appreciate honesty and integrity – appreciate volunteer work – oriented towards the community, responsible – looking for benefits for body, mind and spirit when on holiday – independent and responsible (LOHAS) – don't accept fake wisdom 	<ul style="list-style-type: none"> – ego travel – soloists – urbanists – campers – enthusiasts – active adventurers – sophisticated explorers – travel when there is a good opportunity – VFM (value for money) – Looking for fun attractions – volunteers – want to dive into the local community – to learn something new – love open spaces – take care of their health 	<ul style="list-style-type: none"> – cautious – frugal – thoughtful – soloists – love open spaces – take care of their health – explore the unexplored and undiscovered – cycle – choose barren and hidden places



New Visitors Behaviour Patterns

ANALYSIS OF THE CURRENT SITUATION

Visitors to a destination

Key steps:

- Investigate who comes to your destination and which key markets dominate.
- What are the requirements of current visitors?
- How many visitors arrive, which attractions do they visit, how much time and money do they spend there?
- What are their motives for coming, where do they spend their time, which activities are they involved in most?
- Which languages do they speak? Are the staff at the destination trained in contacting them, how can you be a catalyst of better communication?

What you must know:

When your destination/site is visited most:

- Which seasons of the year?
- Which months of the year?
- On which special dates?
- Related to which special occasions?
- Which days in the week?
- What time of day?
- Are the working hours of the site and museum aligned with all this?
- Can you offer appropriate auxiliary programmes (photo guides, artistic workshops, bike tours etc.)?
- How long are they staying at your destination on average?

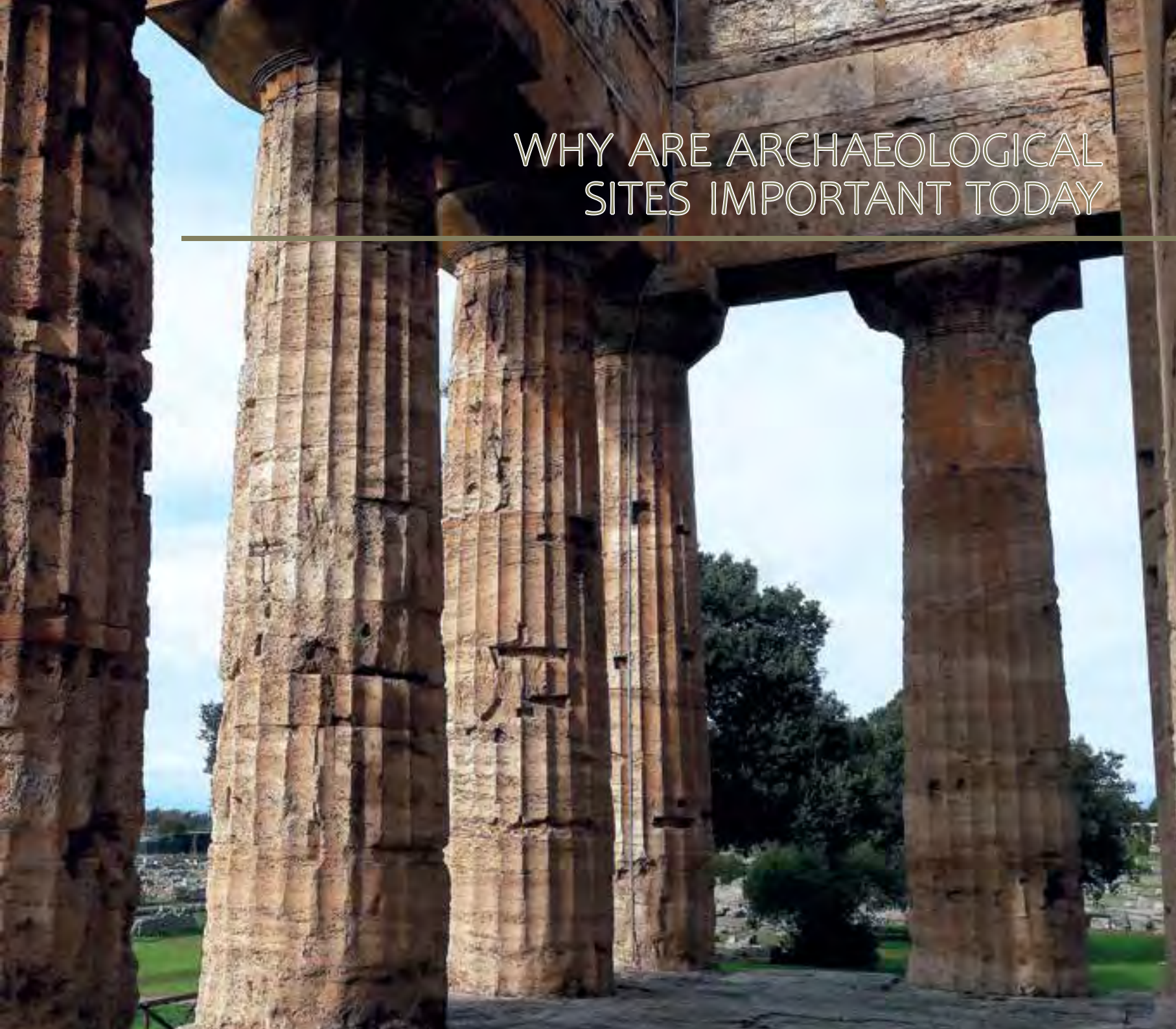
What do the usual itineraries for visitors look like?

- How long are they staying (an hour, three hours, half a day)?
- What area does the itinerary cover?
- Can you organize entry to museums, institutions, hard to access archaeological content...?
- Who creates the itineraries? Do you have direct contact with these agencies and planners?
- Is there any room to upgrade tourist itineraries on a thematic or time basis?



Fossils, Krapina Neanderthal Museum

WHY ARE ARCHAEOLOGICAL SITES IMPORTANT TODAY



Heritage is socially creative: it offers the potential for ‘socially valuable tourism activities’, which improve people’s ability to think, make a positive contribution to their psychological and social well-being, and strengthen their sensibilities. Through indirect effects, by preserving and valuing heritage, it is possible to enrich the social environment via stimulating and enjoyable public content. Works of art and cultural products represent the collective memory of the community, and serve as sources of creative and intellectual ideas for future generations. Heritage can also improve social inclusion (for example, by providing jobs in the heritage sector for vulnerable groups, through partnerships between museums and institutions such as school and retirement homes, etc.), and cultural diversity (for example, museum collections representing different social groups, or organized programmes that promote the participation of various groups within the local community).²¹

Cultural tourism needs heritage, archaeological and historical sites, museums and destinations. Heritage institutions, especially museums, should not be merely destinations within an itinerary, but also focal points in a network of attractions, and informative and educational starting-points. Archaeological sites must be connected to museums as an integrated part of the natural, historical and/or cultural landscape.

The tourism industry has begun to see the world as a museum, an installation *in situ*, which offers experiences, immediacy and adventure. New demands are being made on museums and archaeological sites. Through interpretation and presentation, they need to provide insights enveloped in new contexts and times, and experiences of travelling through space, time or ideas. The musealization of the world has occurred, as has the transformation of museums and the demythologising of exhibits and presentations. Archaeological museums are gateways to archaeological sites. Museums provide an introduction, a focus, concentrating on the best the world can offer compressed in space and time. But since even that is not sufficient, museums today are taking on the role of educational or experimental centres, treasure houses of culture, schools and amusement parks, and they are literally becoming travel agents that organise exclusive thematic tours. These special purpose tours are led by archaeologists, art historians, curators and other experts. They focus on sustainability and cultural heritage, with the intention of offering something more than a standard holiday. The intermingling of roles leads to a simple solution for partnership relationships, leading to satisfied visitors and local inhabitants.²²

Within the tourism range, archaeological sites today are recognized as a resource in tourism, a tourist attraction, and the core of the tourism product.

We can consider archaeological sites from various angles in relation to tourism:

1. The archaeological site as the primary interest of the tourist.

If certain sites are the primary interest of the tourist, then they are considered stakeholders

ARCHAEOLOGICAL SITES TODAY

are places for protecting, researching and interpreting archaeological heritage.

- Places of memory and connotations, strongholds of knowledge
 - Places of creativity, inspiration, and community development
 - Places of activity and interactivity, innovation, and life-long learning
 - Places of satisfaction and pleasure
 - Places of prestige and intellectual exchanges
- As such, they are important resources in cultural tourism.

Past time presents an integral part of the present. There is no past that has actually passed.

The past is constantly striving to be here in the present and to influence future times, moments and days...

Luko Paljetak



Visitors behavioral models – safe, free, open space of the archaeological site

in cultural tourism, the pre- and post-congress industry, urban tourism, historical tourism, heritage tourism, traditional tourism, scientific tourism, educational tourism, and so on.

2. The archaeological sites as **the stage and inspirational setting for events**, bringing his-

tory to life, or participatory storytelling, but also for congresses, conferences, and seminars, etc.

3. The archaeological site as **the generator of new tourist visits**. They play an important role in the creation of products for various specialized tourist niches.

Archaeological sites are primarily linked to cultural tourism, scientific tourism, but also urban tourism, rural cycling, educational and creative tourism.

CREATIVE TOURISM is considered to be the new generation of tourism. It covers a more intensive approach to culture and history, including interactivity, experiential work, and the authentic engagement of everyone in the real life of the destination. There are markets which have shown a special interest in creative tourism products²³ such as the Japanese market, or the photo-tourism niche. Products related to tangible and intangible heritage are particularly sought after, along with traditions, the creation of handicraft objects, souvenirs, making and wearing outfits and footwear, painting in the style of the (pre)historical periods, learning to carve, etc. (Pre)historical traditional tasks related to everyday life are popular, such as harvesting corn, grapes, lavender, pumpkins and plums. Experimental archaeology fits perfectly with creative tourism. At archaeological sites, various kinds of non-material and material heritage are of interest. Additional activities include creative, artistic, literary and musical events and traditional workshops in craft skills, etc. It is important to hold workshops

at regular times during the season, or to have them ready for the needs of travel agencies.

Based on all of the above, the **DEFINITION OF ARCHAEOLOGICAL TOURISM** is as follows: archaeological tourism is broadly defined as tourist visits and activities that take place in relation to an archaeological site, archaeological museum, exhibition, event, monument, park, landscape, or anything related to archaeological destinations, along with participation in the experience related to their tangible and intangible characteristics.²⁴

Many archaeological sites have successfully developed educational workshops where they use their resources in various interactive ways. Excellent examples of these are the Andautonia Archaeological Park and the Vučedol Culture Museum. The example of these workshops could be extended into innovative tourism products in creative tourism and tours for the targeted tourism audiences.

In rural areas and in rural tourism, archaeological sites have a particularly demanding role. They are the starting-points for information about the cultural landscape, especially if they deal with specific themes. Sites that are interactive and deal with heritage in a picturesque way are no less important, and they often become stopping-points of interest on cultural routes for cyclists and organised tours.

Archaeological sites today are discovering their important role in all forms of tourism, whether memorial, contemplative, religious, eco-cultural, industrial, festival, genealogical, volunteer, exploratory, musical, didactic, literary, culinary, photo tourism, etc. It is important to relate archaeological sites to the target audiences in a logical and imaginative way. It is necessary to conduct regular research and follow trends and changes in the preferences of potential archaeological tourism audiences.



Andautonia Days



INTERPRETATION AND PRESENTATION

HOW TO PERCIEVE ARCHAEOLOGICAL DESTINATIONS

Presentation and interpretation – some important definitions:

To understand the purpose and concept of presentation and interpretation of heritage more easily, we need to refer to the science that deals with it professionally: museology. The New museology, like cultural tourism, is not limited and does not deal only with museums and museum collections, but with the entire tangible and non tangible heritage in the relevant cultural landscape. So it is also called heritology.²⁵

Museology helps us understand presentation and interpretation.

Presentation and interpretation aid the symbolic communication of the message of the heritage and aim to present the abstract ideas behind tangible objects, places and landscapes.

THE ICOMOS ENAME CHARTER defines **PRESENTATION** more specifically as the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring such elements as information panels, museum-type displays, formal walking tours, lectures and guided tours, and multimedia applications and websites.²⁶

What happens at archaeological sites is communication between heritage and visitors in a separate, informal setting. It is not primarily intended for the transfer of knowledge, let alone skills. Instead, the subjective experience of the visitor is important, which primarily means

THE ICOMOS ENAME CHARTER defines **INTERPRETATION** as the carefully planned process of interpreting heritage which implies a full range of activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These may include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and on-going research, training and evaluation of the interpretation process itself. Interpretative communication media include all: text panels, live guides and interpreters and virtual reality applications, but regardless of the selection of specific media, they should provide information about the heritage which is otherwise unavailable. Interpretation should combine a high quality relationship with the heritage, use of the location and activities related to it, and information based on research activities and collections.

that individuals become aware of the content and meaning that they consider important. Good presentation and interpretation ideally give visitors the opportunity to become integrated in the living tissue of the heritage and so participate in a creative cultural act.²⁷

To interpret a collection, theme, context, identity successfully... you must have a vision and a plan.

HOW TO INTERPRET HERITAGE: LEVELS

Technical level (presentation)

ICOMOS Tourism Handbook
for World Heritage Site Managers

Interpretation level

Interpretation tactics, interior design/presentations
that provide understanding, emotional charges,
sparks of insight

Content level (interpretation)

ICOMOS Ename Charter for the Interpretation
of Cultural Heritage Sites, 2004

Hušnjakovo, Neanderthal site near Krapina (next to Krapina Neanderthal Museum)



WHAT ARE THE PRINCIPLES AND GOALS OF INTERPRETATION?

It is useful to know the basic principles of interpretation based on and inspired by to the ICOMOS Charter on interpretation:

Principles of interpretation	Summary according to the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites ²⁷	
Access and understanding	<ul style="list-style-type: none"> – Interpretation is an integral part of preserving heritage – It is desirable to develop an emotional connection and new insights into the heritage site through interpretation 	<ul style="list-style-type: none"> – It is necessary to communicate the value of heritage – Presumes the provision of physical access to a cultural heritage site – Demographic and cultural knowledge of the audience
Relationship with the visitor	<ul style="list-style-type: none"> – The interpretation should provide visitors with a better understanding of the site – Communicate its purpose – Stimulate curiosity – Include/absorb visitors in the theme 	<ul style="list-style-type: none"> – Remind them of universal human values and what is important to them – Facilitate understanding of diversity – Explain why some items are in a museum – Inspire visitors – Inspire them to come back
Information sources	<ul style="list-style-type: none"> – Sources should be comprehensive – from oral to written sources, material remains, non-material, etc. – Information should be based on multidisciplinary research 	<ul style="list-style-type: none"> – Information should be in line with local standards and sources – Visual reconstructions should be firmly based on research and credible information – Documented sources should be used for interpretation
Context and setting	<ul style="list-style-type: none"> – Should include the wider social, cultural, historical and natural contexts and settings – Respect the contribution of all periods of the location, even though some periods may be emphasized in relation to the theme 	<ul style="list-style-type: none"> – The context should also include intangible content – Intercultural meaning and different views of the heritage must become part of the interpretation
Authenticity	<ul style="list-style-type: none"> – Authenticity must respect the basic tenets of authenticity in the spirit of the Nara Document²⁸ – The design of a heritage interpretation programme should respect the traditional social functions of the site and the cultural practices and dignity of local residents and associated communities. 	<ul style="list-style-type: none"> – Irreversible interventions in the substance of the site are not permitted – Individual oral testimonies must be included in interpretations of the site, along with local interpreters who can communicate the story faithfully
Sustainability	<ul style="list-style-type: none"> – Interpretation must be aligned with the sustainability and capacity of the site – Economic and technical sustainability of the interpretation should be established 	<ul style="list-style-type: none"> – The interpretative infrastructure must be adequately constructed and maintained – All additional content must be appropriate to the site in appearance and function (light, shade, sound, scenery) – Quality interpretation also brings financial gain
Inclusiveness	<ul style="list-style-type: none"> – Interpretation must actively include the participation of the relevant community and stakeholders – The interpretation must serve a wide range of educational and cultural goals, and should not be evaluated only according to the number of visitors and revenue 	<ul style="list-style-type: none"> – The interests and efforts of all stakeholders must be an integral part of the interpretation – All plans for interpretation must be open for public comment and involvement – All who contributed to the origins of the site, including minorities, must be recognized and valued
Research, training and evaluation	<ul style="list-style-type: none"> – Interpretation is a continuing process of interpretation and understanding that implies constant research, training and evaluation – It is necessary to enable continual supplementation with new insights 	<ul style="list-style-type: none"> – The impact of interpretation should be continuously monitored – Life-long training of staff is vital: conservators, those who create content, management, technicians, guides, trainers – Trainings should be held at the sites – International exchanges of experience are needed

VISITORS ENCOUNTER WITH ARCHAEOLOGICAL HERITAGE

Today, experiencing cultural heritage is one of the fundamental human rights. This has not always been the case. In the 17th and 18th centuries, visiting collections of curiosities (chambers of wonder, *Wunderkammer*) was the privilege of the few. Visitors were expected to marvel and not be critical, (and we often expect the same from our audience to a greater or lesser extent). Since then, everything has changed.

A wide range of visitors to archaeological sites and museums, including tourists, want the same things:

- A welcoming atmosphere from friendly, trained and educated staff
- For the archaeological site (or museum collection) to be well presented and interpreted
- For communication and interpretation to be relevant, up-to-date and related to what is important
- To understand the work and function of archaeological heritage institutions, sites, and museums
- To be active
- To be included
- To be able to choose
- To be respected as people.

Interpretation is not to help us understand, but to make us feel!

Our interpretative tools must constantly be nurtured through listening and reading thinking, conversation...

Relatively few visitors come to sites on their own. For most people, a visit to an archaeological site or museum is a social experience. The visit does not take place spontaneously. It is, or should be, a planned event. Almost all aspects of the visits are designed, consciously or unconsciously.

It is important to recognize the key motivation of visitors to an archaeological site or museum. Different categories of visitors have different goals, and they come to the site or museum with different desires and expectations. It is not possible to list everything that might interest visitors, but it is possible to find out from them (through surveys, conversation, and observation). Observe and cooperate with your visitors and try to put yourself in their shoes. When you discover what would attract them and what they want, this must be aligned with the fundamental mission of the archaeological site and/or museum. The two are not always identical, and they are often not even compatible. When deciding and guiding, do not forget that protecting collections and objects must always be the priority. In most other areas, you can follow the needs and wishes of visitors.

Approaching Visitors

Archaeological sites and museums have recently been working hard on communication. There are some who believe it is the key to everything, and the future for managing heritage. But this is not the case. Heritage institutions, are no longer mere sources of information and centres of communication (which they naturally should still be) but are also becoming centres of knowledge, experience, participation, action and places where visitors use and verify their own ideas and draw their own conclusions. Communication is the means, not the end.

Visitors only recognize the importance of a site as far as it relates to them personally. INTERPRETATION reveals that connection, awakens the senses, provokes thought and connotations, creates new relationships and encourages understanding.

Krapina Neanderthal Museum





Paestum

This happens, amongst other things, because new technologies, such as the internet, have given individuals such power in communication, and such large quantities and quality of information, that heritage institutions cannot compete as sources of information. People today get their information from the internet. What then is left for heritage institutions? The most important thing – an experience. Information about a site, an author or about an artistic technique can be found on the internet, according to their choice: at the time and in the way that suits each person best. What they cannot get from the internet is fully sensing the site in real life, its true nature, under their feet. The internet only has reproductions. If they want to see the original first-hand, to form their own opinion and experience a fresco with their own eyes, they have to go to the site. That is the advantage of sites and museums – they present, preserve, and interpret original objects. That is the power of heritage – authenticity.

We travel because we want change and authentic experiences, and not simply for the sake of communication. We do not just want to visit sights, locations, museums, but to have a sense of the place we are visiting, and to experience something more than simply looking at things and receiving information. This is why we become cultural tourists. Heritage institutions all over the world, though unfortunately to a lesser extent in Croatia, are certainly working on this, and as a result are welcoming increasing numbers of visitors. Heritage institutions therefore

should go beyond information – they must offer more. This ‘more’ is related to objects, stories, themes, experiences, activities, participation, human contact, and so on.

What all tourists, and cultural tourists in particular are looking for, is an authentic experience with an emotional charge. To achieve this, mere communication is not sufficient.

The main goal of the work of a guide is to help visitors explore one of the aspects of the heritage contained in a collection, and to encourage them to think with their own minds. For a tourist guide, planning an itinerary, event, or story does not make much sense if you do not have a well-chosen aim. We must keep this constantly in mind.

An archaeological site or museum, if presented thoughtfully, can initiate a process that helps people discover meaning in the items or topics on display, which visitors can see, hear, and feel. It is important to arouse curiosity, which is a prerequisite of remembering, and motivate people to learn more. The secondary aim is to increase the visitors’ knowledge on a specific object, a group of objects, a subject or a branch of human knowledge.²⁹

When considering tactics for approaching visitors, their different abilities and interests must be taken into account, because the success of the archaeological site or museum depends on this.

Everything a site does for visitors, from high quality panels with 3D presentations and interpretations, cloakrooms and exhibitions, to touch-screen displays, regardless of the media used, the presentation concept and the selected topics, should be subject to these goals.

Most travellers expect each destination to have its own identity and offer a unique experience, wherever they travel. This is also true for heritage sites. Every site is unique and special, so the events related to the site should also be unique, offering a new experience, focusing on authentic finds that emphasize the site’s identity, as well as the identity of the destination, the area and the region.

EXPERIENCE, AUTHENTICITY

People love a live experience which includes real colours, scents, interaction, and landscapes. They enjoy experiences that include all senses. Authenticity also means having an experience in a real setting, in a natural environment. Most travellers want every destination they visit to have an identity and expect a unique experience wherever they travel. This also applies to archaeological sites and museums. Each one must be special, offering experiences related to authentic objects, and representing its own identity and the identity of the city, area, or region.

Museums are often connected to archaeological sites, and directly interpret the heritage of a single site or several sites. The main aim of such museums is to help visitors explore aspects of the archaeological heritage kept in the museum collections, to inspire them to think and remember them, and to direct them to go and see other sites in the same destination.

Sense, Meaning, Curiosity and Memory

Interpretation at the site and in the museum should initiate a process in visitors which may help them find the meaning in the items or themes presented, which visitors can see, hear, and feel. It is important to arouse the visitors' curiosity, which is a prerequisite for remembering, and motivate them to experience more.

Increasing the visitors' knowledge about an object, a group of objects, a subject or a branch of human knowledge is only a secondary or tertiary aim. The basic aim is to experience and feel the identity.

In order to make use of the full potential of an archaeological complex, we must first understand the psychological transformation that occurs when visitors come into contact with heritage. Research shows that there are four universal motivational categories for visiting a site or museum:

Socially motivated visitors see the site as an attraction, like a concert, which provides comfort, entertainment, ease and energy

Intellectually motivated visitors see the site as an archive and expect critical engagement, factuality, depth and focus

For emotionally motivated travellers the site is a place of wonders, but in contrast to Disneyland, they expect a deep, sensory and intellectual engagement, a feast for the eyes and a feeling of discovery

And finally, for spiritually motivated guests, the location is a temple in which there must be food for the soul, spiritual substance, and an authentic ambience.

As a rule, about half the visitors are socially motivated and one third are intellectually motivated. The rest have a strong tendency towards emotional motivation. It is interesting how the visitors' motivation changes drastically when comparing it before and after visiting a site.³⁰

Our visitors are the heroes of their own epic journeys. The site or museum can make their journey into the authentic past possible, to original, unmediated art, to nature, to new knowledge and experiences, and much more – with proper interpretation and presentation.

TACTICS FOR APPROACHING VISITORS

People love live experiences that include interaction. They love experiences that include several senses. They expect authentic objects, but local interpreters. Authenticity also means having an experience in an authentic, natural setting.

It must be borne in mind that archaeological sites and museums often strive to present museum items and collections neatly, in order, with labels and in organized units that follow the logic of their origins and the collection. There is also a constant desire to exhibit as many items as possible. This is the case in most of our heritage institutions. It is how curators usually regard the site or museum and the administration of the institution, as do the management bureaucracies of county, city, and public administrations. This is a legitimate approach, but it is the least attractive approach for visitors. A static collection can be made dynamic by planning a thematic tour.

Instructions to Visitors before Entrance

Let the visitors know what to expect on the tour, and let them know what is ex-

A visit to a site is timeless, because times blend; the images of history and the present, sensibilities, sensitivities, meaning, and memories all merge.



Involve visitors into action!

pected of them. Give them short, clear instructions that will prompt them to action. At least some of the visitors will act on these instructions.

Do not make visitors (especially children) do things they do not want to do. Sometimes it is a good idea to ask ourselves why anyone would want to do anything at all at the site/in the museum

Finally, visitors should be directed to the labels, explanations and texts on legends, panels and walls... which will help them find their way around independently.

When considering tactics for approaching visitors, their different abilities and interests must be taken into account, because success in understanding the heritage depends on this. What is done at the site or in the museum for visitors, whether interpreting the exhibition or directing them to a touch-screen display, regardless of the media uses, the presentation concept, or selected topics, should be subject to the wishes and capabilities of different types of visitors, and the individual mission of each heritage institution.

What is expected from oral interpretation? How can we make oral interpretation attractive and draw visitors in?

Of course, there is no single answer to this question, but it is at least possible to list some general theories which may perhaps help make interpretation more attractive:

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We need the REPOETIZATION OF (PRE)HISTORY as a response to today's prosaicness.
Luko Paljetak

Remember, you are not a visitor, so as you prepare your interpretation, put yourself in the visitor's shoes.

CREATE and write preparatory oral **interpretations for amateurs**, non-experts, tourists – for those we like to call the wider public. Do not fall into the trap of writing for yourself and a dozen expert colleagues.

TELL STORIES, elaborate on the theme, let the objects be evidence of your interpretation, theories, the truth of the stories, and the interest of the topics.

RHYTHM: Plan a **variety of content** levels whereby **new themes are rhythmically introduced** every so often, new stories begun and new information given, so the site remains interesting. Change your position as you talk.

DO NOT BE PATRONIZING or pretend to be clever, making the visitors feel uneducated or unenlightened. This kind of 'enlightening' approach is common at sites and in museums, but it is very damaging if you wish to attract the visitors' attention.

AVOID PROFESSIONAL JARGON. People who really understand complicated things are able to explain them in a simple way. Avoid showing off, and do not allow oral interpretation to become a string of impersonal data. Rather, reflect the emotional potential of the site.

ALLOW the visitors to determine the speed and direction of the tour to some extent.

BE TOLERANT – you cannot, at least not always, count on visitors doing precisely what you expect of them. If they do not respond as you expect, perhaps it is your mistake.

Dialogue, Participation, Interaction

A visit to a site/museum is a **social event – you should leave room for the exchange of opinion**. People rarely visit individually. Bear this in mind when planning the interpretation and allow the group **sufficient space for interaction** and other activities.

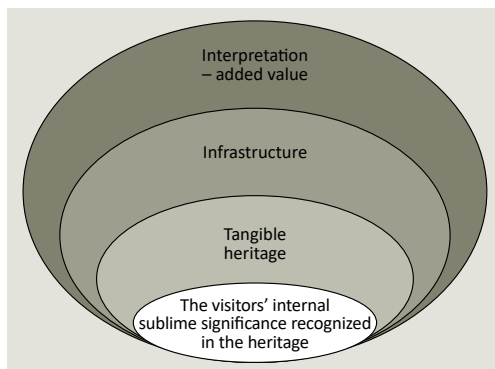
Visitors are more willing to participate when they are in a group. Individual visitors decide to be active more rarely. People often participate in a different way than we expect. One person getting involved initiates and encourages others to participate. To develop their interest, it is necessary to have clear goals, be consistent, and have a vision that

is compatible with the visitors' expectations. The story must be clear, simple, emotional, and compelling. It must give the visitors the opportunity to express their thoughts and feelings. All the information you provide must be credible, focused on what is important, and not lost in the details or superfluous specifics. Do not be too academic or patronising.

- **INTERACTION:** whenever you can, make **the interpretation interactive**.
- **EXPLORATION:** present the facts so that visitors have the **opportunity to discover things for themselves**. Enable them to be explorers.
- **DEMONSTRATE:** people learn by watching others. If necessary, **show by your own example**.

The Kind of Information Needed:

- It should be as short and clear as possible
- It should contain basic facts which stimulate the imagination and reactions
- Use the visitors' power of observation; ask them questions
- If there is a long printed explanation, highlight the basic information, so that visitors can access it without reading the entire text.



New models of visitor behaviour at sites – safe, free, open spaces of the archaeological sites

Things to Watch Out for:

CLARITY. Find the simplest, clearest language to communicate your ideas. Be brief. Incomprehensible, confused language usually hides petty, vague and confused ideas.

UNEXPECTED PERSPECTIVES. No one wants to listen to the same things over and over again, even if they are told well. If you are describing the content of the site, say something new, or help the visitors to see the same thing in a different way.

BUILD CREDIBILITY – present verified facts, which you are able to prove at the site itself.

GIVE EXAMPLES, not opinions. Do not feed visitors with generalizations and opinions with no facts or supporting details.

CONTEXT. Do not assume that everyone knows what you are talking about.

VERIFY whether every piece of information is truly important.

Curators often produce long, complex articles which only other curators or people in the same profession can really understand. This kind of material has no place in a tour; it belongs in expert books and catalogues. If you are explaining something about a site, be kind towards visitors who have come to see and experience it. They have sublime aspirations which they are seeking to fulfil in the meaning of the heritage site. Tangible heritage is a symbol of their hidden desires, and interpretation is the answer to their search (Laszlo, Ž. 2011).

A good introduction to the topic is needed to present the content at the site, with a logical flow in the presentation, a good story that conveys the necessary information, and which prompts imaginative responses or logical conclusions.

MANAGING VISITORS ON THE SITES



The attractiveness of the site for the general audiences as well as for the tourists, depends to a great extent on how the visitors can move around a site. Movement needs to be carefully planned. All the spatial elements of the site that are oriented towards the public must be taken into consideration. These are:

- reception areas, information points, cloakrooms, toilets
- facilities for educational work: workshops, playrooms, lecture theatres
- libraries and reading rooms with access to IT and documentation
- shops and hospitality facilities: bookshops, souvenir shops, restaurants

It is important to plan carefully how visitors will find their way around. Everything should be easy to access. The space must be explained so the visitors intuitively and easily find their way around as they look for specific thematic content or rooms, regardless of the one they want to access.

To make it easier to adapt to the needs of visitors and plan orientation around the site, imagine you are a visitor and ask yourself two simple questions:

Where am I? **PAESTUM**

No visitor should be allowed to get lost at the site; there must be an indication of direction of movement at the site, so you should work on orientation and interpretation.

What is this doing here? **PAESTUM 2019**

If you feel that visitors want to understand but do not know why things are arranged as they are, work on interpreting and defining the content of the site. People must know where the main content is located (original works) and where the souvenirs (copies) can be found. Put



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yourself in the role of a visitor and use your common sense.

There are several basic examples of how to organize visitors' movements at archaeological sites or in museums.

1. Sketch of obligatory one-way visitor movement

Visitors enter at one point, move through the site along a programmed path in one direction, and leave at another point, which is not the same as the entrance. The model is common in this country. Its weaknesses are obvious. Visitors cannot choose what they will look at on the site. They have to pass through it all from beginning to end. Tours like this are patronizing and put the visitors in the position of uneducated persons who are led from exhibit to exhibit and one theme to the next, or even from one period to another, according to our plans, so that they can see, learn and experience what we choose ourselves. If visitors objected, we would call them ignorant, primitive, or stubborn. When someone goes through a collection set up in this way, they

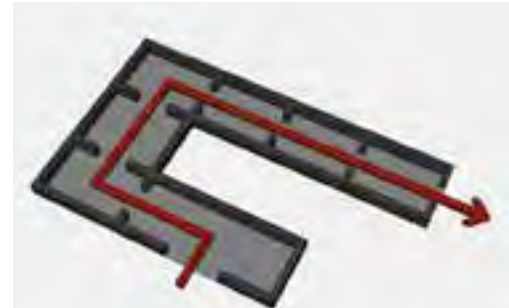
have no reason to visit it again. This kind of tour provides latter-day enlightenment and a paternalistic attitude towards visitors. They have no choice.

On the other hand, a guide can choose to create a thematic, focused itinerary which will bring even this kind of spatial concept to life.

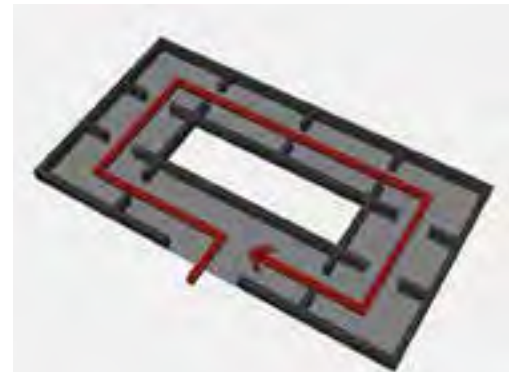
Visitors need to be told in advance where things are, such as ticket sales and the info-point, which are usually at the entrance, while the souvenir shop is often near the exit. This means that if they want to find information about a certain detail sometime later, they will have to find their way back to the entrance.

2. Sketch of one-way visitor movement – a circular model

The entrance and exit are in the same place. Like the previous model, the info desk, cloak-room, café, restaurant and souvenir shop are only available there. Otherwise, this model shares the same features, especially the weaknesses, of the previous model. Again, visitors are 'trapped' at the entrance and then there is



Sketch of obligatory one-way visitor movement



Sketch of one-way visitor movement – a circular model

A flexible model for visitor movement



A flexible model for visitor movement



Visitors move around the site, but you should also allow them to rest. Don't forget to point out seats, benches and armchairs, so that in most exhibition units at the site, visitors can stop, return, sit down, rest, or inspect the exhibits more thoroughly in a more comfortable position. Remember the elderly population. They are precious guests who cannot walk around the site for two hours without resting. The visit must be a pleasure, not torture.

no return until they have gone round everything in order. This model also usually results in a paternalistic attitude.

Both models underestimate visitors, their ability to choose and their capacity for experience. They are cast in the passive role of observers, rather than participants. The guide must work hard to create a thematic tour.

3. A flexible model for visitor movement

The flexible model of movement divides even the largest permanent collection into segments according to themes, available time, or other logical criteria. The site can be toured as in a circular model, but visitors are able to access the segments directly. This means they can choose what, when and how to view exhibition. "The visitor should be able to experience the heritage site at their own discretion, if they so choose."³¹

If we also plan 'thematic tours', visitors will have a reason to visit the collection several times, not only once. If visitors are also able to explore by themselves, do things or produce things for themselves, your (and their) joy will know no end.

For example, PAESTUM offers flexible tours lasting two or three hours:



Visitors' management in Paestum, Italy (Source: Paestum, Italy Virtual Walking Tour, Youtube screenshot)

CONTEXTUALIZATION – HOW TO ATTRACT VISITORS



The world is full of cultural attractions. In a society of abundance, we compete for attention and for our share of people's minds and hearts.³² If we do not know how to capture the attention of visitors, we will lose the race. Three basic elements are important: focus, imagination, and organization. Tourism is an area where cultures meet and where identities intertwine, are recognized, permeated and stratified, whether cultural, historical, geographical, social, visual, real or created. In brief, tourism is the economy of identity, and within the range of recognizable levels of identity it is important to know how to "combine and arrange the ingredients"³³ in a thematically seductive and inspiring way.

Tourists come to archaeological sites individually or in organized groups. Touring an archaeological site is usually part of a city / destination tour, but it can also be an independent activity or part of a wider programme related to events or conferences, for example.

Focus on Themes, Associativity, Links

A good tour of an archaeological site should focus on a particular theme. It is a good idea to base the **thematic focus** on contemporary and current topics. So, for example, tours of archaeological sites could be linked to topics from everyday life (*healing in the Vučedol culture, the role and life of women, the furniture and equipment of a house in Vučedol, the language of fashion in the Vučedol culture, travel and means of travel*, and so on). Tours of archaeological sites can be linked to well-known people, literary giants who visited the site and wrote about it, artistic periods such as the Romantics, famous palaces, etc. Depending on the theme, a tour of an archaeological site will have both focal and complementary contents.

Time Frame

The scope of topics and the scope of an archaeological tour depend on the time available. Therefore various timeframes should be offered for thematic tours, lasting one, two or three hours, bearing in mind the group's overall programme for the day. For each timeframe it is necessary to offer a series of related and selected monuments/exhibits which best reflect and complement the central theme. The scope of the theme and the range of monuments/exhibits can be widened in line with the time available, and the route of movement through the site adapted accordingly.

In demographic terms, it is especially important to be careful with routes planned for older visitors, families, and school or student groups, taking the age of the visitors into account, the difficulty of the route, their ability to keep up and concentrate, their previous knowledge, and any educational aspects for which the visit to the archaeological site is a supplement.

Managing Attention

In moving around the site, we must be aware that visitors recognize certain rhythms, emphases, and attractive spots. As part of the good management of an archaeological site we recognize:

- **focal points** (what visitors primarily come to see)
- **clusters** (key locations where visitors gather)
- **hubs** (places which visitors move towards or pass by)
- **itineraries** (where visitors aim to go)
- **desirable lines** (where visitors mainly want to go),
- **spaces for interaction and participation**
- **spaces where additional events take place.**

The content of archaeological sites provides enormous potential for linking interests and themes, while precisely themed guided tours offer a completely new picture of the site to various visitors.

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FOCAL POINTS, CLUSTERS AND CONTEXTUALIZATION

Each archaeological site can boast of exhibits and elements that make it recognisable in a scientific, historical, cultural, or artistic context.

From the point of view of tourism, these are the key attractions of each archaeological site, the key content that is a 'must see', or the focal stopping-points around which the story runs. This focal content will be particularly highlighted during the tour, pictures of it will be found in the promotional materials, and visitors will remember it most easily. The guide will take more time presenting it, and there will be some form of seating and shade from the sun, so that visitors can pause and think. Visitors will be allowed to take photographs at focal points, thereby creating personal links **(photo points)**.

The number of focal points we want to highlight at a site depends on the **length of the visitors' visit**. So, at the entrance to each organized archaeological site, they will find a plan of the site with marked itineraries taking one, two or three hours. Each is aimed at specific focal points, with an explanation of how they can reach those points and how much time they will need.

In line with this, at the entrance to the archaeological site, it is also a good idea to **present a plan of the site** and offer possible routes which relate to the length of time the visitors have available. Thus, several of the most important points can be linked together visually, for example, using a red line for things that can be seen in one hour, a yellow line for connected items which can be toured in three hours, and a blue line for things that can be seen in half a day or a whole day spent at the site. The Louvre in Paris offers ten thematic tours (for example, *grave portraits*, *design of glass ware*, *cuisine and culinary exhibits*), taking between one and three hours.

For even the smallest archaeological site, we should define **five focal points**, that is, **five must-sees** for any tourist, or 10-15 thematically targeted focal points for school trips, taking into account the age of the children and their attention span. **Several additional items will support each focal point and the context and knowledge related to the key item.** These are the secondary attractions of the site. The full context will be provided by tertiary attractions.

An archaeological site is a symbolic destination.



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Key steps:

- *Identify potential groups of visitors*
- *Identify themes within the collection*
- *Identify focal points and orientation points in the itinerary*
- *Identify secondary items to support each theme*
- *Define possible timeframes*
- *Identify possible supporting content*
- *Test and monitor changes to itineraries*

Every exhibit carries layers of symbolic meanings, which can be stratified and arranged to deliver new meanings and messages. The wealth of symbolic values and connotations of exhibits are an attraction for visitors. Just as every destination has primary, secondary and tertiary attractions, so tourists can see the contents at an archaeological site in the same way.

How to recognize or choose focal points (if the institution has not already indicated them):

Focal points – objects/areas of exceptional value at the site/in the museum, characterised by:

- Evocative value – they convey a good story or message
- Uniqueness – they have properties that make them special
- Aesthetic value
- Historical or scientific value – they are linked to significant events at the destination
- Educational value – a source of inspiration, indicating parallels, messages, and deeper meaning
- Social value – linked to the lifestyle and cultural traditions of the community
- Special purposes and uses
- Complementarity with other exhibits – they indicate the value of the site or the community as a whole
- National or international value – icons, symbols and so on.

It is assumed that in planning tours, focal points must be highlighted conceptually, whether by emphasizing individual items by pausing by them for longer, or pointing them out through a specific story, or in another way.

This aspect must be part of the conceptual planning for each guided tour.

So, within the same collection, the emphases in the tour may be placed on **clusters** of attractions which have a common denominator, for example, the life of women, food, jewellery, money, or unusual utensils.

These clusters may be targeted at specific markets. For instance, with German visitors to a Roman site, we may mention connections to German archaeological sites from the Roman era.

Themes and Contextualization

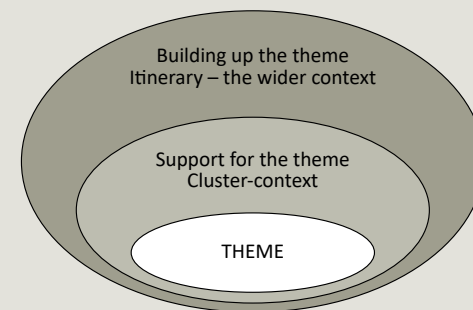
The movement of visitors on the site can also be planned in the form of thematic itineraries.

Preparing targeted itineraries assumes writing content appropriate for the users, adapting the pertinent educational elements, actions, modes of participation and rest periods, as appropriate.

Combining the items included in the sphere of interest of the itinerary in relation to the theme implies **managing the mood of visitors** and activating all their senses.

Structuring a tourist experience is also founded on the choice of themes by the visitors themselves. When selecting a theme for a guided tour, the visitor chooses a cultural tourism product which will provide an emotional response to their mood. Every selected theme sublimates a personal attitude and need of a visitor, for example, the theme of weapons symbolizes power and conflict, while the theme of sacred spaces sublimates a search for faith, artistic objects sublime the search for beauty, and so on.

DEVELOPMENT AND EVALUATION OF THEMES



When creating themes we can easily recognize that every archaeological find is part of a specific life context, it has its own story, and every story is part of the life of the site. Alongside its historical or artistic value, the greatest attraction for tourists is an understanding of the life context of the find. Visitors are interested in people, their living situation, shaped into a story, and everything else related to the find. Precisely for this reason, it is desirable to build a story around archaeological content. Let us take for instance this sculpture of Agrippina the Younger. It was originally thought to be a bust of the empress herself, but more detailed analysis showed that the physiognomy differed too much.

How old is this woman?
What do we know about her life?
What do we know about the life of women at that time?
Where was the sculpture found? What was that part of the city like?
What was Agrippina's house like?
Why was she part of that household?
How was that house furnished?

Clusters:

What other artifacts are connected to Agrippina?
Floor mosaics?
Tableware?
Jewelry?
How was all this brought to Pula?
What was the life like in those days in Pula?

The interpretation should give the visitor a better insight into the site

- *Understand the purpose (parallels)*
- *Stimulate curiosity (questions, riddles)*
- *Include them/absorb them in the theme (assign roles etc.)*
- *Remind them of universal human values and what is important to them*
- *Help them understand differences*
- *Explain why some items are in a museum*
- *Encourage them to come back*



What do we find

- provocative?
- original?
- educational?
- lasting?
- exceptional?
- creative?
- inspirational?

What is new here?

What is unusual?

What is inspiring?

What is good quality?

How do we imagine Agrippina?

Which emotions can be linked to Agrippina?



Exhibits from the Archaeological Museum of Istria (1-5): 1. Agrippina the Younger; 2. Gold necklace; 3. Multi-colored glass bowl; 4. Oil lamp depicting a boxer; 5. Bronze oil lamp; 6. the archaeological site Agrippina's house

It is useful to recall that at the heart of every choice and search for human experience, and the final interest of visitors, is a human response to the challenges of living. In an artistically rich artifact, we can look for the artist. In the life of prehistoric people, we can look for parallels with our own lives in their sense of beauty, self-expression, rebelliousness or criticism of life. Visitors choose the theme of the itinerary according to their own intellectual or emotional tendencies (power, love, sympathy, mystery, etc.).

For visitors who are in some way searching for their own Holy Grail, meaning or happiness, an archaeological find, artwork or item related to their life today is significant. The natural context of archaeological finds is what gives them meaning and life.

When we talk about contextualization, using the above example of the sculpture of Agrippina the Younger from the Istrian Archaeological Museum, it is clear that every archaeological find has a story, and every story is part of the life of the site. Alongside the historical or artistic value of the particular item in question, we can easily continue the story by grouping the content of the itinerary in themes, taking the visitors’ focus into account.

PRIORITIES	STEPS	ITINERARY
CONTENT FOCUS	EXPLORE FOCAL POINTS CHOOSE FOCUS	EVALUATION PROFILING DIFFERENTIATION
THEMATIC FOCUS	CLUSTERING LINKING ORCHESTRATING	COMPLEMENTARY NETWORKING ITINERARY DESIGN
VISITOR FOCUS	ASSOCIATIVITY VALUE RECOGNITION	VISIBILITY SUSTAINABILITY RESPONSIBILITY



Tourism is active, participatory and experiential, so it is expected that archaeological sites will include all these characteristics as well. This is why it is particularly important **to plan guided tours to include experiences which highlight:**

- **uniqueness** – each archaeological site can boast exhibits that make it unique
- **associativity** – connections with universal human themes, origins, one’s home and country
- **provocativeness** – use examples that will provoke a reaction
- **inspiration**
- **dynamics**
- **participation**
- **complexity**

INSPIRE!



56



Storytelling

Storytelling, a popular concept today, dates back to the earliest days of humankind.

- Verbal storytelling
- Visual storytelling (with a guide, using panels, banners, play-acting, living history, etc.)
- Written storytelling
- Digital storytelling (using virtual media, etc.)³⁶

Bear in mind:

Stories, analogies, and metaphors enable visitors to create their own connections and associations, which then make the experience personal and meaningful.

Multiple and multi-layered presentations of the available content at the site or a particular theme make various interpretations possible in different media.

Various illustrations can be very inspiring, ranging from exhibitions to virtual museums and online displays of exhibitions, of grouped or individual objects. These can spark the wish to visit the site and deepen the experience, or to feel it first-hand.

Example: international experiences lead us to Greece: <http://streetview.eyewide.gr> <http://streetview.eyewide.gr/content/historicalmuseumofcrete/360/index.html>

However, we can list several examples of virtual experiences from Croatia, for example, the *Virtual tour of the Vučedol Culture Museum* <http://vucedol.hr/360>, or a similar experience at the **Archaeological Museum** in Split.

The wide range of intangible tools includes:

- verbal and non-verbal communication
- individual and combined tools
- participatory communication

Alongside these classical forms, we also recognize the following in tourism:

- Costumed storytelling
- Staged storytelling (living history)
- Participatory storytelling (interactive performances with audiences)

AN EXAMPLE OF PARTICIPATORY STORYTELLING: ISTRA INSPIRIT

Storytelling And Story Structure

Storytelling has existed since the earliest human communication – we all know about oral traditions, passed on from generation to generation, and only written down later. People gathered around fires for centuries, telling legends about their gods and ancestors. The tribal elders were the educators of the younger generations, who then passed on the stories they had learned. It is part of human nature to enjoy listening to stories, and children's imaginations are developed through them. Stories have always been a form of communication, even before the development of writing. It is much easier to remember a story than facts, because a story sparks our imagination.

Storytelling is a universal language which everyone can understand, regardless of their background. Storytelling is like painting with words. Good stories are entertaining, educational, universal, organized, and easy to remember.

Four elements make up a good story:

1. The message, which must be defined with a clear ideological and moral lesson.

2. A conflict situation, without which there is no story, because it is human nature to want to resolve conflict which threatens the harmony between the characters. Depending on the story, the level of conflict varies from harmony to chaos.

Types of conflict: one against one (one character wants to do something, but another wants to prevent this); the individual person against the society (one character fighting against the regime); an individual against nature (a struggle with misfortune); an individual against him/herself (an internal struggle – good/bad, heart/mind).

3. Characters: the hero, adversary, helper, benefactor, beneficiary, fairy godmother, audience. The main character follows a goal, but not all stories need all these characters. There are twelve types of main characters in stories and films.

4. Plot – various structures.

Steps for Successful Storytelling:

1. Know your audience

- Is the audience local or foreign? How old are they? What are their interests?
- By knowing our audience, we can make the story more personal and closer to them.

- After telling the story, conduct a short survey to find out how they liked it, in order to improve the storyteller's performance next time.
- Tell the audience how they can follow you on social media → create a base of followers.

2. Discover your own story

- Create a 'best seller' story that will be original and attractive to the audience. Research stories in a specific area.

3. Develop the story

- Define a theme and understand its point, so the storyteller can communicate it as well as possible.
- Organize the story – create a structure so it is easy to follow.
- Emphasize the relevance of the story – tell a story the audience can identify with.
- Create an entertaining story.

4. Deliver the story

- The better the storyteller, the better the story.

The storyteller must have a good knowledge of the theme and the place, but also broad general knowledge, to be able to adjust to the requirements of the audience, which are different each time.

The storyteller must have clear diction and know how to emphasize individual parts so that everyone can understand.

The storyteller must know the rules of non-verbal communication – body language, facial expressions, and dramatic gestures.

The storyteller must be good at interacting with the audience.

5. Constant development of the story

- Try to keep the theme up to date – add elements which are familiar to the audience and with which they can identify.
- Share the story – marketing.

Storytelling is powerful and can:

- help people remember and create new memories
- connect people to a place, person or event
- add significance to an experience
- connect intellect and emotions
- entertain through dramatization and humour
- help make sense of the world
- create interest
- make people care.

https://mint.gov.hr/UserDocsImages/AAA_2020_ABC/c_dokumenti/200128_prirucnik_PT_hrv.pdf

DEVELOPING THE VISITORS
INTEREST

To arouse visitor interest in exploring the site, we need to stimulate their curiosity and provide some “bait”. What we offer should encourage further participation and be fun, and the content should have real value. The experience that a person gains at the site should be as comprehensive as possible – sensory, intellectual, and emotional. This experience also depends to some extent on the motivation of the person visiting the site, whether it is to deepen their experience or understand better the content of the site.

When planning the experience of visiting a site, there are different approaches that can help us develop interest in our visitors. The question is: why are these people visiting the site and what is their experience? We do not need to pander to visitors, but we do need to bear in mind what they expect and what they find interesting, useful or fun.

Only when and if you have everything needed to develop interest can you successfully launch a good presentation and market tours. Without these elements, even the best marketing will not help much. In order to sell something, there must first of all be a high quality, attractive product that will interest the visitor. In our case, it is the well-interpreted content of a site, or an event at the site that takes all of the above into account.

The content of the site can provide:

- New understanding of things and phenomena, and new attitudes towards things and events
- Experiences of art
- Critical examinations of things, phenomena, and their interpretation
- Learning experiences

Mapping interest clusters with potential users – Mood management

We chose thematic units and focal points in line with the specifics of the site and the interests of the audience.

Super-segmentation of the tourism market is constantly opening up new micro-niches in tourism products. Preparing itineraries for archaeological sites, with related collections, museums and displays, will lead to visitors being evenly dispersed around the site and destination, and ensure a good quality experience.

Based on the table below showing possible links among users, themes, markets, and the time available at the site, it is possible to design (for example) a three-hour itinerary for French businesswomen interested in exhibits related to (Roman) poetry. This itinerary may form part of a city tour with the same theme. This is just one example of a specialist itinerary. The range of possibilities depends as much on the imagination of the guide as on the research conducted, the available knowledge, and the exhibits themselves.

Users/demographic	GUIDING			
	By profession	By theme	By market	By duration
Opal/baby boomers	Scientists	Creative	Italian	1 hour
Families	Management	Poetic	German	2 hours
Schools	Professionals	Artistic	Japanese	3 hours
Women	Clergy	Religious	French	Half day
Gen X (DINK)	Teachers	Night time	British	One day
Gen Y	Students	Scientific	Israeli	2 hours
Gen Z	Artists	Costumed	USA	3 hours

Clusters in the context of time

At smaller archaeological sites, where a great deal of interest is shown by visitors, it is necessary to take into account the managing the flow of the groups, how they move around the site, and their composition in terms of socio-demographics and interests. It is not desirable to mix certain categories of visitors, taking conference participants around at the same time as kindergarten or primary school groups. So different itineraries should be arranged with the site: offers, time slots, special prices for sightseeing at night, discounts for sightseeing in the early morning, etc.

When planning to inspire interest in a site and its contents, take into account:

- The experience of the visitor
- The possibilities for engaging the visitor
- The visitors’ creative capacities
- The challenges presented to visitors
- The success of visitor participation
- The benefits of what has been learned
- The feedback sent by visitors.

Interpretation is a communication process created so that the visitor discovers the significance of natural and cultural assets by direct experience, which helps visitors build a personal relationship with those assets (*Interpretation Canada, 1976*).

Reaching New Users – Intermediaries in Interpretation

When we reach out to new segments of the tourism market, we use various means of communication and promotion channels. These channels of communication are also intermediaries in the interpretation of the heritage which the institution/site/museum is presenting. Each intermediary in tourism collects information, processes it and sends it on to the other intermediaries in the chain, or directly to the user.

Information may be selected and adjusted to the needs of the intermediary, that is, their perception of what the user needs.³⁷

The more intermediaries there are, the greater the possibility that the message will be presented in a simplified and imprecise way. The possibility of trivialization and distortion of information grows.

If you are writing about an archaeological site for promotional purposes, on a website for example, you should consider the following:

- The further the destination, site or archaeological museum is from the user, the more intermediaries are needed to interpret it, by using your data.
- The poorer the knowledge of the destination, the more intermediaries are needed.
- The lower the level of general knowledge of the visitors, the greater the probability that the visitor will use intermediaries.
- The more tourists rely on commercial forms of tourism, the more likely that they will use more intermediaries.³⁸

We all know that visitor behaviour depends on information communicated, which also affects the time they spend visiting a site/museum and how they behave there. Interpretation is therefore extremely important. If the message we want to send is not deliberately adapted to each specific market in a clear and concise manner, there is a danger that:

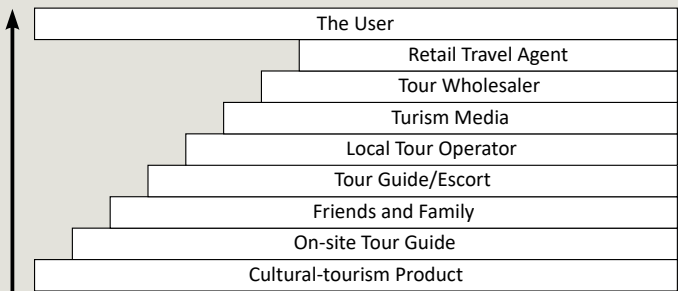


- the archaeological site/museum will lose control of the message and how it is conveyed
- the message will be distorted as it passes through numerous intermediaries
- the message will be simplified if the intermediary is informed more on the tourism system than on the value of the heritage site
- the message will be adjusted in an inappropriate way to the cultural context of foreign visitors and not aligned with the culture of the destination
- the message will be commercialized to attract tourists
- less familiar content at the site/museum will be neglected in favour of mega-attractions
- deeper experiences may be lost in increasingly high-tempo communications.

Only when and if you have everything needed to develop interest can you successfully launch a good presentation and market tours. Without these elements, even the best marketing will not help much. In order to sell something, there must first of all be a high quality, attractive product that will interest the visitor. In our case, it is the well-interpreted content of a site, or an event at the site that takes all of the above into account.

The mission for any heritage site (archaeological site or museum) is to respond to some basic human questions and quests, and to endure in the memory as an experience that makes it at least a little easier for us to navigate the world we live in or, as A. de Botton says, “We might return from our journeys with a collection of small unfêted but life-enhancing thoughts”.³⁹

Intermediaries in Interpretation: Information Flow System⁴⁰



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ARCHAEOLOGICAL SITES



PULA AND ISTRIA COUNTY



THE ARCHAEOLOGY OF ISTRIA COUNTY

The first signs of human life in Istria date back to the Palaeolithic age (c. 800,000 BC, finds from Šandalja near Pula); and there are also finds in caves from the Upper Palaeolithic (Romuald's cave, Vergotin cave, Šandalja II) and the Mesolithic (Pupičina, Klanjčeva and Oporovina caves). Several sites with traces of open settlements, with huts partially buried in the ground (Verudela, Vela Gromača, Vižula, Pradišel) date back to the Neolithic period. In the early and middle Bronze Age (1800–1200 BC), most of the approximately 350 forts (settlements in strategic positions) in Istria were built, where life went on uninterrupted until the Roman conquest of the Istrian peninsula. In the 11th century BC, the Iron Age began, characterized by the Indo-European Histrians' invasion of Istria.¹ The Histrians were the first people in Istria whose existence is documented in written sources (as early as the 7th – 6th century BC), and from the 4th century BC, they were often mentioned as pirates who controlled the maritime area around southern Istria in armed ships (Hecataeus of Miletus in the 7th century BC, Aristotle, Pseudo-Scylax, Callimachus of Cyrene, Apollonius of Rhodes, etc.). From the 3rd century BC, the Histrians were at war with the Romans (Histrian Wars) and after the Romans destroyed their fortified settlements and ships in 221 BC, they united in a tribal alliance under the leadership of Epulon. In the war that followed (178 and 177 BC) they were defeated, and after the decisive siege of Nesactium, Epulon and his men committed suicide. The Romans founded a colony in Pula (Pola) in the mid-1st century BC, and probably also in Poreč (Parentium), and expelled the Histrians from the coastal area, took away their land and distributed it to their settlers. Shortly after the conquest, Istria was annexed to the area already conquered by the Romans in Dalmatia, and was known as *Provincia Illyricum*. Probably sometime after the time of Augustus, it was annexed to Italy, that is, the Tenth Region.

Numerous archaeological sites² from the Roman period in the area of Istria testify to the Romanization of this area, and in addition to towns and villages, there were also many significant villas (*villae rusticae*). In the late 3rd century, Christianity appears in Istria, and by the beginning of the 4th century, the first churches are built (Poreč and Pula are the oldest episcopal centres). Istria became part of the state founded by the Herulian king Odoacer after the overthrow of the last emperor of the Western Roman Empire (476), but he was soon defeated by Theodoric, king of the Ostrogoths (489), who established a state in northern Italy, Istria and Dalmatia, with its capital in Ravenna. At that time, the forts were reinhabited, and life mainly gravitates towards cities,



The Basilica of St. Euphrasius, Poreč

The Basilica of St. Euphrasius in Poreč was built in the 6th century on the site of an early Christian church, during the time of Bishop Euphrasius and Emperor Justinian I. In 1997, UNESCO declared it a World Cultural Heritage Site and today it is one of the most beautifully preserved monuments of early Byzantine art in the Mediterranean. The Euphrasian Basilica complex includes the Church of the Assumption of the Blessed Virgin Mary, the memorial chapel, the baptistery, the bell tower, the bishop's palace, a canonical building (from the mid- 13th century) and other buildings in the archaeological strata.

while Roman villas sometimes became fortified settlements (Castrum on the Brijuni Islands). Almost all the towns on the hills of central Istria (Buje, Grožnjan, Oprtalj, Motovun, Pićan, Žminj, etc.) were built in or around the 5th century on the foundations of hill forts. In the war against the Ostrogoths in 537, the Byzantine Emperor Justinian conquered Dalmatia and Liburnia, and in 538 Istria as well, which then became part of the former Eastern Roman Empire. After the conquest of Ravenna in 555, this city became the centre of the administrative area (an exarchate) to which Istria also belonged. In the early 7th century,

Crucifix (detail), Euphrasiana Museum, Poreč



there were incursions by Avars and Slavs, and Croats also settled there. Inland cities were demolished and abandoned, while the coastal towns resisted attacks. By the mid-7th century Croats had settled in central Istria and gradually reached the borders of the cities in the south and west of the peninsula. In the late 8th century, Istria became part of the Frankish Kingdom, and from the 10th century, Istria was part of the Holy Roman Empire, when power was handed over to governors, and the nobles and church dignitaries became more powerful, ensuring military protection for their feudal lands. From the 11th century, administration was handed over to the Patriarchate of Aquileia, while the towns along the coast came increasingly under the influence of the Venetian Republic, and from the 13th century, Venice gradually conquered the entire coastal area. www.youtube.com/watch?v=t3PkYo9HUrE

PULA

The first hillfort settlement on the territory of modern-day Pula dates back more than 3000 years. Historical records mention the city of Pula as early as the 1st century BC.

Amphoras, Arena Pula



Twin Gates, Pula

During the Roman rule, Pula experienced significant growth. Pula was the largest and most important city in ancient Istria, having been founded in 46-45 BC during the rule of

Caesar, on the site of an older Histrian hillfort settlement. The Roman writer Pliny mentions Pula in the 1st century as *Colonia Pietas Iulia Pola*, and in an inscription from the 2nd/3rd century, Pula is called *Colonia Iulia Pola Pol-lentia Herculanea*. The protector of the city was Hercules. The city may have had a population of 4000-5000 inhabitants, and the suburban area consisted of rich agricultural land.

Pula today is a vibrant, modern city, the largest in the Istria County, with a metropolitan area with more than 100,000 inhabitants.

Did you know?

Pula, like Rome, stands on seven hills: Kaštel, Zaro, Arena, Sv. Martin, Opatija Sv. Mihovila, Mondipola and Sv. Ivan.

THE ARCHAEOLOGICAL MUSEUM OF ISTRIA, PULA – FIVE KEY EXHIBITS

The museum collections in Pula began with the gathering of stone monuments from the Temple of Augustus in the first half of the 19th century. In 1902, the Museum of Antiquities was founded, as the core of today's **Archaeological Museum of Istria**, which covers an area of 3600 m² and contains three collections: prehistoric, classical and late antiquity and the Middle Ages. In addition to the main building, the museum has other collections also under its care in the Pula Amphitheatre, the Temple of Augustus, the Franciscan monastery and Nesactium.

In the current permanent exhibition, the development of material culture in Istria is shown through the careful selection of archaeological items from prehistory to the Middle Ages.

We will focus on the following five key exhibits in the Museum:

1. Histrian Stone Monuments: A Woman in Labour and a Horseman

Histrian stone monuments are among the most important monuments kept at the Archaeological Museum of Istria. Many were found in Nesactium (c. 50). These monuments include plaques with geometric ornamentations and relief carvings.

In particular, there is a huge stone block showing a naked horseman carved in high relief, and a woman giving birth also carved in relief. These finds contribute to our knowledge of the links between this area and other Mediterranean civilizations, and similar finds from the pre-historic era have been discovered all over the Balkan peninsula and throughout Europe.

A specific feature of this Histrian sculpture is its monumentality, especially in relation to the date of origin, that is, around the 6th and 5th centuries BC. In cultures closer to us, we find equally large statues, but only the Histrian goddess has such extremely striking sexuality and emotion.

The woman in labour represents a goddess of fertility and birth, whether of nature, animals, or humans, and is in general a symbol of the regeneration of nature, indicating that Nesactium was the oldest centre of the spiritual, religious, and artistic life of Istrians. The sculpture is an anthropomorphic representation of an indigenous Histrian cult. It is made of stone and is monumental in size: 2.18 metres long and 0.85 metres high on one side, and 0.48 metres on the other. The block in which it has been carved is in rather poor condition, and the figure of the

goddess is shown on the narrower side. The heads of the mother and child have been destroyed, so we do not know what they looked like, but the surviving part reveals the composition and some details of the figures. A naked woman is shown cradling a child with her right arm and breastfeeding. The child's right arm is under her left armpit, and its left arm is on her right shoulder. The mother's left hand is on her vulva and, if we look closely, we can see that the woman is aiding the birth process using her hand, as the head of another child can be

seen. Seen from one side, it seems that the woman is sitting, but when we face the statue, it is clear she is actually leaning on something, which also indicates a birthing posture.

The whole composition is characterized by a certain degree of clumsiness, such as the exaggerated hands and oversized vulva, while the breasts and baby seem like mere additions and not part of the whole. The sculpture was found in excavations in 1903, and Vesna Girardi Jurkić dated it to the 6th or 5th century BC.

Until 1963, the sculpture of the horseman and the sculpture of the mother with child were studied as separate works, but later, the idea that they might comprise a single unit prevailed. The sculpture of the horseman has not been completely preserved, because only the central part and the front legs of the horse are visible, while the head and the hind parts have been destroyed. The horseman has no head or left shoulder, and his arms are present but in poor condition. He is shown naked, with boots on his

A Horseman, Archaeological Museum of Istria



The stone monuments found in the necropolis were no longer in their original positions, so the stratigraphy and site of discovery do not provide any help in dating or determining their function. The stone monuments have been dated differently, from the Mycenaean or Late Bronze Age to the Ancient Greek or Hallstatt period. When we talk about the function of stone monuments, there are two different hypotheses. The first is that they were parts of a sanctuary, and the second that they were elements of grave architecture.



Situla depicting a naval battle, Nesactium, fragments

feet, and in addition to these details, the reins, mane and front legs of the horse stand out, and also the hind legs, which have been made into a pillar. The whole scene gives an impression of flatness, while the rider's legs seem to be shallow applications on the horse's body. youtu.be/940WmoLEc-4?t=7

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 web: <http://www.ami-pula.hr/en/home>

2. A Situla From Nesactium Depicting a Sea Battle

The Nesactium necropolis is noted for the wealth of its grave contents. Apart from the urns placed in graves, there are also ceramic pots of various origins and bronze containers of different shapes. The ceramic finds include Attic black-figure jugs and bronze containers known as *situlae* (buckets), with figurative decorations. The notion that these were placed in the graves of the social elite is also supported by other items found, such as a bronze sceptre, fans and the handles of bronze skewers.

A situla depicting a sea battle has survived in fragments, and the figurative decoration indicates a good knowledge of situla art, with the addition of many new details and unusual compositions. The walls of the situla consist of a single piece of tin bronze, joined with eight open rivets. The entire surface is covered with engraved or chiselled figural depictions except on the shoulders and narrow area at the bottom.

Although scenes including various animals in processions or lines are well-known from other finds, the motif of a horse appears here for the first time. The lower frieze shows hunting and ploughing scenes. On the left are a deer and a fawn, with a hunter facing them (in a kneeling position – only the legs have been preserved), and behind him there is a large dog. The scene on the right shows ploughing – an ox harnessed to a plough, led by a naked man guiding the plough with his right hand (the handle he is holding is the only piece of the plough that remains). On the upper frieze, in the right half there is a scene common in situla art: a war chariot with horse(s) and a driver (*auriga*).

There is a ship covering most of the left side of the *situla*, covering the width of the first two friezes, and about 13 cm long. Although it has only been partially preserved, it still has many details and appears realistic. The hull of the boat is deep and bulky, which was a characteristic of merchant ships. We notice that above the edge of the hull there are oars coinciding with the heads of the rowers shown in profile. Eight rowers' heads have been

Reconstruction of the situla (Mihovilović 1992)³



preserved, with the same number of openings for oars. At the stern of the ship there is a helmsman wearing a dome-shaped helmet. In front of the helmsman there is a man stepping forward, wearing a hat with a plume, as worn by horsemen and *aurigae*. These two characters comprise the unarmed members of the ship's crew.

The subject on the situla from Nesactium may have been created to order, perhaps with the idea of creating a hero from the client himself, who was of Histrian origin. Piracy was an important business for the Histrians. In sources they are mentioned along with the Liburnians, from the end of the 4th century BC as a constant threat to travellers on the Adriatic Sea. However, trade and direct contact with the Italic tribes and other inhabitants of the opposite Adriatic coast have been shown much earlier, especially in ceramic finds and other items found in Histrian necropolises.

3. Colonia Iulia Pola Pollentia Herculanea

A marble plaque showing the decision of the city council of the Roman colony of *Pola* to allocate public space to a deserving citizen for performing religious services, bearing the full official name of the Roman city of *Colonia Iulia Pola Pollentia Herculanea*, is the only surviving mention of this name.

The plaque with the inscription was placed by the City Council of the *Pola* Colony in honour of *Settidius Abascantus*, in gratitude for his services to the *Minerva* cult. It is not known how long the official name of the colony was in use, but the mention of *Hercules* shows that he was the protector of the colony of *Pula*, probably from its foundation, or from the time *Hercules' Gate* was built in the 1st century BC.

The fragmented plaque is made of white marble with embossed decorations on one side

and an inscription on the other. On one side it is decorated with a plant frieze, below which there are two framed coffered panels, separated by a groove in the shape of the letter T. The coffered panels are decorated with rhombuses, the sides of which also have a groove in the middle. The rhombuses are decorated with a flower on the inside, while on the outside, in the corners of the coffering, the decoration consists of acanthus buds. On the other side of the marble plaque there is an inscription of 17 lines. The slab is 56 cm high, 42 cm wide and 4 cm thick.

The text of the inscription translated into English:

In the colony of Iulia Pola Pollentia Herculanea, at the proposal of the duumviri Publius Mut-

tenus Priscus and Caius Marcius Hister, on the 5th of September. It having been said that Settidius Abascantus, besides living honourably, has with such attentiveness and assiduousness performed the service entrusted to him in the house of Minerva, that he endeavours not only to heedfully and diligently serve the public cult, but also contrives various affairs to improve the site at his own cost and invests into it, they have therefore found that this dedication merits public reward and public gratitude (by the installation of a plaque).

The layout of Roman *Pula*, at the time of Caesar in the mid-1st century BC, had acquired the shape of a spider's web in relation to the prehistoric central hill, leading to trapezoidal *insulae* where the residential buildings and villas of the urban colony of *Pula* were built.

Marble plaque, Archaeological Museum of Istria



The reign of Emperor Augustus, his family members and imperial officials was characterized by buildings whose floors were decorated with mosaics ('The Punishment of Dirce'). From the *decumanus* to the upper part, in the radial ascents (*clivus*) of the city, multi-storey houses (*domus*) were built in the *insulae*, along with luxury urban villas (*villa urbana*), richly furnished with mosaic floors, frescoes, stucco, bathing pools containing water, fountains, bronze and stone sculptures, and thermal areas. One luxury villa stands out in the *pars superior* colony of Pula (a building with a peristyle, a mosaic floor showing two peacocks, and wall frescoes), as a significant example of Roman architecture. These examples indicate the splendour of the furnishings of Roman urban villas, in contrast to the residential *insulae* of the more modest craft, trade and clerical classes in the city centre (*domus*) of the colony of Pula from the 1st century BC to the 4th century AD.⁴

When we talk about the Romans, we do not include the one third of the population who were slaves in the 1st century at the time of the Emperor Augustus, but only the people of the middle and higher classes, who were able to acquire artistic craft objects and use them in their everyday lives, or to decorate temples, public buildings, theatres, amphitheatres, their homes, the landscape and other architectural complexes. An often-quoted example is the statement by Pliny the Younger, the famous writer and historian whose work is relevant for Histrian history as well. He considered his family to be wealthy since he owned five hundred slaves. Anyone who owned fewer than eight slaves was thought to be an insignificant member of the Roman community.

When writing on the Roman period, Gibbon best describes the spirit and atmosphere of Roman life and the people who used artistic

objects in their everyday life. He wrote, *"In their dress at the table, in their homes, and with their furniture, the favourites of fortune brought together the wisdom of living, elegance, and splendour, all that satisfied their vanity and fulfilled their sensuality. These refinements ... have been strongly condemned by some modern moralists."* Compared to a scientist, university professor or academic today, in financial terms Pliny the Younger would be a Rockefeller or a Getty.⁵

4. Antonia the Younger and Agrippina the Younger

Artistically decorated marble portraits and statues adorned and shaped public spaces, especially the forums, peristyles, loggias, and niches with representations of the imperial cult or deities. Artistic items from that time, especially high-quality portraits, confirm that Roman trends were followed, and show the general advancement and artistic maturity of the sculptors.⁶

Amongst the Roman monuments found in Istria, some stone sculptures of high artistic value are particularly outstanding, such as the portraits of Antonia the Younger and Agrippina the Younger, from the Julio-Claudian dynasty found in Pula, and the portraits of a woman and man from the Antonine dynasty found in Plomin.

The bust that is presumed to represent Agrippina the Younger, Nero's mother, is recognisable from the depiction of her uniquely styled curls, symmetrically surrounding her face on both sides, but it is also similar to another well-known portrait of Antonia the Younger. Agrippina's head, most probably idealized, because it differs significantly from other portraits of the same Empress, has curls in the shape of stylized circles. We do not find this detail on Antonia's portraits. Her portrait differs from



Agrippina the Younger, Archaeological Museum of Istria

Agrippina's in terms of the stylized hair, although both sculptures have wavy hair parted in the middle of the forehead, and locks that fall onto the shoulders.

"Since Agrippina the Younger and her mother Agrippina the Elder had a major influence on the government, and the Younger especially on Claudius's political activities, her portraits often inspired the behaviour of women at

Agrippina the Younger was the daughter of Germanicus and Agrippina the Elder. Her first marriage was to Domitius Ahenobarbus, and the second to Emperor Claudius, who adopted her son from her first marriage, Nero. After she had Claudius (54) killed, she proclaimed Nero emperor and took over the governorship (along with Burrus and Seneca). In a conflict with Nero, she was killed on his orders. Her birthplace is named after her: Colonia Claudia Augusta Agrippinensium. (*The Croatian Encyclopedia*, online edition, The Miroslav Krleža Lexicographic Institute, 2020. <http://www.enciklopedija.hr/Natuknica.aspx?ID=878>)

Agrippina's house is an archaeological site located on the edge of the south-eastern part of the Pula Forum, opening onto the town square and decorated with stucco, marble and multicoloured frescoes. A portrait of "Empress Agrippina the Younger" was found on a brick masonry pedestal lined with marble. It is assumed that during the reign of Emperor Claudius, one of the taverns inside the portico of the Pula Forum was repurposed as a sacellum or space for the imperial cult. In it, the citizens of ancient Pula paid homage, and performed rituals of respect to Claudius and his family – his wife Agrippina and stepson Nero. www.istrapedia.hr/hr/natuknice/1805/agripinina-kuca

that time and the artistic treatment of images on gravestones in Istria. There are many female images in the style of the two women, especially Agrippina the Younger, in the villages of Nesactium."⁷ People created works of art in accordance with the general level of development, drawing inspiration from social and political relationships, and on the basis of real-life situations. In addition to architecture, Roman art during the 1st century AD was dominated by sculptures of realistic scenes, in line with the prevalent imperial influences – Augustinian sublimity and Flavian realism. It was common to have a realistic representation of a portrait of a person in a private or public place in a city or necropolis, available for viewing by family or the public. Owing to the interest of the clients, both patricians and plebeians, this branch of art or craft (portrait sculpture) developed significantly.⁸

Antonia the Younger, Archaeological Museum of Istria



These creations comprised and spiritually enriched the everyday life of individuals or communities. The level of life and spiritual reality depended on the economic and social level of the client, and on his taste and education, but also on the specific character of the creator of the work.

"In Istria, as an area where members of the imperial family and senate lived, with a hierarchy of numerous officials, priests and the military, high quality works of art were commissioned and purchased, as well as objects for everyday use. Today it is almost impossible to cover all aspects and applications of the artistic crafts in the Roman world. We can only guess at the lifestyles and circumstances, but the splendour of the works that circulated around the markets found a place in lavish maritime residential villas or rich rural complexes."⁹

5. The Pula Bone Casket

One of the most beautiful depictions of music and dance in Croatia is preserved on the Pula bone casket dating from the 10th century. It belongs to a group of about 40 medieval caskets made from bone and ivory in Byzantine workshops in Constantinople. They are rectangular in shape and known as 'rosette caskets' after the floral ornamentation framing the plates with relief scenes on the sides. The plates mainly show individual mythological figures – deities, heroes or *putti* (cherubs, chubby boys with or without wings), and less often, a group or mythological scenes. The Pula casket belongs to this second group.

The Pula Bone Casket, Archaeological Museum of Istria





The Pula Bone Casket, Archaeological Museum of Istria

The Pula casket has an extremely interesting history. It was made in the mid-10th century in a Byzantine workshop in Constantinople. It is not known exactly when it came to the northern Adriatic.

The Pula casket depicts several scenes. On the large plate on the front there are scenes of music and dancing, as well as some on the smaller plate on the right. In general, musicians were a frequent motif on the Rosette caskets. The

relief on the front shows a pseudo-Dionysian retinue in a state of ecstasy, with dancing maenads accompanied by a group of musicians. On the far right there is a winged Heracles playing a stringed musical instrument resting on his left leg, a kind of small harp with 11 strings and an extra transversely placed handle. This scene continues on the relief on the right side plate, where on the left edge there is a partial depiction of a centaur playing pan-pipes with five tubes. Riding the centaur is a putto playing

a cymbal. As can be seen from the description, the musical instruments visible on the front and right plates of the Pula casket are a transverse flute, pan-pipes, a harp and the cymbal.

Death in Pula. Several members of the imperial family were murdered in Pula and the surrounding area during the Roman era. In 326 AD, Flavius Julius Crispus, the son of Constantine the Great and Minervina was killed, along with Licinius Caesar, son of the Roman emperor Licinius and Flavia Julia Constantia, and in 354 AD Flavius Claudius Constantius Gallus.

Interesting facts: the Tombstone of St. Solomon

Pula was a refuge for the deposed Hungarian king Solomon, Dante, and Richard the Lionheart. In the late 11th century, the Benedictine monastery of St. Michael in Pula offered refuge to Solomon, who died there and was venerated as a saint (1089). He was buried in the Church of St. Clement, the Opatija mausoleum of Istrian margravates. His body was transferred to Pula Cathedral in 1400, where his remains are still preserved today. The Archaeological Museum of Istria houses his epitaph: *Hic requiescit illustrisimus Salamon Rex Panoniae* (Here lies the most glorious Solomon, King of Pannonia). According to popular tradition, Dante Alighieri stayed at the Monastery of St. Michael in the early 14th century. Pope Alexander III also stayed in Pula in 1177, as did the English king Richard the Lionheart on his return from the 3rd Crusade in December 1192. He left his wife and family there. In 1330, the alchemist Pietro Bono wrote one of the fundamental works of alchemy in Pula, *Pretiosa margarita novella* (The Precious New Pearl).

A specific feature of the Pula amphitheatre are its four stone towers built along the outside wall of the edifice. They housed stairs that facilitated entry and exit from the amphitheatre. In Roman times, the amphitheatre had about twenty entrances for spectators. In the outside wall of the amphitheatre, grooves are still visible in which wooden posts were placed to hold up a canvas roof during summer spectacles (velarium).

The Tombstone of St. Solomon



FIVE KEY ARCHAEOLOGICAL SITES IN PULA – HALF DAY TOUR

1. Pula Amphitheatre

The Pula amphitheatre is the most important, best-known, and largest monument in Pula, and used to be visited by more than 300,000 tourists each year. It is one of the best preserved amphitheatres of the Roman Empire, alongside the amphitheatres in Rome, Verona and Pompeii in Italy, Nîmes and Arles in France, and El Jem in Tunisia. The amphitheatre was built in the first century AD, at the time of the rule of emperor Titus Flavius Vespasian. It is thought that even before Vespasian, since the time of Augustus (the beginning of the first century AD) there was a smaller amphitheatre on the same site, partially made of wood, but the emperors of the Flavius dynasty, founded by Vespasian, had it rebuilt completely in stone.

The amphitheatre was located outside the city walls between two roads – the main road *Via Flavia*, which passed between the sea and the amphitheatre, leading towards Aquileia (today in Italy), and the road that led towards Nesactium (near Pula), and Tarsatica (Trsat, in modern-day Rijeka). The stone for the amphitheatre was brought by sea from the Vinkuran stone quarry near Pula and Soline near Rovinj. The amphitheatre was built bordering Kaštanjer hill to the east, so significantly less



Arena, Pula

stone was needed for that part, which meant considerable savings in terms of building materials and time. The Pula amphitheatre is a rare example of using a hillside in the construction of an amphitheatre.

DESCRIPTION: It is elliptical in shape, with axes of 132 m and 105 m. It is the sixth largest amphitheatre in the world, after the Colosseum in Rome and the amphitheatres in Capua, Verona, Arles, and Catania. It is thought that it could hold about 20,000 spectators. The fighting ring (arena) measures 67.90 × 41.60 metres. The highest point is 32.45 m.

The Pula amphitheatre is the only remaining Roman amphitheatre with four side towers and all three Roman architectural rows com-

pletely intact. To this day, the monumental outside wall of the amphitheatre has been preserved in its original condition. It is built of stone blocks, divided into two floors of arcades, with a total of 72 arches in each row, while the top, third floor has 64 rectangular openings. A plan of the arches is etched into one of the stone blocks on the ground floor of the outside wall, near the main entrance on the south side of the amphitheatre. This was probably a technical drawing related to the construction of the amphitheatre itself. The stone blocks were connected to each other with iron bars covered with lead.

The internal wall of the amphitheatre and the auditorium have mostly not survived, because for centuries the materials were used to build

churches, walls, and residential buildings in Pula.

Beneath the arena itself there were underground rooms to house various devices used for gladiator fights and cages for animals. Gladiator fights took place on the central, flat area of the arena, with spectators sitting on stone steps or standing in the gallery. In the Middle Ages, it was a venue for chivalric tournaments and fairs. Local limestone was used in the construction.

FUNCTION: Amphitheatres were built so **that gladiator and other fights and bloody shows with wild animals** could be held and watched in them. In Roman society, shows were staged in the amphitheatre to entertain free Roman citizen, and to distract their attention from everyday problems. During the games, they would be given free food – grain, wine, and oil. Often the amphitheatre was also a political stage, because politicians would compete to organize games, thereby winning political points in elections.

The most popular shows in the amphitheatre were performances by gladiators. There were various types of gladiators, and gladiator fights consisted of duels or group combat. Gladiators often appeared in costume, to conjure up mythological scenes, describe faraway places or reconstruct various events, battles or wars from Greek and Roman history. Also, as part of the show, there would be fights between gladiators and wild animals, animals were pitted against each other, the early Christians were killed, and prisoners punished. There is no firm evidence that Christians were killed in the Pula amphitheatre, but a later legend about St. Germanus says that the saint was condemned to death in the amphitheatre, but that soldiers took him outside the city, where they cut off his head. Gladiator games ended in the early fifth century, when the emperor Honorius issued an order banning them.

When amphitheatres were no longer used for gladiator games, the Pula amphitheatre was neglected and the long process of its gradual dilapidation began. The first person to try to stop the decay of the great Roman buildings in Pula was the Patriarch of Aquileia, in the second half of the 13th century. He ruled Istria at that time, and imposed large fines for removing stone materials. The amphitheatre was in danger again in the 16th and 17th centuries, when the Venetian authorities wanted to use the stones to build a fortress on St. Andrew's Island in the bay of Pula. This decision was sharply opposed by the military engineer Antoine De Ville. In the 19th century, systematic archaeological exploration began, along with the conservation and restoration of the amphitheatre, and this has continued to the present day.

The arena was the name of the combat area in the central part of the amphitheatre. The name derived from the word 'harena' (sand) with which the ground was covered so the gladiators would be able to move about more easily, and to make it easier to remove blood and other waste after fights.

Legend has it that Emperor Vespasian had the amphitheatre built in Pula in honour of his lover, Antonia Cenida, a woman of exceptional beauty and intelligence, who lived with him as a common-law wife until he died in 75 AD.

Since the Renaissance to the present day, the Pula amphitheatre has been the subject of a great deal of attention, study and inspiration for many great architects, scientists, and artists, such as Palladio, Serlio, Scamozzi, Piranesi, Robert and James Adam, Clerisseau, Cassas and Allason, to name but a few.



3D reconstruction of the Arena in Pula

Today the Arena is a stage for various cultural events. It is an exceptional venue for outdoor summer events, including the Pula Film Festival, operas and concerts, and it can seat audiences of about 5000.

The story of Dirce: The story of Dirce is one of the most tragic and touching in the ancient world. Dirce was the wife of the Theban king Lycus, and was jealous of her niece Antiope, a woman of exceptional beauty. Zeus, the supreme god of the Greek Pantheon, noticed Antiope bathing in a spring and fell in love with her. He approached her in the form of a satyr, and the fruit of this love affair were the twins Amphion and Zethus. Jealous Dirce, convinced that they were in fact the children of her husband Lycus and niece Antiope, shut Antiope up

The greatest danger to the amphitheatre occurred in 1585, when the Grand Council of the Venetian Republic decided to dismantle and rebuild it on the islet of Lido in the Venetian lagoon. This decision was opposed by the Venetian senator Gabriele Emo, to whom the grateful people of Pula erected a memorial plaque on the northwest tower of the amphitheatre.



Floor mosaic "The Punishment of Dirce"

in a dungeon, and handed her sons over to a shepherd to raise them. After leaving the prison, Antiope began searching for her sons. Thinking that she would not be recognized, Dirce told Antiope's sons that Antiope was an escaped slave and ordered them to punish her by tying her to the horns of a bull which would tear her apart. However, the shepherd who had raised them told them the truth, and instead of Antiope, the young men tied Dirce to the bull's horns, and she died. After that they took their revenge on King Lycus and replaced him on the throne. The motif of punishments like this was often presented in shows in Roman amphitheatres, and the fact that the amphitheatre was not far from the origin of the legend could explain why the myth of Dirce was frequently staged in Pula.

2. The Temple of Augustus

The Temple of Augustus is a completely preserved Roman sacred building, which catches the eye of every visitor to the Pula Forum. **It is one of the finest examples of early Roman temple architecture, showing the strong influence of late Hellenist art.**

It was built during the life of the first Roman Emperor Augustus, between 2 BC (when Augustus was given the honorary title of *Pater patriae* – Father of the Fatherland), and 14 AD (the year he died). It was dedicated to the imperial deity Augustus and the goddess Roma, a personification of Rome.

DESCRIPTION: The temple is built in the form of a simple rectangle with a front porch held up by four pillars at the front and one pillar on each side, with classical Corinthian capitals. On the

The Temple of Augustus, Pula



During the Second World War, the Temple of Augustus was hit directly by an aerial bomb (on 15th March 1945) which exploded in the porch of the temple, completely destroying it. It was rebuilt by Italian archaeologists during the two years of allied military administration (1945-1947).

architrave under the roof there is a flowing decorative frieze, decorated with motifs of acanthus, vines, fruits and birds. The dedication of the temple can still be read in part on the façade: *ROMAE ET AUGUSTO CAESARI DIVI F(ilio) PATRI PATRIAE* (Rome and Augustus, Emperor, divine son, father of the fatherland).

Under Byzantine rule the temple was converted into a **church** and at one time it also served as a grain storehouse. There are many visible signs of this on the outer wall of the temple, window openings and dividing walls, and the roof was damaged many times in fires. The entire western wall collapsed in 1751. In the 19th century, a stone monument collection was set up in the temple. Today, the Temple of Augustus houses a permanent collection of ancient stone sculptures, which is part of the ancient collection of the Archaeological Museum of Istria.

3. The Arch of The Sergii

The Arch of the Sergii is one of the finest Roman monuments in Pula. The people of Pula call it the *Portarata* (Golden Gate) after the city gates from the Roman period (*Porta Aurea*) which were beside this triumphal arch, but which were demolished in the 1920s.

It was built by the Pula noblewoman Salvia Postuma Sergia in honour of three members of her family who were high-ranking officials in Pula. The first was Lucius Sergius Lepidus, a city magistrate and military tribune of the 29th Legion, which fought on the side of Octavian Augustus in the naval Battle of Actium in 31 BC. It was the most important battle in the civil war, won by Augustus, which ended the civil war and laid the foundations for Augustus to become the first Roman emperor. The central place on the triumphal arch is dedicated to Lucius Sergius Lepidus. His high-ranking military position on the winning side in this decisive battle probably gave him the opportunity to gain the most important and highest positions in the Pula colony (*Colonia Pietas Iulia Pola*). The other two people to whom the triumphal arch was dedicated were Lepidus's father, Lucius Sergius, and his uncle, Gaius Sergius. All three held high-ranking city positions and performed the duties of magistrate and duumvir. In the central part of the triumphal arch there is an inscription explaining that the triumphal arch was erected at her own expense by Salvia Postuma of the Sergius family. It is not entirely clear whether



The Arch of The Sergii, Pula

Inspiration for Michelangelo: the Arch of the Sergii has been studied throughout history by many architects, and it has inspired numerous artists: Michelangelo Buonarroti, Sangallo, Palladio, Serlio, Cassas and others.

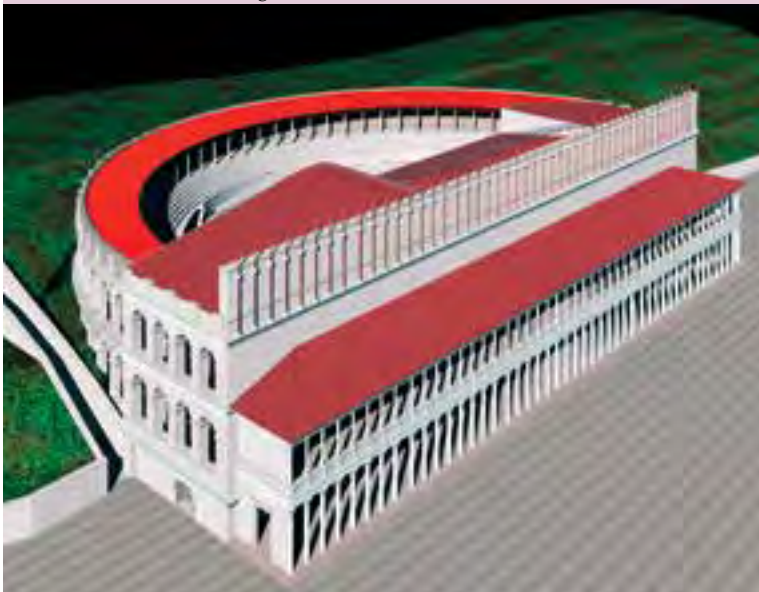
Salvia Postuma was Lepidus's mother or wife, and it is not known when exactly the triumphal arch was built.

DESCRIPTION: The monument consists of a single arch with two crenelated half-pillars and Corinthian capitals on each side. There is a frieze with a relief of weapons and military equipment. In the central part of the arch there is an eagle (a symbol of the Roman state) fighting with a snake (a symbol of the enemies of the Roman state). Above the arch there are two winged, flying Victorias – the goddesses of victory. At the top of the monument there are stone pedestals for the statues of the three Sergii, with dedications and their names. The statues have not been preserved, but the places where they stood are still visible.

The western side of the arch, facing the city, is more richly decorated, since the eastern side was hidden by the city gate, and today, since that gate is no longer there, it appears to be incomplete.

Learn more: Archaeological Museum of Istria, www.ami-pula.hr/en/home

3D reconstruction of the Large Roman Theater in Pula



4. The Small Roman Theatre

In antiquity, Pula had a water supply system in addition to the amphitheater, while the necropolises were located outside the city. From the forum, the central city square, a series of fragments of marble statues representing the emperors and members of their families originate. The wealthy houses were decorated with mosaics. 1st century Roman Pula also had two theatres, like the major, important cities of the Roman Empire. One was a small theatre within the city walls, very close to the Twin Gate, while the other, larger theatre was outside the city walls, on the northern slopes of Monte Zaro. The name Zaro derives from the Latin word *theatrum*.

The Small Roman Theatre was built in the 1st century AD on the side of the central hill in the city. It was abandoned after the fall of the Roman Empire, and in the Middle Ages most of the stone was used as building material for other structures, which probably included the city fortress (*Castrum Polae*). It is thought that the stone from the Roman theatre was incorporated in a retaining wall which formed part of the medieval ramparts. At that time, the remaining part of the theatre was covered in earth, so the theatre was completely forgotten. It was rediscovered in the early 20th century.

DESCRIPTION: The remains of a building with a semi-circular auditorium (*cavea*) have survived. The auditorium was partially cut into the rock, along with the front of the building (*scaena*) and the semi-circular pit (intended for the choir and actors). Below the stage, there was a space sunk into the rock where devices for special stage effects were located. The theatre measures 75 x 50 metres, and is one of the smallest stone theatres of the ancient world. It is estimated that it could accommodate about 2,000 spectators. The small theatre could be reached from the Twin Gate from the east, and from the north by a road along the hillside. Above the theatre itself there are the remains of a Roman cistern for water storage. A project has been created for the renovation and reconstruction of the small Roman theatre, in order to display it appropriately and use it for cultural events.

Julia's Theatre or Orlando's Palace. The large Roman theatre had various names. The inhabitants of Pula called it Palatium Iuliae – Julia's Palace, or Theatrum Iuliae. According to a medieval legend, the theatre was actually a very tall, monumental castle that the Emperor Charlemagne (742-814) had built for his brother Orlando, whom he appointed captain of Istria and Venice. It is believed that the theatre was also named Palazzo di Orlando – Orlando's Palace.

5. Kaštel Fortress

The Kaštel is another name for the Venetian fortress built on the central city hill. There was a *castrum* (a military fort) on the same site in Ancient Rome. Later, during the Middle Ages, the Kaštel was built, the stronghold of power of the independent community of Pula. The most important family to manage the fortress (*castrum Polae*) in the 13th and 14th centuries, up to the independence of the Pula commune in 1331, was the Sergi family, who added it to their name – Castropola.

The medieval *castrum Polae* had an elliptical shape; the longer axis was 146 and the shorter one 128 metres, and it was supported by four sturdy towers. In addition to reliable protection, it also provided all the benefits of noble life; in its spacious interior it had various apartments: houses with staircases and guest rooms, storerooms, and barns, as well as a large underground cistern for fresh water and a triple-nave church, probably dedicated to St. Vitus. This fortress, which at that time represented the strength and power of the rulers (podestates) of Pula, was completely demolished in the 17th century, and the Venetian government decided to build a new castle adapted to contemporary warfare.

The fortress as we see it today was built in 1631, at the height of the Thirty Years' War, which was one of the longest and most destructive conflicts in the history of Europe. It began as a conflict between Protestants and Catholics in Bohemia, but it became a war that covered most of Europe. A third of the population of Europe died either in battle or from infectious diseases. During the Thirty Years' War, Pula briefly became an important Venetian site for the defence of navigation on the Adriatic. In order to deter attacks on Venice by Spanish fleets, the fortress was built at the strategic location in Pula harbour.

DESCRIPTION: The Venetian fortress was designed by the French military engineer Antoine de Ville. The Kaštel was conceived as a rectangular fortress in the Tuscan style, with short sides and four identical bastions to house 24 cannons, with a defensive moat. The fortress had a large courtyard with barracks for the troops, an armoury, the proveditor's quarters, and a well. The Kaštel took three years to build, from 1630 to 1633. It could house more than 200 people for defence, and it was stronger than any other fortress, able to repel attacks and resist sieges. Nevertheless, the Kaštel never served its original purpose. Not a single cannonball was ever fired at it.

To a large extent, building material from the large Roman theatre on Monte Zaro was used to build the Kaštel. Faced with criticism for destroying the ancient theatre, de Ville wrote, with the calm of a man with a clear conscience and gentle irony, "And so we have given this theatre a new form, and moved it slightly uphill".

In the 19th century, the Kaštel was extended and altered, but gradually lost its defensive significance. Today many cultural events are held in the fortress, and it also houses the Historical and Maritime Museum of Istria. <http://www.ppmi.hr/hr>

Famous personalities who have visited Pula

Pula was visited by the Roman emperor Vespasian, who built the amphitheatre, the architects Sebastiano Serlio and Andrea Palladio, Pietro Nobile, and the artists C. L. Clerisseau, Gianbattista Piranesi, Louis-Francois Cassas, James Joyce and many others.



Monument to the Irish writer J. Joyce

The myth of the Golden Fleece

Greek mythology links the birth of Pula with the story of the Golden Fleece. According to the myth, the exiled Colchians, in search of the golden fleece – which had been stolen by the Argonauts and their hero Jason, with the help of Medea – from the king of Colchis (in present-day Georgia), reached the northern Adriatic via the Black Sea and the Danube River (Ister). However, after an unsuccessful quest and the murder of their leader, they did not dare return to their homeland, but settled where they were.

Do not miss

– *The Museum-Gallery Sacred Hearts, one of the most beautiful and distinctive galleries in Croatia, located in the former Church of the Sacred Hearts of Jesus and Mary. “Sacred Hearts” present a modern multimedia space, where numerous cultural programmes are staged.*
<http://www.ami-pula.hr/dislocirane-zbirke/sveta-srca>

– *The Basilica of St. Mary Formosa, is the most important early Christian monument of Paleo-Byzantine sacral architecture in Croatia, alongside the Euphrasian Basilica in Poreč.*
<http://www.ami-pula.hr/projekti/bazilika>

Events throughout the year

Spectacvla Antiqua is the title of a project held in the Pula amphitheatre once a week, except during the Pula Film Festival. In the evening hours, gladiator fights and workshops are staged in the Arena. It is also possible to see ancient Roman costumes, all with an explanation by a narrator (www.youtube.com/watch?v=t7RdjspU4Vg).

Days of Antiquity – Pula Superiorvm includes exciting musical, theatrical, educational and culinary events related to the city’s rich ancient history, in the ancient squares and well-preserved buildings which have proved to be an excellent backdrop for this exceptionally full and rich programme (www.pulainfo.hr; www.ami-pula.hr).

Interactive workshops: Jewellery making, Glass blowing, Pottery

CONTEMPORARY CULTURE

Pula Film Festival, July, www.pulafilmfestival.hr

Visualia festival, May, www.facebook.com/FestivalVisualia/ *The cranes of the shipyard were illuminated in the Light Giants project, the first of its kind in the world. The lighting designer Dean Skira, with the help of sponsors and the workers of the Uljanik shipyard, illuminated the shipyard’s cranes, a recognizable symbol of Pula.*

The Lim Bay area has long attracted researchers. From the end of the 19th century until the present today, numerous sites have been explored, including Romuald’s Cave. Cave paintings in Romuald’s Cave were recorded in 2010 when Darko Komšo (Archaeological Museum of Istria) discovered red drawings on the walls of the cave as part of the CRORA (CROatian Rock Art) project and assumed that they belonged to the Palaeolithic period. This assumption was confirmed in 2017 by an international team that was part of the BALKART project.

FIVE KEY ARCHAEOLOGICAL SITES IN ISTRIA – FULL DAY TOUR

1. Romuald’s cave – one of the most important Palaeolithic sites in Istria.

More than 30,000 years old Palaeolithic cave paintings were found in Romuald’s cave in Istria, the first of their kind in Croatia. *Romuald’s cave is located in Istria in the municipality of Kanfanar, on the southern banks of the Lim Bay. The cave is about 100 m long. According to tradition, St. Romuald lived there around 1000 AD, and the remains of Neanderthals from the Middle Palaeolithic have been found inside. Finds from the Upper Palaeolithic, the Bronze and Iron Ages were also found in the cave. Forty-four cave paintings in the cave have been documented so far, with several drawings of bison, wild goats, stylised images of people and triangles, which may represent the female sex. These paintings have been dated roughly to the early Upper Palaeolithic Age, about 34,000 to 31,000 years ago.*

How to visit the cave

<http://www.natura-histrica.hr/hr/posjete/romualdova-spilja-3>

2. Monkodonja – a Bronze Age fort with reconstructed walls and parts of a settlement

Monkodonja is a pre-historic fort site located in Istria, about 5 km east of the town of Rovinj. The fort was strategically located with a splendid view over Rovinj bay. Between the sea and the village there is a fertile valley about 3 km wide.

DESCRIPTION: The approximately elliptical shape of the Mon-

Monkodonja near Rovinj



The settlement of Monkodonja dates back to before or about 1800 BC, whilst its completion can be dated to about 1500 BC, although it is possible that some form of life continued in a limited form even later.

The construction of the first settlement, intended for a large number of people, was completed in one effort. There are several indications that life in the settlement ended as a result of violent conflicts or battles, after which no restoration of the defensive walls took place.

In several places, however, there are traces of later inhabitants. Over the almost 400 years of its existence, the defensive ramparts and other structures were extended and repaired several times, which can be seen especially in the area around the western entrance to the settlement.

About 1,000 people lived in the well-organized settlement: on the highest level there was an acropolis, under that the upper town, and below that lower town. The acropolis, where the higher-ranking members of the community lived, was a nearly regular rectangle. In other parts of the settlement there were craft workshops. The houses differed in terms of position, size and manner of construction, and they were separated by passageways and streets. Each house had a fireplace, and many fragments of ceramic pots originated from local workshops, but pots also came from distant parts of the eastern Mediterranean.

The cult of death and belief in the afterlife can also be seen in the specific burial customs. Archaeologists have discovered three forms of burial in Monkodonja: stone tumuli, graves around the entrance to the settlement, and scattered burials within the settlement itself. It is believed that dignitaries and prominent individuals were buried on the neighbouring hill of Mušego a kilometre away, where five tumuli have been found so far.

Burials near the entrance to the settlement, inside stone chests, have been linked by experts to the cult of the ancestors. These stone chests were covered with large monolithic slabs and tombstones. Around them, rows of large, square blocks formed the edges of the tombs. This was later built into the outer walls, next to the western gate. Embedded in the architecture of the entrance itself, the ancestors were symbolically involved in communication with the outside world and protecting the settlement, as its 'guardians'. Jewellery, shells, pottery, and pebbles were found in these tombs, which tells us that they were also a place of ancestor worship. We also find this specific cult of ancestors at the entrance to settlements and stone tumuli on neighbouring hills in the larger cities of the Mycenaean culture.

Monkodonja settlement, with a longitudinal axis of 250 m and a width of 160 m, makes it one of the largest of almost 300 registered hill-fort settlements of this type in Istria. The border wall around the settlement, that is, the circumference, is 800 m long. It was built by stacking huge square stone blocks using a drywall technique, and in some places, it still reaches a height of four metres. The stone was quarried , creating useful flat surfaces. This technique, as well as other construction solutions, such as the labyrinthine design of the main entrance and the ceramic finds, indicate the undoubted connection of this settlement with the Mycenaean culture. The inner area of the settlement measures about three hectares.

The settlement was surrounded by three concentric walls. Two entrances that have been found so far. Not far from the path to the northern gate there is a 50 m deep pit.

The site was discovered in 1953 when the first exploration took place, and from 1997 to

2009 contemporary multidisciplinary research was conducted in Monkodonja and on the nearby Mušego hill, led by the Archaeological Museum of Istria, and the Rovinj Heritage Museum, with the assistance of Freie Universität Berlin. Monkodonja received the Europa Nostra award in 2002.

3. Nesactium Archaeological Park

Nesactium (Nezakcij) was the capital of Histrians and a Roman municipality, and is one of the most important archaeological sites in Istria and Croatia. It had a Roman forum, temples, thermal baths and early Christian churches.

The remains of this prehistoric, Roman and late ancient city have been preserved for centuries on the south-eastern slopes of the Istrian peninsula, above the bay of Budava, on a hill called Vizače. Today it is an archaeological park with preserved architectural remains from the Roman era and late antiquity.

DESCRIPTION: The site is surrounded by several belts of prehistoric and Roman ramparts. At the entrance to the settlement, between the Roman and prehistoric gates, there was a rich prehistoric necropolis. The urns and objects found there, placed in graves as offerings, indicate the continuity of inhabitation and burials from the 11th century BC up to the Roman conquest. Local Histrian products and luxury

The first mention of Nesactium, the royal centre of Histrians, is found in ancient written sources (Titus Livius, XLI, II, 4-16). Material confirmation that Vizače represents the remains of a city with a glorious past was obtained in the early 20th century, with the discovery of the votive altar of Emperor Gordian (3rd century) on which Res Publica Nesactiensium is mentioned.

imported goods connect Nesactium and the Histrian culture, of which this was the centre, with the cultures of almost all Mediterranean and Central Europe.

ROMAN URBANIZATION: After the siege of 177 BC, the Romans demolished the Histrian settlement and built a new one on the same site, with an urban plan organized in the Roman manner.

A forum with three temples and a portico, a spa and other public and private buildings were built on the central plateau. On the hill slopes there are the remains of lavish private buildings, and a vast necropolis stretched along the road that led from Pula to the city. Objects of high artistic value testify to the cultural achievements of the city in Roman times.

With the gradual weakening of the Roman state, changes took place: from an ancient municipality, the city became a fortified settlement in Late Antiquity. The sumptuous thermal baths were converted into residential and commercial buildings, while the southern part of the central plateau was converted into two parallel sacred buildings during the 5th century. The northern and the somewhat larger southern basilicas are a significant contribution to our knowledge of early Christian archaeology. The city survived the fall of the Roman Empire and the awakening of Christianity, but could not resist attacks by barbarians in the early 7th century.

How to visit: www.ami-pula.hr/en/collections-on-other-locations/nesactium. On the site, which can be visited every day throughout the year, there is a museum with an informative collection and a souvenir shop.

4. Vižula near Medulin – a Roman imperial villa and harbour, with parts of the villa remaining

Vižula, an archaeological site near Medulin, was inhabited from the Neolithic era to the early Middle Ages.

In 1969, part of the Neolithic settlement, consisting of wooden huts covered in earth and mud, was excavated and explored by B. Bačić. Fragments of ceramics and shard of pots (decorated with shell impressions or rows of indentations) dated the settlement to a later phase of the older Neolithic. Excavation and conservation of the ancient complex began in 1995.

Travel writers and humanists of the 18th and 19th centuries (P. Coppo, P. Petronio, G.R. Carli, and P. Kandler) drew attention to the size and significance of the ruins of this archaeological monument complex on the peninsula, and the name L'Isola del Vescovo was adopted by archaeologists on cadastre maps (H. Maionica, B. Schiavuzzi, and A. Gnirs).

Part of the coastal villa (1st to 2nd century) has been explored, with its porch facing the sea, black and white mosaic floors, baths and a water tank, the remains of a heated area, a toilet, and a lead and stone sewer system. The building stood on terraces on the seashore, so that some parts are now under the sea, where the remains of a pier can be seen. Three phases of construction and reconstruction of the part of the villa already explored have been defined, with intermediate phases dating from the 1st to the 6th century.

A total of 312 cremation and skeletal graves (1st – 6th century) were discovered in the necropolis, of diverse grave architecture (grave amphorae, buried directly in the soil or in stone hollows, lined and covered with stone slabs, masonry tombs). The western part of the necropolis, was the area for funerary rituals, and the Late Antiquity structure with a quadrangular ground plan may have been a fenced burial area (*locus sepulturae*) near the boundary wall of the necropolis. The other two stages of the protective excavation documented the discovery of 272 cremation and skeletal graves, with two lead coffins in stone tombs. Extensive grave contents have been discovered, all of which points to the higher social position of the deceased who once lived in this complex, between the 1st to the 6th century AD. The artifacts include glass bottles, wax writing tools with a strainer and holder, a rectangular bronze seal, metal and gold bracelets, and rings with gemstones, earrings, and gold necklaces with semi-precious stones, necklaces made of glass beads, and miniature paste medals with figures of men and women facing one another, etc..

Visits and services: Within the Vižula Archaeological Park there are two catering facilities, a children's playground and an adventure playground. In the stone quarry there is a stage for holding various events, and the antique garden can also be viewed. All information is available at the entrance, at the info-point. In addition, there are smart benches set up in the park, an e-tree and hot-spot points, many interpretation boards (in Braille too) and a circular tactile map. The entire peninsula is under video surveillance. <http://m.medulinriviera.info/hr/guide-medulin/villa-vizula>

5. The Morosini – Grimani Castle

Svetvinčenat is a village located in central Istria, first mentioned in 983 AD in a document by Oton II as the property of the Bishop of Poreč. Ownership was then acquired by the Castropola family, and from 1384 it was ruled by the Morosini family. The stone fortress of Morosini – Grimani stretches along almost the entire northern side of the location and is the best preserved on the peninsula and the largest building



The Morosini – Grimani Castle, Svetvinčenat

in Svetvinčenat. For centuries, it has been the symbol of the village.

The first fortress was built in the early 13th century, but turbulent war years resulted in its destruction, followed by restoration and changes to its appearance. As well as its appearance, the fortress also changed owners. After the bishop and the Castropola and Morosini families, the Venetian patriarchal Grimani family became owners of the fortress in 1560. The building was given its current form in 1589, when Marino Grimani restored the burnt-out fortress on the basis of plans by the Venetian architects Scamozzi and Campagne.

Today, the fortress is one of the most beautiful Venetian buildings in Istria from that time. At three corners there are three towers, and at the fourth, a palace with rooms for the nobility and the captain's quarters. All four entrances

to the city were controlled from these towers. The towers are connected by ramparts, which also have a retaining wall at the bottom, and a walkway along the entire length on the inside, from which the guards watched through the openings in the battlements. At the gate, in addition to the drawbridge, there was also a large grille that could be lowered. Above the entrance are the coat of arms of the castle, the current coat of arms of Svetvinčenat, and the coat of arms of the Grimani di San Luca family. Inside, in addition to a wide courtyard, there was a dwelling for the administrator of the settlement, a warehouse for public contributions and ammunition, an armoury, rooms for 200 musketeers and spearmen, and a very secure underground prison. In the 19th century, the Grimani family left the castle to the bishops, who left it to the municipality at the beginning

of this century. At the end of World War II, the castle was once again burned down. After a project which lasted several years and ended in 2020, the castle was renovated and revalorized as a cultural and historical monument.

Visits and services

<https://en.grimanicastle.com>

The newly restored castle offers many facilities for tourists, from the culinary centre, through the multimedia exhibition to the Captain's Rooms and the antique weapons collection (14th to 19th century), known as Ferlin.

Interactivity: *The 'Escape Castle Svetvinčenat' game is organized in the fortress, based on Istrian legends and historical records, where up to 35 players divided into teams can test their chivalric skills at the same time, in order to discover the secret of the unknown knight.*

Archaeological itineraries at the destination

Pula is part of the European Cultural Route: the Roman Emperors Route, and the TECH -TOUR Technology and Tourism: Augmented Reality for Promotion of Roman and Byzantine Itineraries.

Submarine archaeology at the destination

In the wider area off the coast of Istria there are many underwater archaeological sites: Bijeca near Medulin, with its ancient fish pool and Late Antiquity salt mines, the ancient port of Vižula near Medulin, the ancient port of Verige on Brijuni, the ancient port of Savudrija, the Buje shallows with a Roman shipwreck, and Zambratija with its Eneolithic settlement, pre-historic ship and ancient road.

6. Verige Bay – *Villa Rustica*, Brijuni National Park

On the western coast of the Veli Brijun island, along Verige Bay, remains of a magnificent Roman *villa rustica* stand. It was in use from the 1st century BC, until the 6th century AD.

Villa rustica, Verige – NP Brijuni



It consisted of several buildings used for different purposes. On the southern side of the bay on three terraces stood a luxurious summer residence with two perystiles, while its other part had economic purpose. Opposite to the residential part, olive oil production area was situated. At the bottom of the bay there was a complex of temples dedicated to the sea god Neptune, the Capitoline Triad and Venus, the goddess of love and beauty. Dieta, palaestra, thermae, fishpond and the economic part were situated at the northern side of the bay. All the buildings were richly decorated with mosaics, frescoes, stucco and precious marble. They were connected into a unique whole by a system of promenades stretching one kilometre along the sea, in ideal harmony with the landscape. On the side facing the sea, the whole complex, followed the coastline, with a harbour and piers. At opposite ends of the waterfront there were towers with constructions for lifting chains which were used to regulate the entrance to the harbour. The bay was named after these chains (*verige*). The construction of the villa began in the 1st century BC, and it attained its greatest splendour in the 1st century AD. Some parts of the villa were still in use up to the 6th century.

<https://www.np-brijuni.hr/en/explore-brijuni/sites-worth-visiting/verige-bay>

Archaeological itineraries at the destination:

The site is part of the European Cultural Route: the Roman Emperors Route

The Archaeological Park consists of:

The Villa: a residential building on three terraces descending towards the sea. In the economic part of the villa the process of olive oil production took place, from press to the space for the deposition of oil, paved with spikes and the cellar with dolia, (earthenware vessels).

There is an exceptional view of the bay from the dining room in the residential part of the villa.

Temples: The best preserved temple is dedicated to Venus, the goddess of love and beauty.

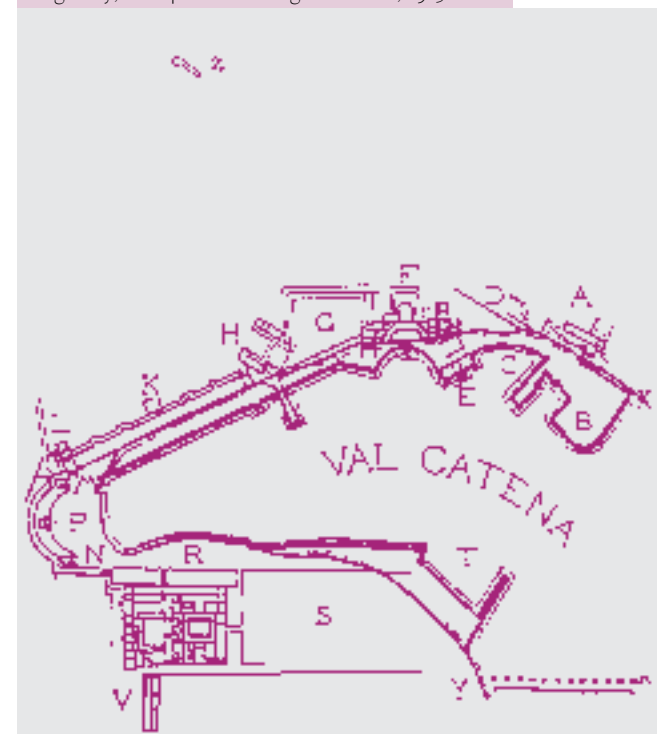
Promenades: open and covered promenades connected the individual parts of the villa, designed for all types of weather.

The Waterfront: built of large stone blocks, today 1 m below sea level

The Thermae: consisted of a series of functionally arranged rooms with cold, lukewarm, and hot water, and a steam room.

In front of the thermae there is a fishpond where fresh sea fish were farmed.

Verige Bay, floor plan according to A. Gnirs, 1915





Villa rustica, Verige Bay – NP Brijuni

Did you know?

The islands were once a favourite place for dinosaurs to roam. These magnificent ‘terrible lizards’ ruled the world for about 160 million years (from about 220 million years BC to 65 million years BC, when they became extinct). At four locations on Veliki Brijun, a total of more than 200 dinosaur footprints have been found. Prints showing the movements and tracks of dinosaurs have also been found on other Brijuni islands: Vanga, Galija and Vrsar. The Brijuni prints are about 125-100 million years old, and a credible image of a theropodous dinosaur can be seen on Cape Vrbanj, where there is a reconstruction of the species of dinosaur that left its mark there. <https://www.np-brijuni.hr/en/brijuni/geological-and-paleontological-heritage>

Interesting facts:

The owner of the villa in Verige bay was probably Caius Laecanius Bassus, the owner of an amphora workshop in Fažana. When he died without an heir during the reign of Emperor Vespasian, in line with Roman law, the villa became the property of the Roman emperor.

Famous personalities:

Anton Gnirs, a conservator at the Vienna Central Commission for the Protection of Monuments for Southern Istria, led the excavations in Verige Bay from 1902 to 1914. He also pointed out the importance of these excavations to the Austro-Hungarian heir to the throne, Franz Ferdinand. Renowned for his knowledge of ancient architecture, and in appreciation of Gnirs’s work and understanding of the importance of the site, the Archduke approved state support for the excavations that took place on private property.

Submarine archaeology

The submarine educational trail in Verige Bay on the eastern side of Veliki Brijun, offers a unique experience of the natural and archaeological treasures in the extremely rich, well-preserved underwater world of Brijuni National Park. The trail, which is about 500 m long, is not demanding, and is intended for visitors of all ages who know how to swim and can use a mask and snorkel. The tour takes 45 minutes and includes swimming and underwater sightseeing at the hydro-archaeological site which forms part of the ancient complex of the magnificent Roman villa dating from the 1st century.

Public Institution Brijuni National Park

Brijuni National Park

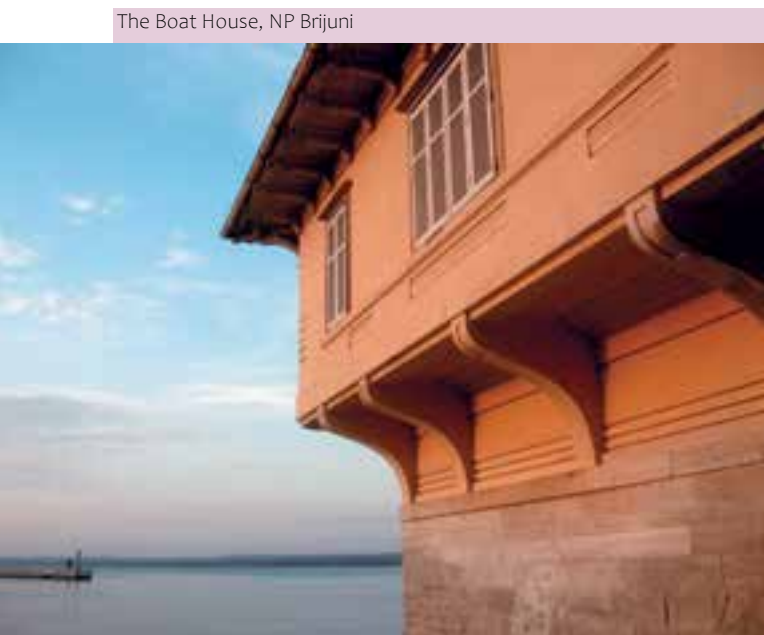
Tel.: +385 (0) 52 525 888

e-mail: brijuni@np-brijuni.hr

web: <https://www.np-brijuni.hr/en>



Verige Bay – NP Brijuni



The Boat House, NP Brijuni

The Boat House is a new interpretive and educational centre in Brijuni National Park, where material is presented in innovative and interactive ways, and visitors can discover and learn a great deal by themselves about the cultural, historical, and natural heritage of the islands.

<https://www.np-brijuni.hr/en/plan-your-visit/excursions/boathouse>

Other interesting destinations on the Brijuni Islands:

– Kastum, the most complex Brijuni locality where the continuity of inhabitation can be traced from the 1st century BC to the 16th century.

– The Basilica of St. Mary is the oldest Christian building on the island. It was built in the 6th century, and numerous additions, and alterations and inscriptions testify to its long use until the 18th century. Beside the Basilica, there was a Benedictine monastery dating back to at least the 9th century.

– The Church of St. Germanus, a 15th century Gothic church, in which a 1st century mosaic from the dining room of the villa in Verige Bay was incorporated in the early 20th century.

<https://www.np-brijuni.hr/en/brijuni/cultural-and-historical-heritage/archaeological-sites>

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KARLOVAC COUNTY



ARCHAEOLOGY OF THE COUNTY

The earliest evidences of human life in Karlovac County were discovered in Zala Cave near the source of the River Dobra, and they date back to about 10000 BC. There are more than 600 archaeological sites in the county, of which about 100 have been explored by archaeologists. Many prehistoric hillforts have been discovered, but also lowland prehistoric settlements and graveyards.

The Eneolithic Lasinja Culture and the Bronze Age – the Urnfield culture

The Eneolithic period is characterized by findings from the Lasinja culture settlement, named after the eponymous site of Lasinja on the banks of the River Kupa located in Karlovac county. Intensive settlement occurred during the late Bronze Age, with numerous Urnfield culture finds (the Treščerovac necropolis, hill forts of Dubovac and Belaj, and the lowland settlement in Gradac near Karlovac)

Ancient necropolises in caves are a microregional specific feature of the Kordun region in the Roman period (Bubi's Cave, the Jopić Cave, Lipa Cave in Protulipa and Marko's Cave in Mateško selo) as a unique form of burial, which was not known anywhere else in the Roman world.

The Iron Age – the formation of tribes

During the Iron Age, people began to bury their dead in burial mounds (tumuli – Duga Gora, Trošmarija) and the first tribes were

The Karlovac City Museum maintains the Topusko Museum collection, which consists of objects from prehistory to the Middle Ages, various ceramic and metal objects and stone sculptures. An important part of the collection consists of clay idols associated with the Colapiani.¹

formed, such as the Japodes and the Colapiani, later recognised in ancient historical sources.

Roman Rule

The Romans came to the area of what is Karlovac County today as part of their major conquests in Illyricum. In 129 BC, the consul Gaius Sempronius Tuditanus undertook a military campaign against the Japodes. Octavian's military campaign in Illyricum began in 35 BC with an incursion into Japodian territory. Their strongholds were conquered one by one, and the last to fall was the fortified Metulum, the Japodes' capital (Viničica near Josipdol). On that occasion, Octavian himself was wounded. Findings from *villae rusticae* date back to the Roman era, as well as many other movable finds but also stone quarries from which stones were taken to make sarcophagi, urns and gravestones.

Karlovac County is located in the western part of central Croatia and covers an area of 3,622 km². Its capital is Karlovac, and it includes four other cities (Duga Resa, Ogulin, Ozalj and Slunj) and 17 municipalities (Barilović, Bosiljevo, Cetingrad, Draganić, Generalski Stol, Josipdol, Kamanje, Krnjak, Lasinja, Netretić, Plaški, Rakovica, Ribnik, Saborsko, Tounj, Vojnić and Žakanje).

The "Žumberak – Samoborsko gorje Nature Park" administratively partly belongs to the Karlovac County.

Žumberak – Samoborsko gorje Nature Park

<https://www.pp-zumberak-samoborsko-gorje.hr/about-the-park/general/?lang=en>

Clay idols (dating from the 9th to the 3rd century BC), Turska kosa site (Karlovac City Museum)





The Middle Ages

Facts on migration periods and the early Middle Ages in Karlovac County are not sufficiently well-known. However, many late medieval cities and Renaissance fortresses and castles have been preserved. The best known castles or medieval fortresses are those in Ozalj, Dubovac, Barilović, Novigrad and Bosiljevo.

1. Ozalj

Ozalj Castle is about 15 km north-west of Karlovac, on a cliff above the left bank of the River Kupa.²

Archaeological excavations at Ozalj Castle in the area of the palace³ revealed:

– **The remains of pit houses** from the Neolithic era, with finds of pottery that may be ascribed to the Lengyel culture.

– **A necropolis from the early Bronze Age** belonging to the Urnfield culture – at Treščerovac near Ozalj.

– **Finds of Roman coins, fibulae and pottery** (*terra sigillata*), roof tiles (*tegulae*) and rectangular wall tubes (*tubuli*). It is presumed that a fortress was built there in the 3rd and 4th centuries, which was used up to the end of the 6th century, when it was destroyed in the Avar and Slav incursions.

In March 2020, in order to promote the cultural heritage and archaeological sites in Karlovac County, the Karlovac City Museum and the Conservation Department in Karlovac collaborated on publishing a map showing finds in the area of the Karlovac County from the Stone Age up to the early modern period. The map was published both in Croatian and in English. In the form of illustrated captions, it also shows archaeological sites, and is therefore an exceptional tool for attracting tourists to the Karlovac County. The map can be purchased in the souvenir shops of the Karlovac City Museum, the Homeland War Museum Karlovac – Turanj, and at Dubovac Castle.⁴

– **Medieval pottery** from the 7th and 8th centuries, and a find of a Carolingian iron spur from the 9th century.

– **Early medieval traces** of a 9th-century round fort, with later layers built between the 10th and 13th centuries, and the city's 12th-century early Romanesque chapel, which was deliberately demolished in the 15th century when a new Gothic chapel was built.

The first historical record of the town dates back to 1244, when Ozalj was mentioned as a Royal Free City in a document by Bela IV. From the 13th century, Ozalj was linked to the aristocratic Babonić family, and later it became part of the property of the Frankopan family (from 1398) and the Zrinski family (from 1550). Over the centuries, Ozalj castle has changed owners many times. In 1928 the Thurn und Taxis family gave it as a gift to the Brethren of the Croatian Dragon, who own it again today. The appearance of Ozalj Castle has also changed over the centuries from a medieval to a Baroque castle.

The inner fortress of Ozalj Castle was surrounded by a wall with six semi-circular towers. The castle was entered from the south-west over a wooden drawbridge, which was still in working order in 1821. The bridge stands on pillars; the central one was actually a 13th century watchtower used to defend the moat around the castle.

The architectural complex of the Castle consists of:

- **The entrance tower**, built by Juraj IV Zrinski in 1599
- **A smaller tower** to the left of the entrance
- **The main defence tower**, known as Babonić Tower (the oldest part of the castle)
- **The south, east and west wings**
- **Tower of Trg**
- **Zrinski Palace** (the Granary).



Ozalj Castle

Did you know? The Ozalj linguistic and cultural circle, or the Zrinski-Frankopan linguistic and literature circle, consisted of Petar Zrinski, his wife Katarina, her brother Fran Krsto Frankopan and the linguist Ivan Belostenec, a Paulite monk. They wrote works in a mixture of the Chakavian, Kajkavian and Shtokavian dialects. Their artistic and cultural activities ended with the execution of Petar Zrinski and Fran Krsto Frankopan in 1671 in Wiener Neustadt, after the failed Zrinski-Frankopan conspiracy. Even today, the well-known verses of Fran Krsto Franko-

pan are often quoted: *Navik on živi ki zgine pošteno* (He who dies honestly, lives forever).

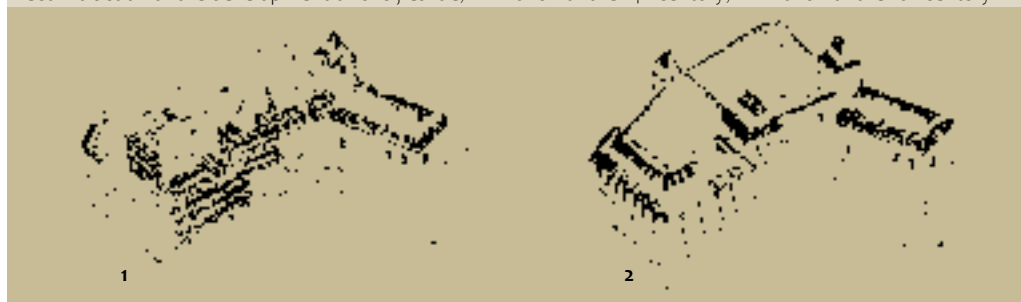
Famous Personalities related to the site: Slava Raškaj, the famous deaf-mute artist (1877-

It is believed that the wedding celebrations of both Nikola Šubić Zrinski and Petar Zrinski took place on the first floor of the palace. The wedding of Petar Zrinski and Katarina Frankopan, held on 27 October 1641, was celebrated over three days.



Ozalj Castle

Reconstruction of the development of Ozalj Castle, 1. first half of the 14th century, 2. first half of the 16th century⁵



The defence tower, also known as Babonić tower, is located at the western end of the north wing, opposite the entrance tower. It was built in the 13th century, during the rule of Babonić, as a two-storey building with a trapezoidal floor plan. **The south, north and east wings** consist of two-storey buildings built in the mid-18th century. A Romanesque bifora from the 13th century was discovered on the west courtyard wall of the ground floor of the east wing, which is why this is considered to be the oldest part of the complex alongside Babonić Tower. **The Tower of Trg** is located on the western edge of the southern wing, and was named after Trg, a place near Ozalj, whose inhabitants had to maintain the tower as part of the Ozalj estate.

1906) was born in Ozalj. She painted many pictures with the motif of Ozalj Castle, and some of her paintings are now displayed in the Ozalj Heritage Museum.

Ozalj Heritage Museum has exhibits from the late Stone Age, the Eneolithic and Roman periods. The exhibition also includes the early Middle Ages and the stories of the great families, notably the Frankopan and Zrinski families and the Ozalj cultural circle. Ozalj Ethno-Park, an open-air exhibition space, is also part of the

The Zrinski palace is an exceptional example of a preserved Renaissance palace in continental Croatia. It was built in 1556 by Nikola Šubić Zrinski on the cliff that rises steeply over the Kupa River. This is shown in the inscription on the gatepost: NICO.CO.ZR.1556 (*Nicolaus comes Zriniensis 1556*)

The original palace was rectangular in shape, with a cellar, ground floor and first floor. The ground floor consisted of two rooms and an entrance hall, one room was a bedroom with a fireplace and walls with frescoes of religious themes, and the other was a living-room where inscriptions dating back to the 16th and 17th centuries were found engraved on the wall, written in Glagolitic script and in Latin. Upstairs there was a great hall for celebrations. The palace was turned into a granary in later centuries, when it was owned by the Batthyány family.

Museum. The unique ethnographic collection of Ozalj Heritage Museum is found there and inside the museum. Ozalj Ethno-Park can be visited during the opening hours of Ozalj Heritage Museum, by previous appointment.

Ozalj Heritage Museum

Cesta Zrinskih i Frankopana 2, Ozalj

Tel.: 047/732-271; e-mail: muzoz@ka.t-com.hr

web: <https://ozalj.hr/grad/zavicajni-muzej>

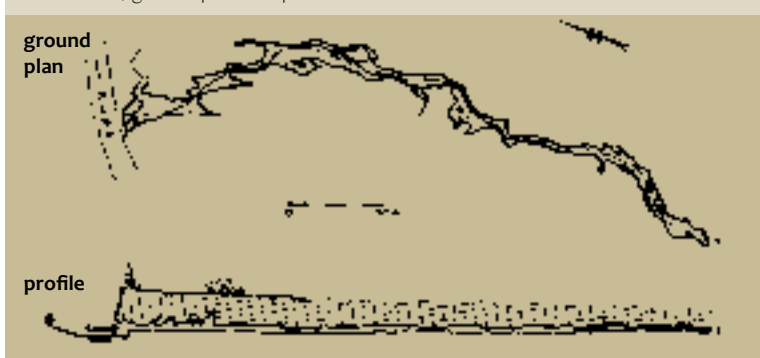
2. Vrlovka Cave

Vrlovka Cave⁶ is on the River Kupa, near the village of Kamanje, not far from Ozalj. It is protected as a geomorphological natural monument since 1962. Vrlovka Cave was already known in the 19th century for archaeological finds, and archaeological excavations have been organized in the area around the cave several times since.⁷

The cave is 380 m long and has two entrances, one of which faces the river. It has been open to visitors since 1928.⁸

A ceramic bottle more than 4500 years old⁹ from Vrlovka is certainly the best known find belonging to the Eneolithic Lasinja culture.¹⁰ The bottle is distinctly biconical in shape, richly decorated and with white inlay design. It is assumed that the bottle from Vrlovka may have contained essential oils or fragrances. Chemical analysis of a similar Lasinja biconical bottle from Križevci showed the presence of esters. Although the bottle from Vrlovka does not have an archaeological context, it is assumed that it was used by the inhabitants in the wider vicinity of the cave for ritual purposes, thus indirectly providing us with an insight into the spiritual life of the people of the Lasinja culture.

Vrlovka Cave, ground plan and profile¹¹



Ceramic bottle from Vrlovka (Karlovac City Museum)

Apart from finds from the Eneolithic period, Roman items have also been found dating from the 3rd to the 4th centuries (coins and a bronze ring) and some from the Middle Ages.

Did you know? Vrlovka Cave has its own special day. **Vrlovka Day is celebrated on 12th October**, organized by the public institution Natura Viva.

Legends: The Vrlovka Cave is also linked to the legend of Dora and Dorot. According to the legend, local villagers hid from the Turks in the cave.

Due to the range of temperatures in Vrlovka Cave, it is inhabited throughout the year by bats, which are a protected species in Croatia. Eight species of bats have been recorded in the cave, the most common being the greater horseshoe bat (*Rhinolophus ferrumequinum*), named for the leathery formation around its nose in the shape of a horseshoe. The bat uses it to direct high-frequency sound signals.

Famous Personalities related to the site: In his book *Ozalj Castle and Its Surroundings* dated 1929, **Emil Laszowski** mentions that he found prehistoric and Roman finds and Roman coins in Vrlovka Cave. Laszowski (1868 Brlog na Kupu – 1949 Zagreb) was a Croatian historian and archivist, and from 1925 was the Director of the National Archives, particularly involved in the protection of monument heritage, especially old castles, and forts.

An Ottoman soldier's horse called Dorot strayed near the cave. When the rider went to look for it and called its name, the girl Dora came out of the cave, thinking he was calling her. So, the Ottomans discovered the hidden villagers. The entrance to Vrlovka cave, which faces the River Kupa, is known as Dora's and its shape resembles a horse's head. The fact that the legend was based on actual events is supported by a letter written by Prince Bernardin Frankopan, in which he describes how in the summer of 1511, the Ottomans attacked the villagers hidden in a cave near Ozalj and captured 300 of them to become slaves.

3. The Castle of Novigrad na Dobri

The old town of Novigrad rises above the right bank of the river Dobra ten kilometers west of Karlovac. It is on the route of the old Karolina Road that connected Karlovac with Bakar and Rijeka through Vrbovsko and Mrkopalj since the 1720s, and whose notable element is a very well preserved old stone bridge over the Dobra.¹² Written sources mention the Dobra property as early as the **13th century** and it is assumed that a fortified town existed here as early as the 13th century.

The Novigrad castle was owned by the Frankopan Counts of Krk from the 15th century. This **Renaissance castle** was a result of construction work by Prince Bernardin Frankopan. It remained in the possession of the Frankopan family until 1671, when the Zrinski-Frankopan Conspiracy was crushed. Novigrad na Dobri was one of the seats of the conspiracy. In the centuries that followed, the estate changed owners several times, from General Herberstein, to the Sovereign Military Order of Malta, Baron Stjepan Patačić and Mirko Haraminčić, to Baron Zdenko Turković. During World War II, in 1944, Novigrad was set on fire.

Did you know: Up to World War II, there was a plaque with an inscription in German above the entrance to the castle, placed



The Castle Of Novigrad na Dobri



Floor plan of the Castle Novigrad na Dobri (source: <http://drustvo-frankopan.hr/stari-grad>)

there in 1783 by the owner at that time, Baroness Patačić, to mark the visit of Emperor Joseph II to Novigrad.

Interesting facts: At the foot of Novigrad fortress there is a stone bridge over the River Dobra. The bridge was built between 1726 and 1728, when the Karolina road was built connecting Karlovac to the ports of Bakar and

Rijeka. The stone bridge, 122 metres long and with ten arches, replaced an older 16th-century wooden bridge. As a prime example of 18th century road and bridge construction, the stone bridge over the River Dobra is a protected cultural good of the Republic of Croatia.

Famous Personalities related to the site: Bernardin Frankopan – son of Stephen III Frankopan and one of the most powerful nobles in Croatia, took part in the Battle of Krbava Field in 1493.

DESCRIPTION: The floor plan of Novigrad Castle is shaped like an extended irregular pentagon, with four small semi-circular towers and five later circular defensive towers, which have walls two metres thick. There is a noticeable similarity with Drivenik Castle. Over time, Novigrad fortress was converted into a castle.

Zagreb Archaeological Museum undertook a dig inside the castle courtyard from 2009 to 2012, and conservation and restoration work was carried out.

4. Dubovac Castle

Dubovac Castle is located in a prominent position above the river Kupa, on the northwestern edge of the inner city of Karlovac. It was built on a prehistoric mound, and was named after an oak (*dub*) that grows on the surrounding slopes. The old town of Dubovac is part of the Karlovac City Museum.¹³



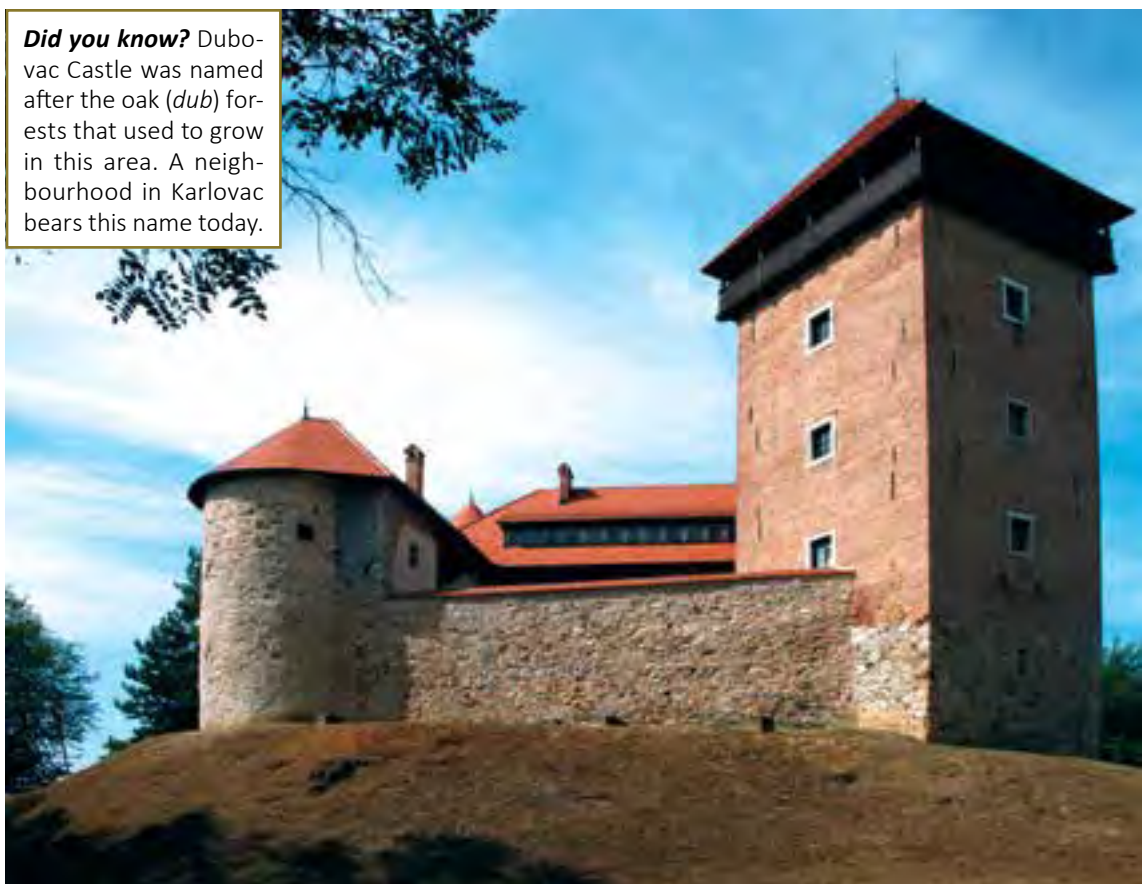
Stone bridge (18th century) on the river Dobra in Novigrad

Dubovac Castle is a Renaissance fortress with Gothic elements, standing on raised ground above the river Kupa.¹⁴ Historical sources mention that Dubovac came into the possession of the Zudar, or Sudar noble family in the late 14th century. In the 15th century, it passed into the possession of the Frankopan Counts of Krk, and in the 16th century passed to the noble Zrinski family. The Ottomans attacked Dubovac on several occasions, and the last attack took place in 1578, after which the Habsburgs decided to build a new fortress on the site of modern-day Karlovac. Dubovac Castle is in the shape of a trapezium, with a large, four-sided defence tower and three smaller, semi-circular corner towers.

Archaeological research in Dubovac Castle exists since 1997.¹⁵ Traces have been discovered of an Eneolithic settlement, a village from the late Bronze and Early Iron Age, and finds from the Roman era. The medieval fortress was built on the site of a prehistoric fort.

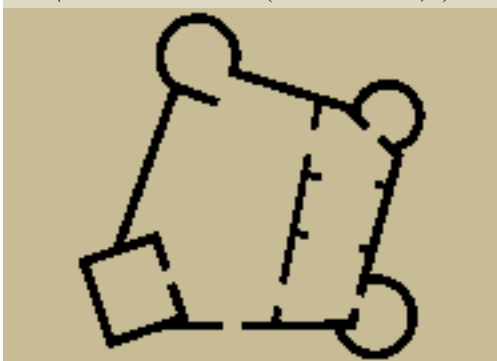
Interesting facts: There is a legend about the medieval underground tunnel in Dubovac, a secret exit mentioned by the historian Radoslav Lopašić in *Karlovac – the History of the City and its Surroundings* in 1879. The secret tunnel was allegedly dug during the Ottoman siege to

Did you know? Dubovac Castle was named after the oak (*dub*) forests that used to grow in this area. A neighbourhood in Karlovac bears this name today.



Dubovac Castle

Floor plan of Dubovac Castle (source: Szabo, Gj.¹⁶)



save the castle's defenders, but during archaeological excavations in Dubovac, no traces of any tunnel or passage were found. However, during the Second World War, work began on a tunnel on the eastern slope of the hill below Dubovac, which was also used by the Yugoslav National Army during the 1950s. That tunnel was never completed, and was later filled in. For a short time, it was used as an air-raid shelter during the Homeland War.

Famous Personalities related to the site: **Count Laval Nugent** was born in Ireland in 1777, joined the Austrian army in 1793, and in 1813 liberated Rijeka from French rule. He bought Dubovac Castle in 1837. He had previously bought Bosiljevo Castle (in 1820), where he died in 1862. He was a member of the Illyrian movement, a lover of archaeology and collector of ancient monuments, which are kept today in the Archaeological Museum in Zagreb.¹⁷ Part of his legacy is also kept in the Maritime and History Museum of the Croatian Littoral in Rijeka.

5. Karlovac City Fortress/The Star

The fortress of Karlovac is the oldest part of Karlovac and is also known as the Star. It was built in the second half of the 16th century, at the time of the Renaissance, as a defensive military fortress to defend Croatia, then part of the Habsburg Empire, against the Ottomans. The fortress is in the shape of a six-pointed star, with six bastions joined by earthen ramparts. The internal space was divided into a regular pattern of city blocks with an orthogonal street grid and a regular four-sided city square. The fortress was surrounded by a moat.

The bastions were also given names: *Zrinski* (facing the Kupa), *Banski* (or *Novi*), *Koruški*, *Thurnov bastion*, *Kranjski* and *Auerspergov bastion*. There were two entrances: the Old Gate, which faced

the River Kupa, and the New Gate, which faced the River Korana.

Did you know the exact date of the foundation of Karlovac is July 13, 1579. The date is preserved on the first known plan of Karlovac fortress, kept in the Austrian State Archives in Vienna.¹⁸

Interesting facts: Karlovac was named Karlstadt after Charles II, Archduke of Austria (Karl II. Franz von Innerösterreich, 1540 – 1590) who built a border fortress on the site of today's city.

In addition to the fortress of Karlovac, only two other cities in Europe, Palmanova in Italy, and Nové Zámky in Slovakia, have this particular star-shaped fortress plan.

Famous Personalities linked to the site: Martin Gambon – the chief engineer who oversaw the construction of the Karlovac fortress, originally from northern Italy, he spent twelve years in Karlovac.

The Karlovac City Museum is located inside the Star, and archaeologists from the museum's archaeology department are working on exploring the Star area, mostly for protection purposes. Their work has provided new information about the history of the city. The Museum preserves and exhibits objects within the Natural Science, Archaeology, Cultural History, Ethnography and Gallery Departments, as well as the Department of Contemporary History. The Museum also includes the Vjekoslav Karas Gallery, Dubovac Castle and the Homeland War Museum Karlovac-Turanj.

The Karlovac City Museum



Karlovac City Museum
Strossmayerov trg 7, Karlovac
tel. 047/615 980
e-mail: info@gmk.hr
web: <http://www.gmk.hr>

6. Barilović Castle

Barilović Castle is a late medieval castle located southwest of Karlovac on a steep cliff above the right bank of the River Korana. It was first mentioned in the mid-16th century. The aristocratic Barilović family, as lower-ranking nobility, was mentioned in historical sources from the mid-15th century. At first it was thought that the castle was built as a Military Frontier fortress in the 16th century, however archaeological research has shown that it was built in the mid-15th century.

The first Ottoman attacks in the vicinity of Barilović were recorded in the early 16th century. In the mid-16th century, there was conflict within the Barilović family itself, and their property briefly passed into the hands of Stjepan Frankopan of Ozalj in 1564. Due to the constant threat of Ottoman attacks, the Barilović family left the castle in the late 16th century, and in the early 17th century it was requisitioned for a military unit from Karlovac. However, the Barilović nobles were not easily reconciled to the loss of their neglected castle, and the military administration accused them of setting fire to it themselves to prevent the army from taking it over. But Barilović Castle remained under military administration throughout the 17th, 18th, and 19th centuries, and the Barilović family never regained possession. The Military Frontier was abolished in 1881, and the castle was handed over to the local civilian administration. It was severely damaged in the World War II bombing by the Allied powers.

Interesting facts: The Barilović family was associated with a dark story concerning infanticide and incest committed by Dora Barilović, the sister of Gašpar Barilović. Her brother was mentioned as the father of Dora's child. As a result, King Rudolf II confiscated the inherited part of the Barilović estate in 1582 and handed it over to the Budački family.

RESEARCH: Archaeological research, restoration and conservation work continues in Barilović Castle, which is a registered cultural good, which enables revalorisation and definition of a new purpose for this important monument. Archaeological excavations in Barilović Castle have been carried out by the Croatian Conservation Institute.¹⁹ The research has made it possible to identify three developmental phases of the castle: 1) the feudal phase, in the 15th and 16th centuries; 2) the Military Frontier phase, from the 17th to the 19th century, 3) the phase of the civil administration of the castle, from the end of the 19th century to the middle of the 20th century. In the south-western part of the castle, strata were discovered from settlements dating back to the Eneolithic period (Lasinja culture) and the Late Bronze Age.

Famous Personalities: Gašpar Barilović – a member of the noble Barilović family. He clashed with Stjepan Frankopan of Ozalj in 1564, when the latter captured Barilović Castle and its estates and imprisoned Gašpar's mother Uršula and his other sister Ana. Stjepan Frankopan was sentenced to death for these crimes, but under the terms of a court settlement in 1575, he had to pay Gašpar Barilović compensation in the amount of 12,000 forints. Gašpar Barilović was also known as a cruel and violent master who abused and tortured his serfs.

Did you know that in its long history, Barilović Castle was never conquered? In the Ottoman attack on the estates of the noble Frankopan family in 1524, numerous estates around Senj, Brinje, Dubovac and Skrad were destroyed, but Barilović Castle is not mentioned among them.



Barilović Castle²⁰

Barilović, detail from a map by engineer J. A. Schilinger from 1746²¹



7. Ogulin Castle

The fortified Ogulin Castle, on one side of the River Dobra canyon, was built by Prince Bernardin Frankopan, and is mentioned in a document dated 1500. By 1552, the fortress had come under the administration of the Military Frontier, building alterations were made, and in 1558, a military battalion was housed in it. It is a Renaissance castle with a floor plan in the shape of an irregular rectangle. In the 16th century, a market town was built joined onto the walls of the fortress. The walls and their towers, and semi-towers surrounded the castle on three sides, and on the fourth side, to the south-east, there was a palace with two semi-circular towers. The entrance to the castle was over a bridge spanning the River Dobra chasm, and there was a chapel dedicated to St. Bernard beside the entrance.

In 1639, the imperial builder Giovanni Pieroni stayed in Ogulin and recorded the oldest de-

scription and floor plan of the castle. Martin Stier drew another plan in 1660. We know about a third-floor plan from a drawing by Johann Valvasor dated 1689, but it is considered unreliable as some parts of the fort are drawn incorrectly. From 1746 until the abolition of the Military Frontier, the 3rd Frontier Regiment was stationed in Ogulin.

Interesting facts:

Ogulin Castle was also known as Đula's Castle or Zulum-grad. These names are linked to a girl called Julija, Đula or Zulejka, a captain's daughter, who threw herself into the River Dobra chasm due to her unhappy love-affair with one of the Frontier soldiers. The chasm has been called Đulin ponor (Đula's Abyss) ever since.

We should also mention the witches of Klek, another legend connected to Ogulin. It is said that witches would gather at midnight on Klek,

After the dissolution of the Military Frontier, Ogulin fortress was used as a prison. After the rooms of the castle were restored in 1967, the Ogulin Heritage Museum was moved there. Today the Museum hosts a permanent exhibition that preserves memories of historical events, famous people and events as well as cultural and natural values of the Ogulin area. This is shown through the Homeland War Collection as well as the Memorial Room of fallen, dead and missing veterans. There is also the Ethnographic Collection, the Memorial room of Ivana Brlić Mažuranić, Cell No. 6, the Alpine, Archaeological and Art Collections. The Museum also keeps items related to old crafts and trades, numerous technical items, old weapons, old photographs and a collection of postcards and greeting cards.

the mountain above Ogulin, and their shrieks could be heard all the way to Ogulin.

Famous Personalities related to the site:

Ivana Brlić Mažuranić, the famous Croatian writer and granddaughter of Viceroy Ivan Mažuranić, was born in Ogulin in 1874. Her best-known work is ***Croatian Tales of Long Ago*** (Priče iz davnina), a collection of eight fairy tales inspired by Slavic legends, published in 1916. Ivana Brlić Mažuranić was nominated four times for a Nobel Prize. She also became the first woman to be chosen as a Corresponding Member of the Yugoslav Academy of Sciences and Arts in 1937. The Ogulin Heritage Museum houses the memorial room of Ivana Brlić Mažuranić.

In Ogulin visit also **Ivana's House of Fairy Tales**, a unique multimedia and interactive visitor centre. <https://www.ivaninakucabajke.hr/en>

Ogulin Castle



Ogulin Heritage Museum

Trg hrvatskih rodoljuba 2, Ogulin

tel: 047 522 502

e-mail: muzejog@gmail.com

web: <https://zavicajni-muzej-ogulin.hr/en>

8. Slunj Castle

People have lived in the area of Slunj since prehistoric times, as evidenced by two hillforts, Suvi Slunj and Grkov Vrh. Traces of a Roman settlement were discovered on Kneževo Brdo in the settlement of Točak, as well as stone funerary *stelae*, which were probably produced at a local stonemason's workshop connected to the Kordun quarries, where sarcophagi were made.

Slunj Castle is located on a steep cliff above the River Slunjčica. It was mentioned for the first time in written sources in 1390, in a document by which Prince Ivan of Krk leased the town with its estates to Prince Paul Zrinski. In that document, Slunj is called a *castrum*, from which it may be concluded that there was a fortified castle or *burg* there at that time. Over the course of history since the 13th century, the area of Slunj has belonged to many owners.

The oldest part of Slunj Castle is its medieval core, a fortified *castrum* that must have been built before 1390. The core consisted of a building with a polygonal floor plan, with no towers, not even a defensive tower, built of walls up to 220 cm thick. A palace was built next to the south side of the building. The outer ramparts, with three circular half-towers, and one horseshoe-shaped tower, with gun-ports and watchtowers, were built during the 16th and 17th centuries. On the opposite bank of the River Slunjčica, facing the fortified castle, there was a square-shaped settlement which was first mentioned in 1409. During the late Middle Ages, a Franciscan monastery with a church was built in the settlement. Slunj Castle was damaged in a fire in the 19th century, and later during the Second World War.

Did you know? The Turks besieged Slunj Castle thirteen times, but failed to conquer it. The market and the Franciscan monastery opposite the castle were destroyed by the Turks in 1582, and the population was displaced. The abandoned settlement was not restored until the very end of the 17th century. In 1583, a wooden statue of Our Lady of Slunj was moved from the destroyed church in the Franciscan monastery to Trsat.

Interesting facts: Martin Gambon, the builder of Karlovac fortress, also led the restoration and

Interesting facts: There are numerous castles and forts in Karlovac County, and in addition to the ones mentioned here, the Old Town of Modruš in Josipdol, the Old Town of Drežnik in Rakovica, the Bosiljevo Castle and the Cetin Castle in Cetingrad are also extremely interesting. According to the project "Touch of Civilizations", there are plans to revitalize the old towns of Karlovac County.²²



Slunj Castle

Modruš Castle





The Castle of Novigrad na Dobri

fortification of Slunj Castle in the late 16th century. An inscription showing the year 1581, which stood above the entrance gate to the restored castle, relates to its restoration.

Famous Personalities: Radoslav Lopašić – historian, born in Karlovac in 1835, died in Zagreb in 1893. He researched the history of the Military Frontier, the noble families of Zrinski and Frankopan, and the castles and fortifications in continental Croatia. He left important records on the history and appearance of Slunj Castle “Uspomene na put u Slunjsku krajinu 1865.” (“Memories of a trip to the Slunj region in 1865”), *Vijenac: Zabavi i pouci* 15 (1883); *Spomenici Hrvatske Krajine*: sv. 1, 2, 3, Zagreb 1884-1889.)

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KRAPINA AND KRAPINA-ZAGORJE COUNTY



THE ARCHAEOLOGY OF KRAPINA-ZAGORJE COUNTY

The area of Krapina-Zagorje County has been continuously inhabited throughout history, and human habitation in Palaeolithic is best evidenced by the world-famous Neanderthal site Hušnjakovo in Krapina, one of the largest European Palaeolithic sites. The world's largest collection of Neanderthal fossilized bones was found in Hušnjakovo, and the area of Hrvatsko Zagorje is considered the cradle of the Palaeolithic, not only in Croatia, but also in the entire area of Southeast Europe.¹ This is due to the very favourable climatic conditions throughout the Pleistocene, as this area was far enough removed from the Alpine ice cover. At the same time, there were favourable conditions for the activities of Palaeolithic hunters, with natural shelters in the form of caves and caverns.²

Archaeological excavations have been carried out at other prehistoric sites, although the county as a whole has been rather poorly archaeologically researched. The first finds from this area began to arrive to the National Museum in Zagreb in the second half of the 19th century.³ A large amount of data about this area was collected by J. Klemenc during the 1930s, for the purposes of compiling the Archaeological Map,⁴ which was to a greater extent the basis for the "Register of Archaeological Finds and Sites of northwestern Croatia".⁵ In recent times, many results have been obtained through surveying and archaeological research,⁶ but most of the county is still insufficiently researched.

Neolithic and Bronze Age

There are several chance individual finds from the Neolithic period (Gornja Batina, Ratkovac, Radoboj Zlatar), which certainly testify to the continuity of habitation in this area. The end of the Early and Middle Bronze Ages are marked by sites of Litzen pottery groups (for example, the sanctuary to the Mother of God of Gorje in Lobar), while the **Late Bronze Age was characterized by the urnfield culture** (grave site in Zlatar) and rich hoards of weapons, tools, and jewellery found in several locations, for example in Budinščina, Miljana, Pokojec and Nemški gradec in Topličica. **Fortifications such as Židovski grad in Krapinska Podgora, the castle in Krapina, Židovina near Zlatar, Kamenjak in Donja Stubica**, etc. testify to the turbulent times marked by frequent wars during that period.

Iron Age

An interesting site from the Early Iron Age is in Podstenje(Podstienje) at the foot of Strahinjščica, northeast of Radoboj. A **necropolis from the late Hallstatt period** was discovered at this

LOCATION

Krapina-Zagorje County is located in the north-western part of Croatia and includes the southern part of Hrvatsko Zagorje. In the north it borders the peaks of Macelj and Ivančica, in the southeast it touches Medvednica, while in the east there are the Krapina and Lonja river basins. The River Sutla marks the western border of the County, which is also the state border with Slovenia.

THE OLDEST FINDING

A grapevine fossil more than 12 million years old was found in the municipality of Radoboj and is the oldest known fossil of this kind in the world (<http://radboa.com>)



Grapevine fossil, Radoboj

site, **with 11 tumuli in which the cremated remains of the deceased were buried with various objects.** Remains of architecture and various ceramic and metal objects from the Early Iron Age were discovered in the sanctuary of the Mother of God of Gorje in Lobar, where traces of settlements belonging to the Late Iron Age were also found. Such

The Hušnjakovo Neanderthal site in Krapina is one of the largest European Paleolithic sites, estimated to be about 125,000 years old. Hušnjakovo, a unique site where the world's largest collection of Neanderthal fossilized bones was found, testifies to the life of these Stone Age hunter-gatherers.

settlements situated in strategic positions were particularly common during the invasion of the Taurisci Celtic tribes, who settled in the area of Hrvatsko Zagorje in the late 4th and early 3rd centuries BC. Celtic-La Tène culture also influenced indigenous cultures between the 3rd and 1st centuries BC, and the local population gradually accepted its heritage, which marked the Late Iron Age.⁸

Roman rule

The area of modern-day Krapina-Zagorje County probably came under Roman rule in the late 1st century, while the complete pacification of these areas ensued after the collapse of the Pannonian-Illyrian uprising (6-9 AD), and the Empire established itself on the Drava and Danube. The whole area belonged to the Roman province of Pannonia and was located between two important west-east routes – along the valleys of the Sava and Drava rivers. Since there was no larger city with independent administration in this area, the area in the northern part belonged to the territory of the Roman city of Petovio, while the southern part belonged to Andautonia. Individual findings from the Roman period indicate the existence of several Roman settlements, so we can assume a more significant settlement in the area of today's Lobor, where a military funeral *stela* from the first half of the 3rd century was found.⁹ It is a tombstone made of limestone, which depicts the mother Septimia Lucilla and her two deceased sons, Marcus Cocceius Superianus, and Valerius Lucilianus, soldiers in the tenth legion Gemina. The *stela* is kept in the Archaeological Museum in Zagreb.

In Lobor, the existence of a pagan shrine to Diana or Magna Mater, on the site of a hill-fort, is presumed to have existed, which was destroyed in the 5th century by the construction of an early Christian church.

Apart from the area of modern-day Lobor, a Roman settlement can also be assumed to have existed in the area of Zlatar, and there were certainly **Roman villas** in the wider area, such as the one in Gornja Batina, where minor research was conducted in 1936. Two monuments **related to the cult of Mithra** were found in the area of Pregrada and are also kept in the Archaeological Museum in Zagreb, as well as altars erected **in honour of the god Jupiter**, from the 2nd century, which were found in 1895 in Mihaljekov Jarak near Krapina, where traces of a Roman road were also found. Some settlements were certainly

connected by local roads, and it is assumed that one north-south connection of the Drava and Sava routes also passed through here. One road passed through the Zlatar field, along the Lobor–Ladislavac route, where there are several ancient sites (Lobor, Ladislavac, Zlatarski Martinci), and further south through Marija Bistrica, crossing Zagrebačka Gora to Kuzelin (a Late Antiquity site), all the way to Andautonia, and further to Siscia.¹¹

All these findings indicate that the area which is today Krapina-Zagorje County was fully involved in all events characteristic of the period of Roman rule from the 1st to the 4th century,

Part of the Roman tombstone (2nd century) is built into the lower part of a statue of St. Anne, near the Church of St. Nicholas Bishop in Hrašćina. (source: the Municipality of Hrašćina)¹⁰



and future archaeological research will certainly bring new insights into the location of individual settlements, roads, and other traces of Romanisation.

Early Christian and Medieval Period

With regard to the period of Late Antiquity and the early Middle Ages, remarkable discoveries were made through research at the site of the shrine to the Mother of God of Gorje in Lobar, where the remains of an early Christian church from the 5th – 6th century were discovered, as well as a series of church buildings from the 9th century to modern times. A wooden church and tombs from the 9th century were found at that site, from the time after the establishment of Frankish rule in Pannonia and the beginning of the Christianisation of the Slavs. By the end of the 9th century, a three-nave church with a bell tower had been built, which is **the only pre-Romanesque church discovered in northern Croatia**.

Later, during the Middle Ages, burgs were built on the slopes of hills in the northern part of the county, and this was the time when written sources first mention cities such as Krapina (1193 and 1222), Pregrada (1334), Zlatar (late 13th century), etc.¹³ Special mention should be made of Veliki Tabor as one of the best preserved late medieval and Renaissance fortified towns in continental Croatia. The area of Krapina-Zagorje County, as well as the whole of Hrvatsko Zagorje, is known for numerous Baroque castles, some of which can be visited, such as Miljana near Desinić, Sveti Križ Začretje Castle, or Oršić Castle in Donja Stubica, where the The Peasants' Revolt Museum is located.

There are not many archaeological sites that can be visited in Krapina-Zagorje County, but Hušnjakovo in Krapina stands out for its worldwide importance. Lobar with the Shrine to the Mother of God of Gorje is also extremely interesting, and there are also several old forts such as Veliki Tabor, Stari grad Krapina, Cesargrad, etc. Archaeological finds from the county are kept in the Archaeological Museum in Zagreb, the Krapina Neanderthal Museum, Veliki Tabor and the Radboa Museum.



Lobar, Early Christian baptistery (5th-6th century) and foundation of pre-Romanesque church (9th – 10th century) in front of today's church (Filipec, K.)¹², source: <https://arheo.ffzg.unizg.hr/srednjovjekovna>

Lobar, the sanctuary of the Mother of God (source: <https://arheo.ffzg.unizg.hr/srednjovjekovna>)



THE HUŠNJAKOVO NEANDERTHAL SITE IN KRAPINA

In 1899, on Hušnjakovo Hill in Krapina, geological and paleontological research discovered the 'Krapina Prehistoric Man', or *Homo sapiens neanderthalensis*. Dragutin Gorjanović-Kramberger, a famous Croatian geologist, palaeontologist and paleoanthropologist, headed the research from 1899 to 1905.

Approximately 900 human fossilized bones were found in the sand deposits of the 8-metre-high cave – the most numerous and richest collection of Neanderthal human remains found in one locality. These are the fossilized remains of about 80 individuals of different sexes and ages from two to 27 years. The most famous find is the 'Krapina Crania' skull C.⁷ In addition to Neanderthal fossilized bones, Gorjanović collected more than 2400 remains of extinct animals from the diluvial period (125,000 years ago), such as woolly rhinoceros, cave bear, wolf, beaver, moose, giant deer, wild cattle, etc. In addition to the remains of large mammals and small carnivores, the collection also includes the remains of birds and various species of land snails and river shellfish. More than 1200 pieces of stone tools collected on Hušnjakovo Hill testify to the materi-

al cultural heritage of the Neanderthals. Most items were made by simply breaking hard stream pebbles and working the debris into scrapers, spikes, and blades. The tools were also made of tuff, a volcanic rock from which sharp blades were easily obtained.

Krapina Neanderthal Museum



The Hušnjakovo site has been the first protected paleontological natural monument in the Republic of Croatia since 1948.



HUŠNJAKOVO – TWO-HOUR TOUR

1. Krapina Neanderthal Museum

The museum was founded in 1966 (the exhibition is situated in the former Kneipp spa building), and the new museum building, designed by the architect Željko Kovačić, was opened alongside the permanent exhibition in 2010. The authors of the permanent exhibition are the architect Željko Kovačić and the palaeontologist Jakov Radovčić, and the realisation of the project was made possible through cooperation with numerous world museums, institutions, and artists. The exhibition is conceived as a journey through time and the history of the universe, the Earth, and the development of humankind to the present day, with a special emphasis on Neanderthals and the time in which they lived.

The Krapina Neanderthal Museum is located next to the dig site, between the hills of Hušnjakovo and Josipovac, and covers an area of 1200 m². It was built in the shape of a cave and is connected to the site by a hiking trail. The whole area comes under the concept of the Krapina Neanderthal Park, consisting of a museum and accompanying facilities located next to the site.

Museum tour

The museum building consists of two floors connected by a spiral ramp, which also shows the spiral of time from the creation of the world to the appearance of the Neanderthals. Alongside numerous original fossils, minerals, and rocks, as well as replicas and reconstructions of extinct species of animals and plants, the experience is complemented by sound effects, steam coming out of volcanic chimneys, ice cracking as you walk on it, etc. The exhibition includes multimedia content, 3D projections, music, special lighting and various visual effects, and is one of the museums with the



The Krapina Neanderthal Museum Map

most modern interpretations of the distant past, both in Europe and worldwide.

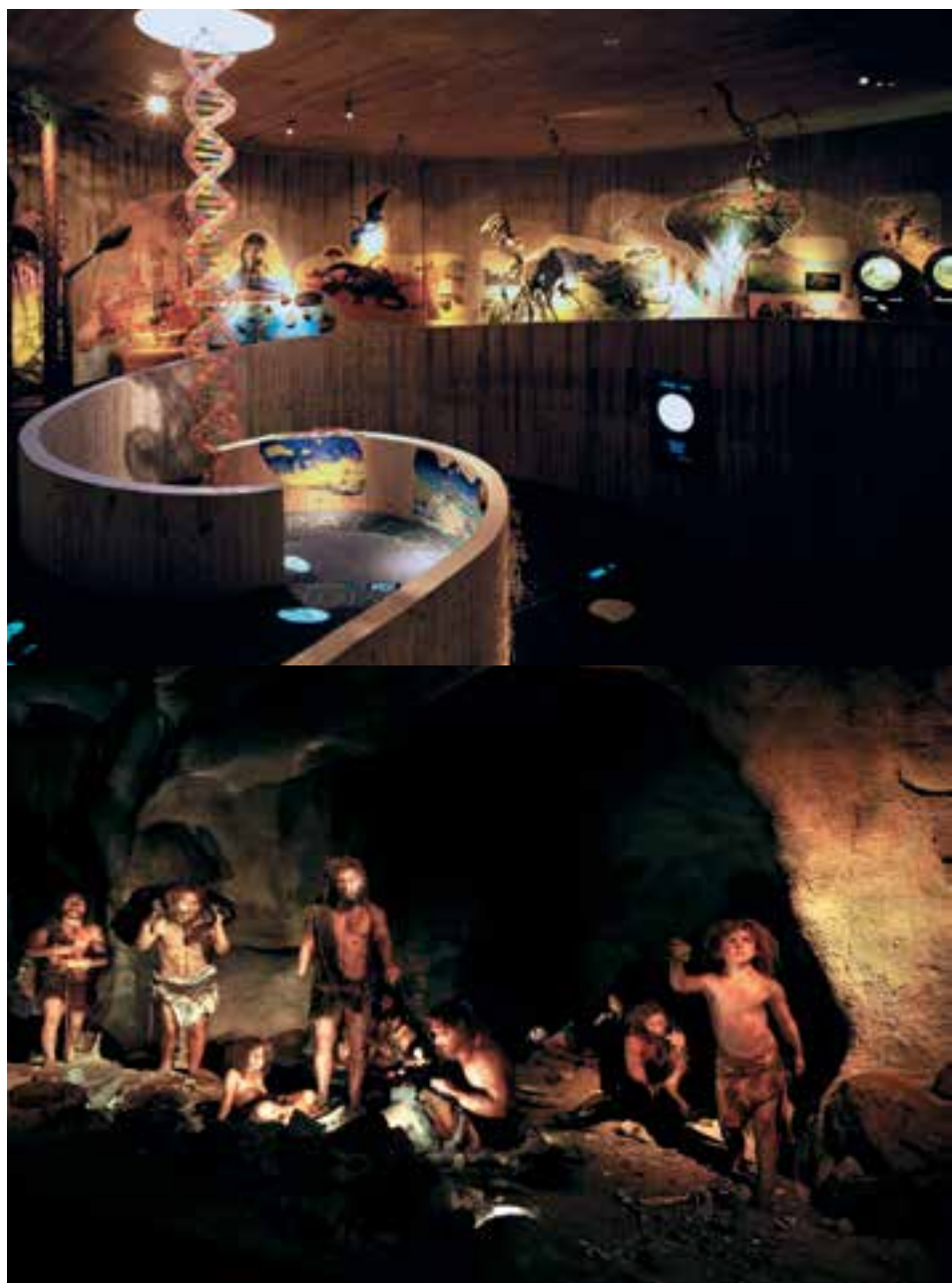
Introductory film: In the lobby of the museum, which simulates a view from a cave, the interpretation begins with a film about the life of the Krapina Neanderthals.

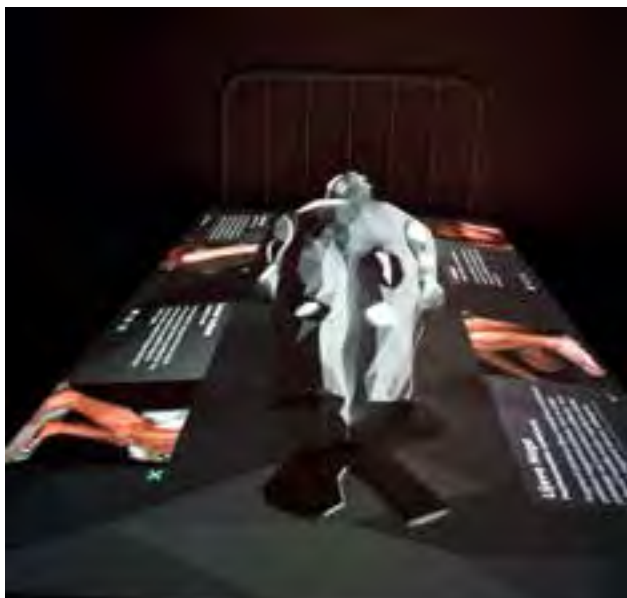
The museum consists of **18 thematic units**, presenting the complex story of the origins of life on Earth and human evolution, in relation to the discovery of fossil remains of Neanderthals and the research methods applied in processing the findings.¹⁴

History of the research: Following the film projection, we enter the historical segment, which begins on August 23, 1899, when Dragutin Gorjanović-Kramberger, the Croatian scientist who first explored the site, arrived in Krapina and visited the Hušnjakovo site. This part of the exhibition depicts the local situation at the time of the findings: Krapina in the 19th century and the mayor Vilbald Sluga, who showed Kramberger to the site, as well as the reconstruction of the pharmacy where the first findings were stored, and the site of the then famous Kneipp spa. The next segment is a presentation of the development of European science, that is, important scientific discoveries throughout history, knowledge on the origins of the world, and a presentation of the cave at the time of Kramberger's research.

Evolution: The spiral ramp leads visitors to the upper floor of the museum and simulates movement through the stages in the evolution of life on Earth, the course of development of the continents, and the evolution of flora and fauna (original artifacts, paintings, replicas of representative exhibits from world museums, sculptures by contemporary artists). The evolution of the Earth is presented in time units of one day, or 24 hours, in order to make the notion of time more easily understandable through a well-known, familiar scale. At the end of the ascent, the oldest hominids appear, up to the time of the Neanderthals and Krapina prehistoric man.

Life of the Neanderthals: Neanderthals are shown in the reconstruction of the Krapina cavern. The life-size models of Neanderthals are the work of Elisabeth Daynès, a famous French sculptor whose specialty is the hyper-realistic reconstruction of hominids based on preserved fossils. The materials from which the sculptures are made are dermoplastics, and the appearance is based on scientific knowledge about the appearance of the Krapina Neanderthals. To make their depiction as realistic as possible, Daynès used human





Medical treatment

Some fossilized bones of the Krapina Neanderthals, on which healed injuries were found, prove their ability to treat wounds such as fractures of the clavicle and forearm. One survived the amputation of the forearm, and another a large skull injury that left the man in a coma for several days, but from which he recovered. Fossilized bones with traces of healed major injuries and fractures confirm that the Krapina Neanderthals knew how to treat wounds 125,000 years ago, but also that there was care for the sick and infirm community members. It can be assumed that Neanderthals used the immobilisation method (rest) and medicinal herbs and honey during treatment.¹⁵



hair, while the eyes are made from prosthetics for the visually impaired. A total of 17 sculptures were made, and the Krapina Neanderthal Museum is the only museum in the world with such a large diorama depicting the life of Neanderthals.

An interesting part of the exhibition is an interactive sick bed with the body of a Neanderthal, which visitors can investigate and find information about his injuries and illnesses, with illustrated photographs and X-rays. All the representations are based on the results of processing fossilized bone remains that were found at the site.

Parallels and comparisons: An interesting part of the exhibition is where the remains of Neanderthals, as well as the original Kramberger images, are shown on a video wall using modern 3D technology, so that the differences can be compared. Comparative models of external features show differences in the structure of *Homo sapiens* and Neanderthals. The exhibition also encourages visitors to think about the fate of Neanderthals and their disappearance, and introduces possible reconstructions of how they would survive in today's world.

In addition to the Krapina finds, visitors can become acquainted with other Neanderthal sites in the world, posthumous rituals, and various interpretations of the origins of man on a large map of the planet. A special topic is dedicated to the environment in which the Neanderthals lived. It is a very attractive depiction of melting glaciers, achieved by interactive light projection and sensitive to movement (the ice cracks underfoot realistically). The last segment of the Museum talks about the accelerated cultural and technological development of humanity. Leaving the Museum, visitors are directed to the Hušnjakovo site, the authentic habitat of Krapina prehistoric man.

Famous personalities: Dragutin Gorjanović-Kramberger was a well-known Croatian geologist, palaeontologist and paleoanthropologist. In the study of Neanderthal fossilized bones, he was the first to apply and introduce new, original analytical methods such as X-rays and fluorine methods. He inscribed Krapina and the Krapina site on the world scientific map for all time, and through six years of research at Hušnjakovo, managed to prove the existence of prehistoric man. In addition to numerous scientific articles and lectures at a number of reputable European universities, Kramberger published two important monographs related to the Krapina site: *Der Diluviale Mensch von Krapina in Kroatien* (Diluvial Krapina Man in Croatia), published in 1906 in Wiesbaden, and *Život i kultura diluvijalnog čovjeka*

The most famous Krapina skull – Krapina 3 or “skull c”

The most complete and well-known find is the “skull C” or Krapina 3, which belonged to a Neanderthal woman who was about 20 years old. Osteological analysis revealed changes on the front part of this skull in the form of regular, deliberate incisions. A total of 42 incisions were made immediately after the death of the young woman and can be interpreted as traces of post-mortem rituals or symbolic Neanderthal behaviour.

iz Krapine u Hrvatskoj (Life and Culture of the Diluvial Man from Krapina in Croatia) from 1913. He published a total of 237 papers.

Interactivity and education

Educational programs of the Krapina Neanderthal Museum: educational activities include



Educational program in the Museum

Dragutin Gorjanović-Kramberger



The most famous Krapina skull – Krapina 3 or “skull c”



Neanderthal diet

Hunting was the main activity in the life of Neanderthals. They used spears with a sharpened end or fire hardened spears. Neanderthals needed larger amounts of food and calories due to their robust physiques, but also because of the strenuous physical activities that were part of their daily routine. These skilled hunters obtained the necessary calories by eating the meat of animals, but berries, roots and various seeds certainly had their place in their diet. Traces of a hearth were also found at Hušnjakovo, and it is believed that the Neanderthals knew how to prepare food on a fire, which would have made it much tastier.¹⁷

workshops, playgroups, lectures, exhibitions, and other programmes.¹⁶ Summer Geological School – art workshops, making prehistoric clothes, ‘dino’-playgroups, and nature field work is organized for school and preschool children, during which fossils, rocks or minerals are searched for with the help of geological equipment in the vicinity of the site.

Various **workshops** – art workshops, movie watching, ‘dino’ workshops, puzzle workshops, getting to know the Krapina Neanderthal Museum collections, filling out worksheets and visiting the permanent exhibition of the Museum and the Hušnjakovo site.

Museums of Hrvatsko Zagorje
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 e-mail: mkn@mhz.hr
 website: <http://www.mkn.mhz.hr/en>

2. The Hušnjakovo Site of Krapina Prehistoric Man with reconstructions of Neanderthals and animals from the Early Stone Age

The Hušnjakovo Neanderthal site in Krapina was the first paleontological natural monu-



Archaeopteryx fossil (feathered and winged dinosaur)

ment in Croatia and is one of the most important paleoanthropological sites in the world. According to the decision of the National Institute for the Protection of Natural Rarities in Zagreb in 1948, the “Hušnjakovo cavern near Krapina and the surroundings of the cavern” were declared a protected natural rarity. In 1966, the Museum of Evolution was founded in Krapina, and in the following years, paths were arranged on the site itself and fences and benches were set up. Bronze sculptures of Krapina prehistoric man were placed at the site where the cave used to be, as well as in its immediate vicinity, and a fireplace was built as an area around which daily life took place. These installations are still there today. Sculptures of moose, giant deer, cave bears, cave wolves, cave panthers and life-sized beavers are placed along the access paths. The first

sculptures were made of plastic and later cast in bronze. The reconstructions were made by the sculptor Stanko Tucaković, in accordance with instructions given by Dr. Mirko Malez.

The oldest jewellery in the world

Fossil claws of a white-tailed eagle were discovered at Hušnjakovo, which were found to be part of an item of jewellery, so it can be said that the oldest jewellery in the world was found in Krapina. The bracelet or necklace consisted of nine fossil remains of a white-tailed eagle's claws (belonging to three different animals), with man-made notches. Jewellery-making is considered to be evidence of much more advanced cognitive abilities, which are also associated with ritualistic behaviour. (Lončar Uvodić, L., Sabol, J.: *120 years of Krapina's prehistoric man*, Dubrovnik Natural History Museum, 2019)

3. The former Kneipp spa building with Museum premises and catering facilities

The Museum of Evolution in Krapina was located in the building of the former Kneipp spa from 1969. The permanent exhibition was designed by Dr. Mirko Malez, who, during the 1960s, undertook a detailed stratigraphic analysis of the site and the cultural and fauna remains in Krapina. Today, occasional exhibitions are held in the building.

4. Forma Prima Sculpture Park on Josipovac hill with approximately 40 outdoor wooden sculptures

The Forma Prima Sculpture Park is located within the Hušnjakovo complex, on Josipovac hill, and contains about forty oak sculptures by famous Croatian and foreign academic sculptors. The sculpture park originated in a sculptural colony that gathered numerous Croatian and international sculptors once a year, in the late 1970s and early 1980s. It is a unique example of an open-air museum of contemporary wooden sculptures in Croatia, and so its complete restoration is planned. The plan is to rearrange and illuminate the footpaths, and to renovate the wooden pavilion designed by the architect Vjenceslav Richter.

KRAPINA – FIVE KEY SITES – HALF DAY TOUR

After a tour of the Krapina Neanderthal Museum, we recommend a walk through Krapina and a tour of its cultural and historical monuments, followed by a tour of the Krapina Castle. One of the most beautiful Baroque churches, the Church of the Mother of God of Jerusalem, on Trški vrh, is located near Krapina (about 1.5 km to the northeast), after which you can continue towards Radoboj (about 5 km from Krapina), where the Radboa Museum is located, known for the oldest grapevine fossil and an interesting archaeological collection.

A walk through Krapina

After a tour of the Krapina Neanderthal Museum and the Hušnjakovo site, we recommend a walk through the town of Krapina and a tour of the city's cultural and historical monuments, in which many Classicist facades have been preserved. On the main square, named after Ljudevit Gaj, there is a monument to him erected in 1891, the work of the sculptor Ivan

Rendić. The City Gallery in the Majcen house is also of interest, which was built in the late 19th century, and in which thematic exhibitions are sometimes held.¹⁸ A visit to the birthplace of Ljudevit Gaj and the Franciscan monastery is also suggested.

1. Birthplace of Ljudevit Gaj

The house where Ljudevit Gaj was born is located in the centre of Krapina, at Gajeva Street 14.¹⁹ Ljudevit Gaj, a politician, linguist and writer, and one of the most famous personalities of the Illyrian Croatian national revival, was born in 1809 in Krapina.

The Ljudevit Gaj Museum was opened in 1966 in the house where he was born, and exhibits his furniture, paintings (oil on canvas, work by the painter Ivan Tišov), portraits of Gaj and his family, photocopies of Gaj's manuscripts, printed texts, books and brochures, and newspapers and magazines which he edited and published.

2. Franciscan Monastery

The Church of St. Catherine and the Franciscan Monastery of the Province of Sts. Cyril and Methodius, which dates back to 1641, are the oldest ecclesiastical buildings in Krapina. The

Ljudevit Gaj



Interesting facts

A legend written by Ljudevit Gaj around 1851, mentions that Krapina was the cradle of all the Slavs, where the brothers Čeh, Leh, and Meh built fortifications, Stari Grad (Krapina), Novi Grad (Psar) and Šabac, on three hills. Through the legend of their sister Vilina, who was betrayed for loving an enemy Roman officer, whose child she bore, we are presented with a picturesque reconstruction of the micro-toponymy of the area surrounding the castle in Krapina (Ljubina or Vula Jama, Liepa Glava). Legend has it that the three brothers, after leaving Krapina, founded the states of Czechia (Čeh), Poland (Lech) and Russia (Meh).²⁰

monastery houses a library founded in 1650, along with a museum with a rare collection of books and sacred art of Hrvatsko Zagorje. The monastery provided Franciscan higher education: the study of philosophy (since 1685), moral theology (since 1687), oratory (since 1774), and the novitiate (since 1723).

The monastery stylistically belongs to the early Baroque period and is formed around an inner courtyard (cloister) with a well. It was founded on April 17, 1641, by Countess Ana Marija Keglević-Erdödy and her brother Count Franjo Keglević. Counts Franjo and Nikola Keglević were also responsible for the construction of the church (on the site where the church of St. Catherine with a hostel for the poor already stood) which was consecrated in 1657. Emperor Joseph II abolished the monastery in 1783, and stationed an army regiment in it for 13 years. It was renovated between 1800 and 1805.²¹

Interesting facts

The oldest and most valuable incunabula kept in the Franciscan monastery is a very early edition of "Questions on Twelve Topics Chosen at Will" by the greatest scholastic philosopher and theologian St. Thomas Aquinas (1225 – 1274), whose teaching (Thomism) is still active in the Roman Catholic Church today. The work is written in Gothic script, without much embellishment, and unlike most medieval books, it is easy to handle, as it is not very large. It was printed in the printing house of Johannes Zeiner in Ulm in 1475. It is the only copy of this work in Croatia.²²

3. Old Town Krapina

The Old town Krapina²³ is located in a favourable elevated position above the River Krapinčica and is mentioned in written sources as early as 1193. Only one building of the medieval fortress on the hill above Krapina has been preserved, but systematic archaeological re-



Old town Krapina

search conducted by the Institute of Archaeology has confirmed the rich history of the area, which dates back to the Late Bronze Age and the urnfield culture. At the highest and most prominent point of the hill is the Romanesque center, which was probably built during the 12th or early 13th centuries. At first, it probably consisted only of a square-shaped defence tower, which was extended during the 13th and 14th centuries. In the late 14th and in the 15th century, residential buildings (palaces) were built in the western area, beneath the core of the burg, on an elongated narrow plateau of the upper city courtyard, and several farm buildings were erected in the eastern part, as well as the court chapel of the Holy Trinity in the far southeastern part of the burg. Remains of wooden and stone buildings were found in the area of the lower courtyard – the dwellings and farm buildings of servants and craftsmen who performed the daily tasks necessary for

the smooth running of life in the castle.²⁴ The fort is mentioned in a written document from 1225, when the Hungarian king Bela IV Arpadović resided in Krapina. King Louis I of Anjou, who was also the owner of the city, granted Krapina the privileges of a royal free city on March 1, 1347, which remained in force until the abolition of feudalism in 1848. The town changed owners many times later on, and some of its ruling lords were the Counts of Celje, and Ivan Drašković, during whose rule five Croatian parliaments were held there (in 1598, 1599, 1600, 1605 and 1607), at which the most famous Croatian dignitaries consulted and made decisions on the organisation of the country's defences against the Turks. The last lords of the town of Krapina were the Lichtenberg and Ottenfels families. Baron Franjo Ottenfels donated the slightly repaired fort to the Krapina municipality in 1919, along with the remains of the hill-fort.



Old town Krapina, view on Renaissance palace from the lower courtyard
<http://www.iarh.hr/en/field-research/the-fortified-town-of-krapina>

Interesting facts

Archaeological excavations of Krapina Castle have revealed various items used by craftsmen, as well as numerous fragments of pots and other kitchenware, including iron kitchen knives for food preparation. Items indicating the luxury of the lords were also found (decorated tiled stoves, decorated ceramic cups, bottles and jugs decorated with red-painted motifs, glass tumblers, bottles and vessels, and decorated iron knives).²⁵

Did you know

In 1404, the Croatian-Hungarian king Sigismund of Luxembourg (who ruled from 1387 to 1437), married Barbara of Celje, the daughter of Count Herman of Celje and Zagorje, in Krapina. More than 400 European kings, princes and nobles took part in the ceremony, which was certainly a gathering of the European aristocratic 'crème de la crème'.²⁶

Famous personalities:

Barbara Celjska, known in Croatia as the Black Queen, was married to Emperor Sigismund of Luxembourg, and, was the queen of Croatia, Hungary and the Czech Republic, and the Empress of the Holy Roman Empire. She was the daughter of the mighty Prince Herman II of Celje, who was the Croatian 'ban' and one of the most powerful nobles in all of Europe. It is interesting that Barbara Celjska's brother was Fridrik, known for his forbidden love affair with Veronika Desinička.

4. Church of the Mother of God of Jerusalem on Trški Vrh

The most famous Krapina church – the Church of the Mother of God of Jerusalem on Trški Vrh, is located just over 1 km northeast of Krapina. Built from 1750 to 1761, it is one of the most beautiful Baroque churches in this part of Croatia. The church was built to house a miraculous statue of Mary brought from Jerusalem, and thus became a very popular gathering-place for pilgrims. The church houses altars from the Zagreb workshop of Anton Merzio, paintings by Anton Lerchinger of Rogatec, and the organ made by the master organ-builder Anton Römer of Graz. The church grounds are in the shape of an octagon, and in each corner, there is a small tower chapel.²⁷

5. Radboj – Radboa Museum

After visiting the church on Trški Vrh, you can continue along the road to Radboj, which is only about 5 km from the centre of Krapina. There you will find the very interesting museum of Radboa, famous primarily for a grapevine fossil (between 12 and 14 million years old), found in the municipality of Radboj. It is the oldest known fossil of this type in this part of Europe.

The fossil flora of Radboj has been preserved in Sarmatian marl deposits which have been estimated to be 12 to 14 million years old. The sediments contain fossils of terrestrial and marine organisms that testify to the former climate and life on land and in the Pannonian Sea. The most numerous are the remains of leaves, and the rest are the prints of stems, seeds, flowers or fruits, while insect fossils have also been found. Radboj also has unique deposits of sulphur and coal, a long mining tradition, and numerous archaeological finds which testify to life in the area since prehistoric times. Thus, through the Radboa Museum exhibition, the archaeological collection presents chance finds of Neolithic polished stone axes, as well as finds from a prehistoric necropolis under the tumuli in Podstenje (discovered in 1850 and 1863) and from recent research in Gornja Šemnica and Pamucini in Jazvine. A chance find of Celtic gold coins depicting the heads of the Greek goddesses Athena and Nike is also on display. The Middle Ages saw the construction of the parish church of the Holy Trinity and the church of St. James.²⁸

Radboa Museum

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website: <http://www.radboa.com>

The museum conducts education workshops – ‘Search for the Mineral Wealth of Radoboj’, a geological workshop: ‘Rock-paper-scissors’, the ‘Light in the tunnel’ workshop, and the ‘Life of Prehistoric People in the area of Radoboj’ and archaeological puzzle workshops.

Did you know...

During the 19th and early 20th centuries, sulphur and coal mines operated in the area of Radoboj, and a sulphur refining machine was used for the first time in Radoboj. It became widely known in the world as the Radoboj Machine. The miners also founded a school to provide their children with an easier start in life. The mining tradition lasted until the end of World War II and is an indispensable part of the history of this area.²⁹

Interesting facts

In 2012, a settlement with a limonite surface exploitation shaft was discovered at Hajdina Zerna, while fortifications were discovered at Plat/Nagora in 2013, and in Crkviše – all three settlements have been tentatively dated to the late Bronze and Early Iron Ages. In 2013, through an archaeological reconnaissance project, archaeological sites on the territory of the Municipality of Radoboj were discovered, most likely from the Copper Age, at the locations of Gornja Šemnica-Hernija and Pamucin-Krči, as well as at Bregi Radobojski-Harmonija.³⁰

KRAPINA-ZAGORJE COUNTY – FIVE KEY SITES – FULL DAY TOUR

One of the archaeological sites that should definitely be included in a tour of the county is the shrine to the Mother of God of Gorje in Lobar, where the finds indicate traces of habitation in the Bronze and Iron Ages, and the existence of church buildings from Late Antiquity to the present day. Veliki Tabor Castle, one of the best preserved late medieval and Renaissance fortified towns in continental Croatia, is interesting considering the archaeological research that provided information on various stages of the construction of the castle, but also on the settlements in this area in prehistoric times. Veliki Tabor Castle is linked to the Museum of Hrvatsko Zagorje, the Krapina Neanderthal Museum, the Antun Augustinčić Gallery in Klanjec, the Museum of the Peasant Revolts in Gornja Stubica, and the Kumrovec ‘Old Village’ Museum, which are also suggested for inclusion in the tour.

1. Shrine to the Mother of God of Gorje in Lobar, archaeological site

The shrine of the Mother of God of Gorje in Lobar, located in a hill-fort, was almost continuously inhabited from the Bronze Age to the Late Iron Age.³¹ During Roman times, life moved onto the plains, but in the turbulent

times of Late Antiquity, the fort on the hill was repaired. The old earthen ramparts were rebuilt and reinforced, and a wall was erected on top of them. At that time, there was probably a sanctuary located here, dedicated to Diana or Magna Mater (parts of the statue were found), and during the period between the 5th and the 6th centuries there was an early Christian basilica with an octagonal building and a hexagonal baptistery. With the arrival of the Avars and Slavs in the early 7th century, this basilica was burned down and was not rebuilt, and so traces of settlements can be found only from the 9th century, to which the finds of wooden churches and graves are dated. The wooden church in Lobar is the oldest early medieval church in northern Croatia and was probably built by missionaries who began to baptize Slavs in this area. The three-nave church with a bell tower dates from between the 9th and 10th centuries, and is currently the only pre-Romanesque church discovered in northern Croatia, probably built by the Benedictines during the reign of the Pannonian Slavic prince Braslav, or the Croatian king Tomislav. The discovery of parts of the altar partition, decorated with plaited ornaments, are extremely interesting, dating to the 9th century, as well as numerous fragments of liturgical furniture and stone sculptures from the period from the 9th to the end of the 12th centuries, when this church was in active use. Parts of Romanesque and Gothic churches have also been preserved, therefore it can be concluded that, in the area of the shrine in Lobar, an uninterrupted series of churches was built from the beginning of the 9th century until today. A total of about 160 graves were found at the site, which have been dated to the 5th or 6th century, and also from the 9th to the second half of the 19th century.



Lobar, Shrine to the Mother of God of Gorje (<http://arheo.ffzg.unizg.hr/sred-njovjekovna>)

A researcher of this site, Dr. Krešimir Filipec, has proposed that the area around the church, as well as the entire fort, should be turned into an archaeological park, so that the final phase of this research would result in the establishment of an open-air museum.³²

2. Veliki Tabor Castle Museum

The aristocratic Veliki Tabor Castle is one of the most important cultural and historical monuments of secular architecture in continental Croatia. It is located on the top of Hum Košnički, at 333 m above sea level. The castle

The legend of Veronika of Desenice (Veronika Desinička)

Apart from its specific architecture and appearance, Veliki Tabor is also known for the numerous legends and stories associated with it. The most famous is the story of Veronika Desinička, which is recognized as an item of intangible cultural heritage, and is entered in the Register of Cultural Heritage of Croatia. According to legend, Count of Celje Hermann II had a son, Frederick, who fell in love with Veronika. Count Hermann opposed this relationship, so Frederick and Veronika fled and got married (in the town of Friedrichstein near Kočevje in Slovenia). Count Hermann soon found out about their marriage and sent an army with an order to capture the lovers. Frederick managed to rescue Veronika from the city and she fled through Gorski Kotar and Kalnik to the village of Sveta Margita. Frederick was captured by his father's soldiers and imprisoned in Celje Tower for over four years. Since then, that tower has been called Frederick's Tower. Veronika was imprisoned by Hermann's soldiers in Veliki Tabor. Hermann accused Veronika of being a witch who had seduced his son. A trial was organised in which the judges acquitted the girl, but he nevertheless had her killed and her body immured in the wall connecting the pentagonal tower with the entrance to the castle. It is said that in Veliki Tabor, even today, the unfortunate Veronika can be heard in the howling winds...³³



Veliki Tabor Castle

The Rattkay family was a Croatian noble family, originally from northern Hungary, known for the construction of Veliki Tabor, but also of other buildings, such as the castle of Mali Tabor, Miljana and the castle in Velika Horvatska. Their contribution to the construction of ecclesiastical buildings (parish churches in Vinažgora, Taborsko and Prišlin) was also significant. In 1559, the Rattkays gained the status of barons and were among the most powerful nobles in Croatia.

houses the Veliki Tabor Castle Museum which includes archaeological, ethnographic, cultural-historical, art and paleontological-geological collections, as well as the Vrbovec Archaeological Collection, and the Baron Kavanagh Family Collection.

Since the mid-1990s, the castle has been undergoing conservation and restoration, as well as archaeological research, which has provided interesting data on the history of the area, with some finds dating back to prehistoric times. Archaeological excavations have actually indicated a possible phase of construction predating 1502, when Veliki Tabor was first mentioned in historical sources. The castle was built as a fortress in the defence system against the Turks. The oldest part of the town core is also its central

part – a pentagonal palace with late Gothic stylistic features. The palace is surrounded by four connected semi-circular Renaissance towers. The inner-city core is surrounded by an outer defence wall with an outbuilding, a Renaissance bastion, two semi-circular watchtowers (northern and southern) and a square entrance tower (present only at the archaeological level) through which the access road passed.

Apart from its preserved, especially rare, high-quality architectural structure, Veliki Tabor Castle also has very well-preserved items of historical furnishings. These are primarily wall paintings, windows and door joinery, tiled stoves, wooden floors and so on. In the historical-artistic context, the Baroque wall painting

with vegetable ornaments and genre scenes depicting the seasons in the eastern tower is particularly significant and valuable.

Veliki Tabor was ruled for the longest period by the Rattkay family (1502-1793), while throughout the 19th and 20th centuries the owners changed constantly, and so from 1919 to 1938 the owner was the famous Croatian painter Oton Iveković, who often depicted the castle and its surroundings in his paintings. In the 20th century, the castle was used as a prison, as a state orphanage for war orphans, as meat-curing plant by the Sljeme company, and as a restaurant by the Desinić Agricultural Cooperative. Since 1993, the castle has been an integral part of the Museum of Hrvatsko Zagorje, and since 1995, comprehensive archaeological research, conservation, and restoration work has been carried out (under the leadership of the Croatian Conservation Institute in Zagreb), resulting in the restoration of the castle and the permanent museum exhibition.

Veliki Tabor Castle

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Educational workshops: Little School of Medicinal Herbs, Medieval Bow and Arrow Shooting, Sword in Hand, etc. <https://www.veliki-tabor.hr/en#education>

Thematic guides: Architecture of Veliki Tabor, The Nobles of Celje and Veronica Desinička – Tabor before Tabora, Legends and Stories of Zagorje Castles, Stories about the Furnaces of Veliki Tabor, etc. <https://www.veliki-tabor.hr/en/topic-guide>

Cultural events such as the Tabor Film Festival, the International Puppet Festival, etc. are often held in the Castle.

3. The Peasants' Revolt Museum

The museum is located in the 18th-century Baroque castle of the Oršić family and was founded and opened to the public on the 400th anniversary of the great Peasant Revolt of 1573. The first exhibition was opened in 1973, when the Monument to Matija Gubec and the Peasant Revolt was unveiled, the work of the sculptor Antun Augustinčić. A Baroque chapel with original illusionist frescoes attributed to the famous master Anton Lerhinger has been preserved in the castle. The permanent exhibition 'Religious Art of Hrvatsko Zagorje' is set up in the chapel.

Monument to Matija Gubec and the Peasant Revolt, the of the sculptor A. Augustinčić



The permanent exhibition of the museum provides a cultural and historical overview of the region from the late Middle Ages to the abolition of feudalism in 1848, with the central theme being the Peasant Revolt of 1573. The museum displays weapons and military equipment. The noble estates and fortifications, and the development of medieval burghs are also shown. The Oršić counts, who left a visible trace in the history of the area, are also presented. The exhibition ends with the theme of the Croatian National Revival and Jelačić's proclamation of the abolition of serfdom.

There is also a wine cellar in the castle, in which wine barrels are displayed from the period when the Peasant Cooperative operated. There is an exhibition of religious art of Hrvatsko Zagorje in the court chapel, alongside late Baroque illusionist frescoes (allegorical depiction of four continents) and a painted Baroque altar with scenes from the life of St. Francis Xavier, the work of Anton Lerhinger. Church implements, textiles and sculptures, a selection of glass objects, church books and paintings are also on display.

A beautifully landscaped park is located around the museum, and a kilometre-long footpath leads to Gupčeva Lipa. The museum organizes occasional exhibitions, museum workshops and events, the most famous of which is the Knights' Tournament and the celebration of the Peasant Revolt.³⁴

Interesting facts – Peasant Revolt of 1573

A peasant revolt broke out in 1573 on the Susegrad-Stubica estate due to rent increases and oppression by foreign nobles. After complaining to the emperor and the ban, the dissatisfied peasants stopped paying taxes, and so Francis Tahy, one of the most infamous nobles, sent in armed mercenaries. The armed peasants rebelled, and the Croatian Parliament

declared them traitors to the homeland. This resulted in a general uprising against the feudal lords. The villagers chose Ambroz Gubec (later called Matija) from Gornja Stubica as their leader. The plan was to abolish the rule of the nobility and establish a peasant government, which was to collect taxes and other levies to defend the homeland from the Turks.³⁵

Museum of the Peasant Revolts

Samci 63, Gornja Stubica, Tel.: 049/587 889

e-mail: msb@mhz.hr, website: <https://www.msb.mhz.hr>

The museum organizes **educational workshops**:³⁶ *Archaeological Puzle* (which archaeologists perform), *Heraldry* (Introduction to Coats of Arms), *Archery* (bow and arrow), *In the Steps of the Revivalists* (on the Croatian National Revival), etc.

4. Kumrovec Old Village Museum

The Kumrovec 'Staro selo' (Old Village) Museum is the largest ethnological *in situ* museum in Croatia and displays the way of life in the area in the late 19th and early 20th centuries. The museum also operates as part of the Museum of Hrvatsko Zagorje, and, in addition to 40 restored or reconstructed residential and commercial buildings, it includes Villa Kumrovec, the former residence of Josip Broz, and the late Baroque mansion

of the Counts Erdödy, as well as meadows and arable land. The Old Village Museum includes the renovated old town of Kumrovec, and covers an area of 39,261 m², where you can see 21 residential buildings (*mazanke* and *zidanke* huts), an old elementary school, ten farm buildings and nine ancillary buildings (two pigsties, two storage facilities for corn, five old wells). The presented objects display traditional crafts and customs, allowing you to learn more about blacksmiths, pottery, tanning, making Licitars (traditional decorated gingerbread), children's wooden toys, traditional Zagorje wedding customs, making homemade linen, etc. The birthplace of Josip Broz Tito is the beginning of the tour of the museum. It is a typical example of a *zidanka* house built from quarried stone. The ethnographic display inside the house shows the living quarters of a traditional Zagorje household at the end of the 19th century. The Old School displays a reconstruction of the old classroom and teacher's apartment.

In addition to tours of permanent exhibitions depicting the traditional way of life in the region of Hrvatsko Zagorje at the turn of the 20th century, the museum offers numerous other interactive contents for visitors – events and workshops led by ethnologists in collaboration with masters of traditional crafts, which are adapted to different age groups.

Centre for traditional crafts

In 2007, the Centre for Traditional Crafts, Knowledge and Skills was established in the Kumrovec Old Village Museum, as part of the CRAFTAT-TRACT project – traditional crafts as an attraction in cultural tourism. Numerous intangible heritage workshops have been organized by the Centre, in which masters and connoisseurs of traditional crafts aim to pass on knowledge to younger generations. The work plan of the Centre includes field work, the recording of existing traditional crafts, knowledge, skills and customs, and good cooperation with masters of traditional crafts, holders of knowledge, and connoisseurs of skills and customs. Based on the field work conducted, and in cooperation with external associates, the Centre has been able to create a database of traditional crafts, skills, knowledge, and customs of Krapina-Zagorje County.³⁷

Kumrovec Old Village Museum

Josipa Broza 19, 49295 Kumrovec

Tel.: 385 (0)49225 830

E-mail: mss@mhz.hr, website: <https://www.mss.mhz.hr/en>

The Museum organizes educational workshops – *Calligraphy*, *Grandmother's Paper Roses* (traditional crepe paper jewellery), *From Grain to Bread*.³⁸

Kumrovec Old Village Museum





Antun Augustinčić Gallery, Klanjec

5. Antun Augustinčić Gallery – Klanjec

The Antun Augustinčić Gallery has been open since 1976, after Antun Augustinčić, one of the most important sculptors and representatives of Croatian modern art, donated numerous items from his own opus to his hometown in 1970. The gallery collects, preserves, processes, and presents the works of this great Croatian sculptor, and over time, with its museum, gallery, and publishing activities, it has expanded its field of interest and activities to issues concerning sculpture in general. The Gallery

gained special momentum with the construction of the Antun Augustinčić Gallery Studio, an additional museum building in which it has consolidated and improved its activities outside the permanent exhibition.

The Gallery includes two interdependent units: an internal exhibition – thematically divided into intimate plastics, portraits and public monuments, and a sculpture park surrounding the Gallery.

Antun Augustinčić Gallery
Trg Antuna Mihanovića 10, 49290 Klanjec

Antun Augustinčić Studio Gallery
 Ulica dr. Ivana Broza 2, 49290 Klanjec
 tel: 49 550 343
 E-mail: gaa@mhz.hr
 website: <http://www.gaa.mhz.hr/en>

In Klanjec, you can also visit:

– **Cesargrad – a medieval fortress** built in the mid-14th century, on a prominent ridge of Cesargradska Gora, above the Sutla valley and modern-day Klanjec. The fort was burned down in a peasant revolt in 1573 by the leader of the peasant uprising Ilija Gregorić.

Travel agencies specializing in programs in the destination:
www.unpah.hr; www.uhpa.hr

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An aerial photograph showing a large, rectangular, light-colored building complex, likely a military installation or government facility, surrounded by green fields and trees. Several smaller buildings with red roofs are visible in the foreground and to the right. A road and parking area are also present.

ŠČITARJEVO (ANDAUTONIA) AND ZAGREB COUNTY

ARCHAEOLOGY OF ZAGREB COUNTY AND THE CITY OF ZAGREB

Zagreb County is located in the north-western part of Croatia around the City of Zagreb to the west, south and east, so it is often called the “Zagreb Ring”. The surface area of the county measures 3078 km². Geographically, it is quite a diverse area with the hills in the west, the low Turopolje and Pokuplje areas in the south, and lowlands in the east. The hilly and lowland areas border the large Posavina plain, with indented meanders of the Sava River, as well as many watercourses and traffic routes.

Due to its good traffic position, fertile plains along the river Sava and other natural resources, this area has historically been extremely favourable for habitation, proof of which can be traced from the Palaeolithic period to the present day. Thus, previous archaeological excavations, including chance, individual finds in the Zagreb County (and the City of Zagreb itself),¹ indicate traces of life since the Old Stone Age (Veternica Cave)² and **Neolithic** (7000 – 4000 BC) (e.g. Gradišće, Staro Čiče), with especially numerous finds from the **Copper Age** and *Lasinja Culture* – 4350 – 3900 BC (e.g., Novo Čiče, and Dubranec sites). The site of Staro Čiče confirms the presence of human settlements in the Bronze Age (the “Vinkovci Culture Group”, 2300 – 1700 BC), and finds from the necropolis of Visoki Brijeg in Velika Gorica provided the name to the Late Bronze Age Velika Gorica group (“urnfield culture” of 1300 – 800 BC).

In the mid-8th century BC, the Hallstatt culture spread and the **Iron Age** period began (e.g. Sveti Križ Brdovečki,³ Budinjak,⁴ Zagreb City Museum⁵). The finds in Žumberak – Budinjak (9th

– 6th centuries BC) are particularly interesting, including a fortified settlement (the fort “Židovske kuće”) and a necropolis of tumuli (grave mounds) that covers an area of about 60,000 m². The tumuli are round, of various sizes, range in five to twenty metres in diameter, with most of the findings belonging to the Early Iron Age, while some are associated with the end of the Bronze Age. The so-called “dukes’ graves” are particularly interesting, and the site can be visited in the Žumberak Nature Park – Trail of Princes.⁶

The arrival of the Celts (bearers of the La Tène culture), probably in the late 4th century, and their migrations, changed the ethnic composition of this area, which according to archaeological discoveries, can be traced to the expansion of the Taurisci to the east. The Taurisci came to power in the late 2nd and early 1st centuries BC, and spread to north-western Croatia, focusing primarily on the plains of Posavina and Podravina, where there were important trade and traffic routes. They brought a more developed way of processing iron, better military equipment, and different funeral customs to these parts. After suffering a heavy defeat in a battle with the Dacians in the 60s BC, their strength declined greatly, and they were forced to retreat before the Celtic tribe of Latobici (finds on Žumberak – urns in the shape of a house). Some sites (Staro Čiče, Gornje Malunje, Kuzelin, etc.) are a testament to the La Tène culture of the Late Iron Age, along with minted Celtic silver coins, which were named “Samobor”, since the most numerous finds were near Okić.⁷

In the period before the arrival of the Romans, this area was probably inhabited by Pannonian tribes, a pre-Celtic population linguistically related to the Illyrians (Varciani).

Veternica Cave



Andautonia – the first urbanisation

The first urbanisation of this area occurred with the arrival of the Romans who built Andautonia on the Sava River, east of the present city of Zagreb, and connecting the area with a system of paths, roads, and bridges.⁸ This relief-rich area with a fertile plain and mountain slopes, thick forests, stone, and good transportation links, formed a good economic basis for organizing an administrative unit.

Given that Andautonia originated in an area where a prehistoric road crossed the Sava River, the Romans probably noted the strategic importance of this location very early on. The entire valley of the River Sava, and thus the area of the future city of Andautonia, probably came under Roman rule as early as 35 BC, when Segestica was conquered, or at the latest during Tiberius's campaigns in the second decade BC. The Roman historian Cassius Dio wrote on the thirty-day siege of Segestica, during which Octavian (later the Emperor Augustus) used ships procured from allies from the surrounding area. Perhaps these allies

were the Varcian Pannonian tribes, who are supposed to have inhabited the territory of the future city of Andautonia, which would also mean that this area came under Roman rule relatively peacefully. It can be assumed that in the time after the conquest of Segestica, the army was stationed here, and that already at that time, the Romans controlled the area known today as Turopolje and Posavina, all the way to the Sava. Since previous research has not provided evidence of a prehistoric settlement on the site of the Roman city of Andautonia (only some objects from the Lasinja culture and the late Bronze Age were found), it is likely that this town was founded by Roman settlers, possibly with an early military camp bordering the Sava River.

Development of the Roman town of Andautonia

The development of the Roman town of Andautonia can be traced back to the first decades of the 1st century. This corresponds to the period after the collapse of the Pannonian – Illyrian uprising (6 – 9 AD), when the complete pacification of these areas ensued, and the empire's borders were solidified along the Drava and Danube rivers. The **peace** that followed throughout the Empire was reflected in the development of Andautonia, which **flourished** during the 2nd century. Since the Roman Empire was divided into provinces, the territory of Andautonia was located in the **province of Pannonia**, then from the 2nd century, after Trajan's reforms, it was in the province of Upper Pannonia, while in the 4th century, with the reorganisation of the Empire during the reign of Emperor Diocletian, this area was located in Pannonia Savia, whose capital was Siscia.

Administration

The results of archaeological research in the area of Ščitarjevo, as well as epigraphic monuments where Andautonia is mentioned as *Municipium* and *Respublica Andautoniensium*, testify that it was a city that already had an independent administration in the 1st century. For 400 years, it was the administrative, economic, cultural, and religious centre of the area, which mostly corresponds to the Zagreb basin today. The borders of the territory largely

Finds from various sites in the area of Zagreb and Zagreb County are kept in several museums:

Archaeological Museum in Zagreb
<https://www.amz.hr/en/home>

Zagreb City Museum http://www.mgz.hr/en/display/under_the_museum

Samobor Museum <https://www.samobor.hr/muzej/arheolosko-geoloska-zbirka-c115>

The Museum of Turopolje, Velika Gorica www.muzej-turopolja.hr/index.php/muzej/arheoloska-zbirka

Brdovec Museum <https://muzej-brdovec.hr/collections/archaeology>

Ščitarjevo



coincide with the natural borders: Medvednica in the north, Vukomeričke Gorice in the south, the river Zelina in the east, and the slopes of the Samobor hills in the west. Numerous archaeological sites throughout the area indicate the positions of settlements, villas, roads and necropolises.

Roads

The Romans built two state roads across this area. The first, from Aquileia via Emona (Ljubljana) led to Siscia (Sisak), and the second from Dalmatia via Siscia and Andautonia to Poetovio (Ptuj), and further north. The route of the road to Poetovio was: Sisak, Sela, Dužica, Ogulinac, Buševac, Vukovina, Staro Čiče, Novo Čiče, Bapče, Ščitarjevo, Ivanja Reka, Jelkovec, and further north. The road from Emona came from the west and connected in Buševac with the road from Siscia to Poetovio. **Andautonia is also mentioned in itineraries by ancient writers.**⁹ Other important sites from the Roman period are Roman necropolises in the area of Žumberak (Gornja Vas) and the country farms of Laduči Drenje,¹⁰ Šepkovčica, Okuje, Mraclinska Dubrava,¹¹ etc., while in the area of the city of Zagreb there is the necropolis in Držićeva, as well as numerous other individual finds discovered at various locations (Petrinjska Street, Ribnjak, Mirogojska).¹²

After the fall of Andautonia (late 4th or early 5th century AD), the area of this ancient city was not re-urbanised, and so the remaining buildings are largely available for archaeological research. There are several sites in the wider vicinity that testify to the Late Antiquity (e.g., Kuzelin) and Early Middle Ages (e.g. Stenjevec necropolis), and there are 11th century written records on the establishment of settlements 1094 – the founding of the Zagreb Archdiocese, 1242 – the Samobor royal free market town, etc.).



Map of ancient roads and cities

Numerous museums in the Zagreb County and the City of Zagreb preserve material remains and display the history of the region, as well as finds from archaeological sites, as most of those mentioned here were buried after research was completed and are thus not available to the public.

In addition to the Andautonia Archaeological Park in Ščitarjevo, finds from Žumberak¹³ have also been displayed for visitors, and a presentation of a Roman villa in Drenje¹⁴ is being prepared. In the City of Zagreb, you can visit the Zagreb City Museum that houses a presentation of the finds *in situ*, as well as marked archaeological sites of the project “Zagreb before Zagreb prior to 1094”. A highly recommended place to visit is the Archaeological Museum in Zagreb, where you can find objects from various research projects in Croatia (Šči-

tarjevo, Sisak, Varaždinske Toplice, etc.), but also other interesting collections (Prehistoric, Medieval, Egyptian, etc.).

Did you know...

The entire Roman Empire was covered by a dense road network, which allowed soldiers to move quickly, but also facilitated trade, travel, and communication. Owing to the road connections, a postal service using carts and horses also worked very well. It is estimated that the Romans built more than 80,000 kilometres of roads.

Along the roads, stopping places (mansiones) were arranged every 25-30 km (15-18 Roman miles), and there were also stations for servicing carts and changing animals (mutationes), since the horses that pulled the carts could cover about 40 to 50 km a day (25 to 30 Roman miles), the oxen could do about 30 km (18 Roman miles), while pedestrians usually covered about 20 to 25 km (14 to 17 Roman miles).

ARCHAEOLOGICAL PARK ANDAUTONIA



Archaeological Park Andautonia – 2-hour tour

The Roman town of Andautonia, in the modern-day village of Ščitarjevo, was located about ten kilometres southeast of Zagreb, on the Posavina plain, where the Roman road from Poetovio (Ptuj) to Siscia (Sisak) crossed the River Sava.

In Roman times, Andautonia was the centre of what is the Zagreb area today, and the first urban centre in this area, so in a sense it represents 'Roman Zagreb'

The remains of the Roman town of Andautonia (urban and suburban content) cover an area of 16 km².

Thanks to systematic archaeological research, it is now known that Andautonia was a town with stone-paved streets, municipal sewers and luxuriously equipped public and residential buildings. Previous finds in Ščitarjevo, as well as epigraphic monuments on which it is mentioned as the *Municipium Andautonia* and *Respublica Andautoniensium*, testify that for 400 years it was the centre of the area where Zagreb and Velika Gorica are located today.

Archaeological Park Andautonia, Ščitarjevo

Information, guidance and workshops:

Archaeological Museum in Zagreb,

Trg N. Š. Zrinskog 19, Zagreb

Phone: +385 (1) 48 73 000,

e-mail: amz@amz.hr

Web: www.amz.hr, www.andautonia.com

– Access for disabled

– Interpretation center with a souvenir shop

– The site is equipped with interpretation boards in Croatian and English

Archaeological itineraries in the destination: Andautonia Archaeological Park is part of the European Cultural Route – Route of the Roman Emperors



The Archaeological Park is located in the centre of today's village of Ščitarjevo, where you can see part of the Roman town of Andautonia. Porches with preserved foundations for pillars stretch along the part of the main street paved with stone slabs which has been conserved and displayed. On the east side of the street, most of the building of the municipal bath-house (thermal baths) has been excavated. On the west side, an access street was discovered, followed by two large buildings.

The tour begins at the southern entrance to the presented part of the Roman town, where the Interpretation Centre ("Roman Scents" exhibition) souvenir shop and introductory interpretation boards are located. The tour continues along the Roman road and bath-house. Everyday life in the Roman town is presented on several panels in the north part of the site, and through workshops and playgroups held in the park. The archaeological park is equipped with bilingual interpretation panels, special

panels for the blind and visually impaired, and there is space for workshops, as well as benches that have been set up in several places so visitors can rest. Copies of the most important stone monuments found in the area of Ščitarjevo are on display next to the site.

1. Introduction – Entrance

The entrance to the Park contains introductory interpretation panels on the following topics: the history of researching Andautonia, the development stages of Andautonia, and general information on the presented part of the Roman town (in the courtyard of the parish hall).

Part of a municipal district is presented, covering an area of 5000 m², which consists of streets and large buildings built between the 2nd and 4th centuries. Along the stone-paved street which runs from north to south, of which 27 m have been revealed, the porches of three large buildings extend on both sides. On the east side, a large part of a public building was discovered, probably a municipal

bath-house. It has an indented rectangular grid shape with semicircular pools on the north side, with an access street and parts of two other buildings on the west side. The buildings were constructed around the mid-2nd century, on the site of a southern municipal necropolis that was destroyed by a flood. Research has shown that before construction, the terrain was raised and levelled, and this is visible in the layers beneath the ground level and in the cross-section of the road. The walls were built in the *opus incertum* technique, made from local stone, and the experience gained in mastering local conditions is evident in the construction methods and construction solutions. This primarily applies to gravel substrates (beneath the wall foundations) which prevented the rise of capillary moisture, as moist soil and groundwater posed a danger to the structural integrity of the walls.

2. Roman street – tour

The revealed part of the main town street with curbs, paving stone slabs and porches on both sides, of which the foundations for the pillars of the colonnades have been preserved, was laid during the renovation of the municipal baths in the 3rd century. The width of the street (with curbs) was 6.20 metres, and the preserved parts of the stone paving show that the middle of the street was cambered so that rain-water could flow off the road through channels cut along the edges

Street paving with wheel grooves



3D virtual reconstruction of the municipal baths' building (3rd / 4th century)



and through channels in the curbs. On some stone slabs, *spurilae* or grooves for wheels have been preserved.

The Roman road in Andautonia had a firmly pressed gravel base (gravel embankment with slopes). In the gravel under the paving clear traces of that layer and the surface of an older street from the 2nd century can be seen, from the time of the construction of the bathing area, as well as the remains of an even older road in the deeper layers, only five metres wide, along which a necropolis was located in the 1st century and the first quarter of the 2nd century. From the 2nd to the 4th century, due to floods, demolition and rebuilding, the street level was raised twice by backfilling it with gravel, while the surrounding terrain was simultaneously raised.

Andautonia was located on a north-south road connecting two important cities, Siscia and Poetovio. The route of this road, which we can follow to Ščitarjevo, was confirmed by a milestone found in 1934 in Jelkovec.

Roman roads

Roman roads were part of the physical infrastructure vital to the maintenance and development of the Roman state, and were built from about 300 BC, with the expansion and consolidation of the Roman Republic and the Roman Empire.¹⁵ Roman roads provided efficient means for the travel of armies, officers, civilians, internal transportation of official communications, and trade in goods.¹⁶ There was a vast hierarchical system between Roman cities that connected them directly through provincial roads. The system was so effective that it gave rise to the saying 'All roads lead to Rome'. Road networks were located around important and strategic military and trade activities.

In the construction of roads, the Romans strove to make the best use of natural conditions, so they built roads in valleys, basins, and along rivers. The area of modern-day Croatia (Southern Pannonia) is an example of this type of construction, since the main roads followed the Sava and Drava rivers, and an important road lay alongside the Danube, linking border fortifications on the Danubian Limes. Along the main routes, transverse roads were built, which also mainly ran along river valleys and basins. In addition to the three main road routes, Podravina, Posavina and Podunavlje, roads which connected them were also significant, as were local roads between individual settlements. In this way, the entire Sava-Drava-Danube region was well connected.¹⁷



3. Municipal bath-house – tour

The building along the east side of the street, which was probably the municipal bath-house, is the largest building explored in the Roman town. From the time of its construction in the 2nd century up until the 4th century, it was rebuilt and extended several times, so it is not possible to accurately determine the function of its individual rooms. In some places, stone thresholds and door jambs have been preserved, and a part of the heating system – the hypocaust – is on display.

The hypocaust was a system that heated rooms by allowing warm air to flow from a furnace under the floors (which was on pillars), and through the hollow square bricks (*tubuli*) that lined the walls. Parts of the hypocaust columns belonging to the 4th century building have been preserved, and a copy of the



floor and part of a wall was made for the purpose of presentation.

In the northern part of the bath-house, under the foundations of the walls, parts of an older building from the 1st century were discovered, which probably belonged to the architecture of a tomb. Plastered floors in three rooms and the remains of plastered and painted partition (earthen) walls have been preserved.

The bath-house building probably had five semi-circular pools on the north side, one of which is better preserved (the others could be discerned only in part of the foundation next to the facade).

RESEARCH AND CONSERVATION: conservation and restoration work is being carried out on the site in order to allow the discovered structures to be presented, and for this purpose, a unique rainwater drainage method has been implemented. A perforated pipe is installed in each room, which drains the rainwater to groundwater flows. By pouring gravel onto the inspected surface (instead of earth), water is allowed to pass through and collect in pipes which take it to the groundwater systems – in this way wall moisture is prevented, which is the main prerequisite for preservation.

4. Everyday Life in a Roman Town

At several places during the tour of the site, certain topics related to everyday life in a Roman town are presented. In the eastern part of the site, there are spaces for workshops and playgroups, where **Roman dress, jewellery making, making oil lamps and ceramics, writing on wax tiles, games,** and so on, are presented.

The method of building and the manufacture of bricks are presented along with the reconstruction of the scaffolding for the construction of walls, while in the workshop space there is a copy of a fireplace and bread oven where it is possible to prepare a variety of dishes according to Roman recipes.

The original objects found during research at Andautonia can be seen on photographs in the northern part of the site, while the originals are kept in the Archaeological Museum in Zagreb.

Stone monuments (copies) related to Andautonia are also exhibited in the northern part of the site – the originals are kept in the Archaeological Museum in Zagreb:

– A marble plaque with an inscription from the 1st century on one side and a relief depicting Nemesis (from the 2nd or 3rd century) on the other side was dedicated to **Senator Funisulanus**, appointed by a decision by the Councillors of Andautonia (*decreto decurionum*). Based on this inscription, it is possible to assume that Andautonia already had the status of a municipality in the late 1st century. The first explicit mention of the municipality of Andautonia is preserved on the reverse of the same monument, dated to the 2nd or 3rd century. Beneath the relief of the **goddess Nemesis** is a votive inscription mentioning **Julius Victorinus** (a veteran?), a councillor of the municipality of Andautonia.

– An altar dedicated to a local deity – the river god Savus, was erected by **Marcus Primigenius**, who was probably a fisherman. The altar was found in 1870 in Ščitarjevo near the old riverbed of the Sava, where an ancient port was presumed to be located. Research conducted in this area has not confirmed this assumption, so the question of the position of the port of Andautonia is still open to debate.



Marble slab with the inscription and depiction of the goddess Nemesis (2nd / 3rd century)

Roman fibulae and oil lamp



Interesting facts

Two inscriptions on marble bases for statues have been preserved, mentioning the *Republica Andautoniensium*, which were dedicated to Emperor Decius and his wife Herennia Etruscilla.

The inscription dedicated to Emperor Decius mentions the *Republica Andautoniensium* and the councillors by whose decision the monument was erected, and the inscription can be accurately dated to 250 AD. The inscription dedicated to Empress Herennia Etruscilla is very similar, both in the way it was made in the shape of the letters, and it also mentions the community of Andautonia. The originals are on display at the Archaeological Museum in Zagreb, and a copy of the inscription dedicated to Herennia is on display at the Archaeological Park in Ščitarjevo.

5. Interpretation centre – Roman scents exhibition

At the entrance, there is a small building (a former fire station) where the “Scents in Andautonia” exhibition was set up in 2012. The basic idea of this exhibition is to display copies of objects found during the research in Ščitarjevo through several thematic units, and also to present the characteristic scents that would have spread through the spaces in which these objects were used. Thus, various smells that spread in kitchens (many spices that are still used today) are presented, as well as less pleasant odours that were present in everyday life. The way oil lamps were used is also presented (fragrances were often added to the oil), along with the scents of incense and myrrh that were used in temples. On the upper floor of the exhibition, fragrances and perfumes, with the ingredients that were used in them, are displayed.

On roman scents:

In ancient times, perfumes and scents were part of everyday life, much more than they are today. We could say that the Romans were crazy about scents. In addition to personal beautification, scents were used for feasts, sports activities, parades, and funerals. Perfumes were put on dresses, pets, added to fountains, sprayed on guests at feasts, or added to foods and drinks. Perfumery was not only an individual hobby, as it is today, but there was also collective perfuming as part of entertaining and impressing the masses. Ancient cities were full of various smells. You could smell waste in the streets, myrrh (resin) from the temples, and the food cooked by street vendors. Sweet scents spread from flower gardens, while foul odours arose from rotten fish or public latrines. Some parts of the town had characteristic smells due the activities that were



performed there – the sweat and oils of athletic grounds, markets which gave off the scents of the products sold, and barbershop cosmetics, etc.

Did you know... Wealthy Romans also applied their favourite scents to their pets (dogs and horses), and one rich Roman, in order to impress his guests, applied perfumes to pigeons and let them fly around during feasts. Reportedly, Nero had special taps on the ceiling of his dining room for spraying fragrant water on the guests.

Interesting facts: The wealthy inhabitants used expensive perfumes and fragrant oil lamps, and lived surrounded by fragrant gardens. The fragrances were available in various forms – as eaux de toilette and

Entrance to the Interpretation Center



FOOD IN ANDAUTONIA

Archaeobotanical analysis was performed on samples of carbonized plant material found in Ščitarjevo in a 1st century tomb (the location in the courtyard of the parish hall), which identified several types of plants (figs, lentils, apples, millet, vines, etc.). The results of these analyses confirm at least some of the plants that were used for food in this Roman town and, based on comparisons with other sites as well as preserved records and depictions from the Roman period, we can assume other plants were also common. Although we think of Romans as having rich feasts and a variety of unusual foods, we should remember that only the very rich ate in this manner. The regular diet was more modest, as evidenced by the discovery of an oil lamp from Andautonia, depicting a ‘dinner of the poor’ which consisted of wine, bread, and turnips. During events and other presentations organized in the Andautonia Archaeological Park, several types of food are prepared according to original Roman recipes: *libum* – bread with sheep’s cheese baked on laurel, *globi* – dumplings with cow’s cheese, honey, and poppy seeds (according to recipes written by Cato), while *lucanicae* sausages, with various spices and pine nuts, are especially delicious (recipe by Apicius).

oils, powders, creams, or resins that were burned in incense burners. Men and women used the same types of perfumes, and they put them on their clothes, hair, chests, arms and legs, very often combining several types at the same time.

Find out more

The history of the research at Andautonia, the stages of its development, and general information on the parts of the Roman town are presented in the courtyard of the parish hall.

Systematic archaeological excavations in the courtyard of the parish hall provided the most information about the development of the town and various stages of construction between the 1st and 4th centuries. In addition to archaeological research, conservation and restoration work have been carried out on the uncovered architecture since 1984, for the purposes of museological presentation. This led to the establishment of the Andautonia Archaeological Park in 1994.



Finds and research

Chance finds in the wider area of the village of Ščitarjevo during the past centuries indicated the existence of an ancient settlement. Further research determined the character of the town, with stone-paved streets, municipal sewers, luxuriously equipped public and residential buildings, as well as the continuity of construction from the 1st to the 4th century. Parts of a necropolis were also discovered: several cremation graves, a stone tomb, a skeletal Late Antiquity tomb, and part of a Roman road that led to the town from the southwest.

Parts of a large public building from Roman times were discovered near the Church of St. Martin, as well as graves dating from the 11th to the 18th centuries. Parts of Roman buildings, streets, and also Late Antiquity graves were discovered where the primary school is located today.

HISTORY OF RESEARCH:

The first excavations in Ščitarjevo were carried out by I. Bojničić in 1882 and 1883, in the area of Gradišće, and in 1969 systematic excavations were commenced by the Department of Classical Antiquity of the Archaeological Museum in Zagreb. Thus, between 1969 and 1980, archaeological excavations were carried out at about forty sites (smaller areas that were subsequently buried following the excavations). The Archaeological Museum in Zagreb has been conducting research in the rectory yard since 1982, and in recent years, at other locations in Ščitarjevo as well, in addition to systematic geophysical research.

In 1982 and 1983, the Turopolje Museum conducted research in the area of Kutelo. From 1994 to 1999, excavations were carried out in the area around the church of St. Martin, where parts of a large public building from Roman times were discovered, as well as graves dating from the 11th to the 18th centuries. Since 2000, the Turopolje Museum has been exploring the area north of the parish church of St. Martin, while the walls and other building structures are being preserved for the purpose of the museological presentation of the site. The research was conducted on the site of what is now the primary school, from 2003 to 2008.

Interesting facts about the site: In the 18th, 19th, and early 20th centuries, the actual position of Andautonia was under debate, since some authors (A. Krčelić, A. Blašković) considered it to be at the location of today's Stenjevec, while others (M.P. Katančić, Š. Ljubić, T. Momsen, J. Brunšmid et al.) proposed its location in the present-day village of Ščitarjevo. When a milestone of Emperor Maximinus (235 – 238) was found in Jelkovec near Sesvete in 1934, the location of Andautonia was no longer a matter of discussion. This milestone, which stood on the road from Poetovio to Siscia, bore an inscription with a distance marker of XXX miles from Siscia. Since the distance from Siscia to Andautonia was known from Antonin's itinerary to be XXVII miles, it was not difficult to determine that the difference of three miles corresponded exactly to the distance from Ščitarjevo to Jelkovec.

Famous personalities – Matija Petar Katančić, in the late 18th century, described the then still visible remains of Roman architecture in the area of Gradišće, north of the Church of St. Martin, and determined that it was indeed Andautonia.

Milestone from Jelkovec (Archaeological Museum in Zagreb)



Marcel Gorenc, Branka Vikić, Valerija Damevski and Dorica Nemeth-Ehrlich are archaeologists from the Archaeological Museum in Zagreb who have conducted research in the area of Ščitarjevo.

Developmental phases of Andautonia

The core of the settlement and the earliest urban area has been dated to the 1st and early 2nd centuries, and was located on an elevated position in Gradišće, north of the church and parish hall. At that time, the town occupied an area of about 250 x 250 metres. After a great flood, probably in the early 2nd century, the traces of which are visible in the archaeological layers, the town was rebuilt and extended to the south. Construction was limited to a relatively narrow strip along the road due to the risk of flooding, in an elongated, irregular shape, due to micro-regional conditions. Thus, at the time of its greatest prosperity, during the 2nd and 3rd centuries, the town stretched about 1,000 metres to the north-south and about 400 metres to the east-west. Outside that area, there were various suburban facilities and farms, as well as access roads to the town.

Interesting facts about the site – during the 19th and early 20th centuries, processed stone from the ruins of Andautonia was used for new construction (reportedly there were even companies selling stone from Andautonia), so today there are no visible remains of buildings other than those found during archaeological excavation.

ANDAUTONIA – area of the Roman town:

A – assumed area of the Roman town (1st – 2nd century); A1 – assumed area of the Roman town (2nd – 4th century); B – position of the necropolis; C – position of the necropolis and of the presented part of the Roman town in the yard of the parish hall



ZAGREB COUNTY – HALF DAY TOUR

After visiting the exhibited part of the Roman town, we suggest participation in the workshops of the Archaeological Park and a tour of Ščitarjevo, followed by a tour of sites where research was carried out and where sites were subsequently buried (Gradišće area), as well as a tour of locations where the Turopolje Museum has been conducting archaeological research. In Ščitarjevo, it is worth visiting the parish church of St. Martin and the wooden houses in the centre of the village. After Ščitarjevo, a visit to Velika Gorica is suggested (Turopolje Museum and Tourist Information Centre).

1. Andautonia Archaeological Park – Interactive workshops and birthday celebrations

Reservations and information: Archaeological Museum in Zagreb, Trg N. Š. Zrinskog 19, Zagreb, www.amz.hr

In addition to touring the location in the courtyard of the parish hall and the Interpretation Centre, interactive workshops are organised in accordance with the age and interest of the visitors, presenting everyday life in the Roman town, based on finds from Andautonia.

Various workshops are presented for organised groups (and during weekends)

- Roman clothes (dressing in tunics and togas)
- Roman games (with balls, chips, and walnuts)
- writing on wax tiles

Events during the year

'Spring in Andautonia' is held every year in May or June. It presents everyday life in the Roman town through various workshops, playgroups, and outdoor exhibitions. Since 2016, the Festival of Experimental Archaeology has also been held in May, at which experts present the results of scientific research, such as methods for making various objects. www.amz.hr



- sewing bags (Roman *bulla*)
- memory games with Roman proverbs
- the 'young archaeologists' programme – hidden fragments of ceramic vessels are dug up from a play area with sand, washed and glued back together
- introduction to weaving on a loom

Special events include workshops in jewellery making, working a potter's wheel, making oil lamps, stone chiselling, masonry, etc.



2. Tour of Gradišće

Gradišće is the area north of the parish church in Ščitarjevo, where the centre of the town of Andautonia was located in Roman times. Walking through this area, it is possible to gain insight into the area of the Roman town, and visit the locations where research was conducted and where the sites were later buried after the work was complete. Immediately north of the church is the site where Turopolje Museum has been conducting research since 2000, as well as systematic conservation and restoration work for the purpose of museological presentation. In that location, along the north-south Roman street, there was a building where several phases of construction can be traced.



Parish Church of St. Martin and a look at Gradišće

Did you know: Research in Ščitarjevo has been conducted for 60 years, and so far about 1% of the Roman town has been explored – everything else is still below the surface of arable land and private gardens.

3. Parish church of St. Martin and a traditional wooden house in the centre of Ščitarjevo

Apart from archaeological finds, the village of Ščitarjevo also has interesting monuments related to the last few centuries of the village's



Ščitarjevo, traditional wooden house

development, for example the Baroque church of St. Martin. A renovated wooden house (Turopolje Museum) is in the immediate vicinity, with original furniture and a small ethnographic collection. It can be visited by arrangement with Turopolje Museum in Velika Gorica.¹⁸ There are several other wooden houses in the same street that testify to the appearance of the village in the past.

Did you know: the parish church of St. Martin was built mostly of stone quarried from the remains of the Roman town of Andautonia?

4. Turopolje Museum

The tour continues in Velika Gorica, about 20 minutes away, where Turopolje Museum is located in the former town hall of the Noble Municipal-

ity of Turopolje. The museum houses extremely rich holdings which preserve the ethnographic and cultural-historical legacy of the Velika Gorica area, but also archaeological material, among which finds from Andautonia stand out. In addition to the permanent exhibition located on the first floor, there is a gallery space on the ground floor where occasional exhibitions are held. The museum also manages the Modić-Bedeković Manor House in Donja Lomnica (1806), which can also be visited by appointment.¹⁹

Turopolje Museum

Address: Trg kralja Tomislava 1, Velika Gorica

Tel.: +385 (0)1 6221 325, +385 (0)1 6225 082

E-mail: muzej-turopolja@muzej-turopolja.hr

Web: www.muzej-turopolja.hr

5. Velika Gorica Tourist Information Center

Since 2019, the Velika Gorica Tourist Information Centre (TZVG) has been located next to Turopolje Museum. A multimedia exhibition was opened in 2020 and presents the natural and cultural features of Turopolje in a modern way.²⁰

Near Velika Gorica, in Velika Mlaka, there is the wooden chapel of St. Barbara, the most beautiful, typical example of wooden Baroque ecclesiastical architecture in northern Croatia. (Information: St. Barbara parish office, Velika Mlaka 10 408, Školska 33, Tel.: 01 6234 761).

ZAGREB COUNTY AND CITY OF ZAGREB – FULL DAY TOUR

1. Archaeological Museum in Zagreb (AMZ)

In addition to the already mentioned destinations, we recommend a tour of the Archaeological Museum in Zagreb, which houses numerous finds from Ščitarjevo, Sisak, Varaždinske Toplice and other sites. Many of them form part of the permanent exhibition of the Classical Antiquity Collection.

Of the items related to the Roman town of Andautonia, the following finds are worth seeing:

Department of Classical Antiquity – Urbanisation: a marble plaque with an inscription from the 1st century on one side and a relief depicting the goddess Nemesis (from the 2nd or 3rd century) on the other side.

Department of Classical Antiquity – Everyday life: various items for everyday use – jewellery (bracelets, fibulae), ceramics, a ceramic moneybox, metal pan, etc.

Department of Classical Antiquity – original frescoes from Ščitarjevo: depictions of musician and dancer that decorated the walls of

a tomb from the late 1st or early 2nd century, which were found collapsed under later walls at a location in the courtyard of the parish hall.

Lapidarium of the Archaeological Museum: the milestone from Jelkovec, bases for the statue of Emperor Decius and his wife Herenia Etruscilla, which mentions *Res publica Andautoniensium*.

Other curiosities in the Archaeological Museum – Department of Egyptology (*liber linteus*), Prehistoric Department (the Vučedol dove), Department of Classical Antiquity (Lumbarda psephisma, head of a woman from Solin), Medieval Department (the Branimir inscription).

Archaeological Museum in Zagreb

Trg Nikole Šubića Zrinskog 19, Zagreb

Tel: +385 (0)1 4873 000, E-mail: amz@amz.hr

Web: <https://www.amz.hr/en/home>

2. Zagreb City Museum with finds presented *in-situ*

The Zagreb City Museum presents the past of the city of Zagreb from prehistory to the present day.²¹ The *in-situ* finds of a prehistoric settlement built in the 7th century BC in the early Hallstatt culture (Early Iron Age) are of particular interest, as well as a workshop from the La Tène period. An archaeological map is also on display, which allows visitors to get acquainted with the most important sites and finds in the city and its region.

Zagreb City Museum

Opatička ul. 20, Zagreb

tel. ++385 1 48 51 361, 4851 362

e-mail: mgz@mgz.hr

web: <http://www.mgz.hr/en>

3. Tour of various locations within the “Zagreb before Zagreb prior to 1094” project (www.amz.hr).



Fresco from Andautonia, AMZ



Zagreb before Zagreb prior to 1094 project (Ribnjak Park, the Roman tombstone of Lucius Egnatuleus Florentino)

Copies of monuments have been placed at various locations in Zagreb, where some accidental finds were discovered

1. Petrinjska Street – the marble head of a Roman
2. Ban Josip Jelačić Square – coins depicting the Roman emperor Diocletian
3. Frankopanska Street – a mammoth hip bone
4. The intersection of Savska and Vukovarska streets – a tablet with a relief of a ceramic jug with two handles as a reminder of two ancient cremation graves from the 1st or 2nd centuries
5. Banjavčičeva Street – a bronze statue of the god Jupiter
6. Mirogojska Street – an early Christian oil lamp
7. Ribnjak Park – the Roman tombstone of Lucius Egnatuleus Florentino
8. Kaptol/Domitrović Tower – the Roman tombstone of Aconia Salvia
9. Podsused – a whale skeleton
10. Gornji Bukovec – a fragment of a crown of a Roman stela
11. Kerestinec – the tombstone of Pontius
12. Stenjevec – the parish church of the Assumption of the Blessed Virgin Mary – a plaque marking the Roman settlement in that area from the 1st or 2nd century, and later marking an old Croatian cemetery from the 11th to the 13th centuries
13. Milestone in Jelkovec

3. Samobor Museum

The ground floor of Samobor Museum houses a permanent geological-paleontological and archaeological collection,²² where objects are exhibited from the Palaeolithic to the medieval period from Samobor and its surroundings.

Samobor Museum

Ul. Ferde Livadića 7, 10430, Samobor

Tel. +385 (0)1 3361014

E-mail: muzej@samobor.hr, web: <https://www.samobor.hr>**4. Brdovec Museum**

The museum in Brdovec holds a valuable geological-paleontological collection (with objects from the surroundings of Brdovec and Marija Gorica), as well as archaeological collections that contain objects collected during archaeological research at the sites of Šibice, Javorje, and Sv. Križ, while the permanent exhibition houses numerous objects and parts of Roman villas from Drenje.

Brdovec Museum

Ilije Gregorića 13, Brdovec, 10291 Prigorje Brdovečko

Tel / fax: (01) 3310288, E-mail: info.muzej@brdovec.hrweb: <https://muzejbrdovec.hr/2698-2>

A special attraction of the county is the configuration of the terrain, which is predominantly suitable for cycling, with flat and slightly hilly landscapes, many small settlements, and a dense network of local roads, of which a significant number are little used by motor traffic.²³ Apart from the archaeological heritage, Zagreb County has many other valuable items of architecture and art:

Cultural heritage<http://www.visitzagrebcounty.hr/en/visit-county/cultural-heritage>**Wooden churches and chapels of Turopolje**

<http://www.visitzagrebcounty.hr/en/visit-county/cultural-heritage/most-valuable-sacral-entities/the-wooden-churches-and-chapels-of-turopolje-region>

Castles

<http://www.visitzagrebcounty.hr/kroz-zupaniju/kulturna-bastina/dvorci>

Fortified towns

<http://www.visitzagrebcounty.hr/en/visit-county/cultural-heritage/manors>

Travel agencies specialising in programs in the area:
www.unpah.hr; www.uhpa.hr

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VARAŽDINSKE TOPLICE (AQUAE IASAE) AND VARAŽDIN COUNTY



THE ARCHAEOLOGY OF VARAŽDIN COUNTY

The oldest traces

Material traces suggesting the presence of people in the area of modern-day Varaždin County date back to the Palaeolithic period, and archaeological research confirms there were settlements in all periods of history. More than **220 archaeological sites have been identified in the county**.¹ The oldest finds were discovered on the site of Punikve near Ivanac, an open-air site from the Palaeolithic period where stone tools (axes, chisels, scrapers) were found. They are among the oldest finds in Croatia.²

Caves

During the Palaeolithic period, **many caves** in this area were inhabited (for example, Velika Pećina, Vilenica), especially **Vindija in Donja Voća**,³ where the mid-Palaeolithic Mousterian culture and several cultures of the Upper Palaeolithic have been identified, as well as pottery from several prehistoric periods and finds from the Roman period. In 1974, some of the best Neanderthal remains were excavated in the cave, and these were subsequently used in modern DNA research.⁴ For safety purposes, the entrance to the cave is covered by a net, but its museological presentation and interpretation can soon be expected.⁵ Mousterian culture is also present in several smaller limestone travertine caves located near Varaždinske Toplice. The fossilized remains of a cave bear and several stone fragments were found there.⁶

From the Neolithic to the Bronze age

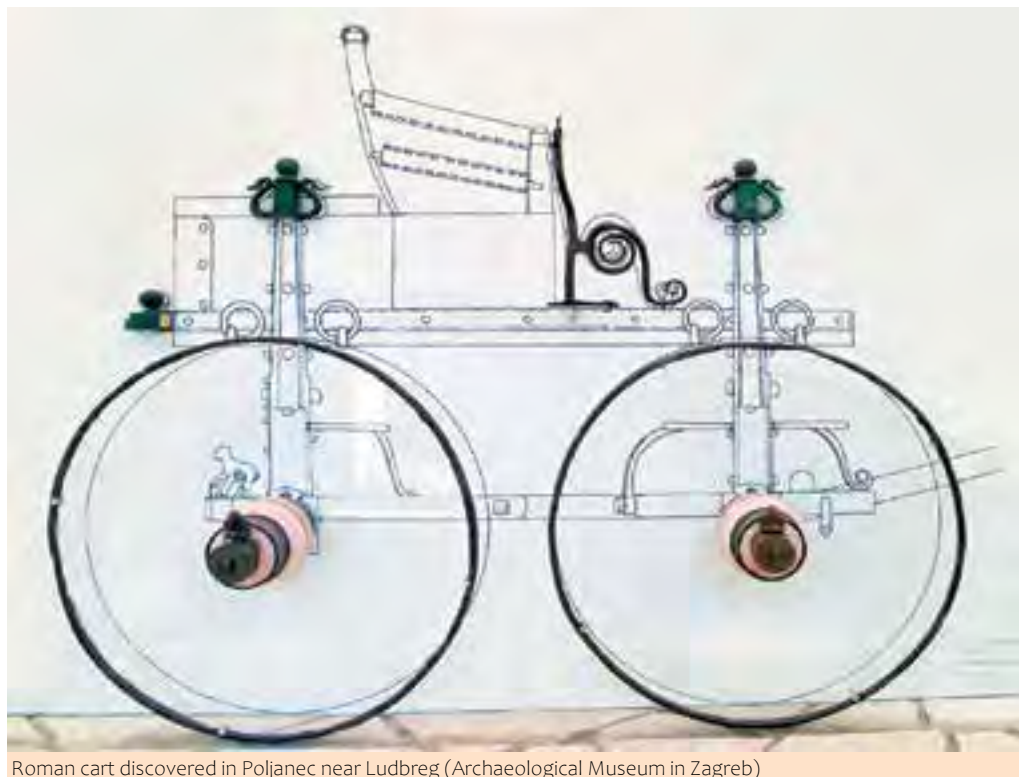
There is not much information in the area of Varaždin County for the Neolithic period, whereas the sites in Cerje Tužno and Cerje Novo with traces of the Lasinja culture and settlements in Brezje near Varaždin are particularly important for gaining insight into settlements during the Eneolithic period.⁷ The regional type of Retz-Gajary culture, which was named after the settlement of Višnjica not far from Velika Pećina cave, a site with beautiful specimens of encrusted pottery, also belongs to the Eneolithic period. The end of the Early and Middle Bronze Ages were marked by finds of Litzen pottery (Vindija, Velika Pećina). The Late Bronze Age was marked by the urnfield culture, with rich hoards filled with weapons, tools and jewellery (Donja Poljana, Kamena Gorica, Podrute). The same period includes high fortifications such as Kukalj in Donja Višnjica, Lonje-Matušina near Novi Marof and others.⁸



Vindija Cave

Jalžabet – the Iron Age “Princely Tumulus”

The site of Jalžabet, with a burial mound from the 6th century BC, is a particularly important find pertaining to the Old Iron Age and is also one of the largest from that period in Central Europe.⁹ It is the grave of a ruler, for whom a magnificent tomb of wood and stone was built with a large hill called burial mound or *tumulus* on top. During the funeral ceremony, numerous animals were sacrificed, burned, and placed in the tomb, along with many other items. Unfortunately, most of grave contents have been lost, since the tomb was recently robbed, but the results of archaeological surveys conducted in 2018 and 2019 provided a number of interesting data.¹⁰



Roman cart discovered in Poljanec near Ludbreg (Archaeological Museum in Zagreb)

The diameter of the tomb was about 65 m, and it was more than 8 metres high. The *tumulus* was surrounded by a ditch with a diameter of over 100 metres, a width of about 15 metres and a depth of up to two metres. During rescue excavations, large amounts of burnt bones were found, belonging to several individuals, as well as the remains of various animals. Work on the presentation of this significant site is underway.

Settling of the Celts – the Taurisci tribes

The Early Iron Age was marked by the permanent settling of the Celts (Taurisci tribes) in the area between the Sava, the Drava and the Danube in the late 4th and early 3rd centuries BC. The discovery of the Križovljan hoard of

Celtic tetradrachms and a sword and scabbard in Bartolovac can also be traced to this period.

Roman period – urbanization – road construction

During the era of Roman civilization in the area between the Sava and Drava rivers (1st – 4th century), significant changes occurred in the **urbanization of space**; the first towns were established, and the area was well connected by a **road system**. An important road heading north-south connected *Siscia* (Sisak) and *Poetovio* (Ptuj), and this was mentioned in the Antonine Itinerary; *Poetovio* – *Aqua Viva* – *Pyrri* – *Dautonia* – *Siscia*. It is a road that can still be traced in the area of *Andautonia*, mod-

ern-day Ščitarjevo, as confirmed by a milestone found in 1934 in Jelkovec. After Sesvete, the road heads north-west towards Komin (Roman *Pyrri*), largely following the current road to Varaždin and connects to the east-west road, or the so-called Drava highway (west towards *Poetovio*, and to east towards *Iovia* (Ludbreg). In Roman times, the area of what is Varaždin County today partly belonged to the territory of *Andautonia*, partly to the town of *Poetovio*, and probably in the later Roman period to *Iovia* (Ludbreg). The Roman period left many traces in the area of Varaždin County, and the most significant sites are **Varaždinske Toplice (Aquae Iasae)** and **Ludbreg (Iovia)**. The most extensive archaeological excavations have been undertaken in Varaždinske Toplice, where for more than 60 years the Archaeological Museum in Zagreb has been exploring preserved parts of the Roman settlement of *Aquae Iasae*. Numerous finds and epigraphic monuments revealed that this was an extremely popular health resort, which, due to the miraculous healing properties of the thermal water, was visited by many people from various parts of the Roman Empire, sometimes even by emperors themselves.

Ludbreg – Iovia

Part of the Roman town of *Iovia* (1st to 4th century), located in the very centre of Ludbreg, has been explored, and the Archaeological Park project is underway.¹¹ Even in today's urban structure we can notice the typical ancient town layout with the accentuated directions of the main streets (*cardo* and *decumanus*). The regular street grid indicates that the civilian town developed from a military camp and that the early imperial settlement was an administrative and military stronghold. Although based on a Late Antiquity bastion, it can be assumed that the town retained its defensive

character until the dissolution of the Empire. It is thought that *Iovia* was originally known as *Botivo* and that the settlement grew into a town (*civitas*) in the late 3rd or early 4th century.

The Buried Treasure Of Petrijanec

A significant site is **Petrijanec**, where in 2005 a find of silver items and coins was excavated, consisting of **three silver plates and 27,735 pieces of silver-plated coins – about 114 kg** – dating back to year 294. Archaeological research revealed traces of Roman architecture in the area of Petrijanec which was possibly the city of *Aqua Viva*. Archaeological research also identified **traces of Roman villas** in Petrijanec, Jalžabet, Zbelava, Kupinja and Kelemen¹² and a **Roman cart** (kept in the Archaeological Museum in Zagreb) was discovered in Poljanec near Ludbreg.

Turbulent times

The Roman settlements were abandoned in the late 4th and early 5th centuries, as is clear from research in Ludbreg and Varaždinske Toplice, indicating that this area suffered the same consequences of the ending of the Roman world. The migration of peoples and the period of the Early Middle Ages brought about changes in the way of life. More information about this area reappears in the 12th century, since when first written records originate. Specifically, Arpadović's accession to the Croatian throne introduced a more stable and complex administrative system, which is evident in textual artifacts. Thus, the first mention of Varaždin County is in a document by the Hungarian-Croatian king Bela III dated 20 August 1181. In a decree by Andrija II dated 1209, **Varaždin was given the status of a royal free city**.

Numerous **fortified buildings** exist in Varaždin County, erected in the uncertain times of the



Čanjevo

Middle Ages when there were many conflicts and disputes over the boundaries of nobles' properties. Striving to create a safe haven, the most powerful aristocrats built well-fortified castles on dominant elevations (Grebengrad, Pusta Bela, Vinica) or lowland burghs surrounded by inaccessible, swampy terrain and water-filled moats (Martijanec, Bisag).

There are not many archaeological sites presented in Varaždin County. Many were buried again after excavations and are not accessible to visitors, but movable finds are kept in the Varaždin City Museum, the Archaeological Mu-

seum in Zagreb, and in the Varaždinske Toplice Heritage Museum. In terms of prehistoric sites that are planned for museological presentation, two very interesting examples are the Vindija cave and the tumulus in Jalžabet. As for Roman sites, apart from the Roman architecture complex in the city park in Varaždinske Toplice, work on the presentation of a part of Roman *Iovia* in Ludbreg should be mentioned. Medieval forts are also interesting, where reconstruction works have been carried out in recent years for the purpose of museological presentation and interpretation (Paka, Grebengrad, Čanjevo).



Marble relief with a depiction of female divinities (Isis Fortuna, Venus and three nymphs) and an inscription with a date erected on the occasion of a festival on 1st June 192.

Marble relief with a depiction of three nymphs, 2nd/3rd century





AQUAE IASAE – VARAŽDINSKE TOPLICE

A Roman architectural complex in the city park

The *Aquae Iasae* settlement was a thermal spa and commercial centre well known in Roman times, specifically from the 1st to the 4th centuries. It was widely known throughout the Roman Empire for its healing thermal waters.¹³ In the area of today's city park, the public part of the Roman settlement was built around the thermal spring. The best preserved structures are from the time of Emperor Constantine, sometimes with walls up to almost three metres high, and with wall paintings and floors. The new findings show that the area around the thermal spring was also a place where various deities were worshipped, indicating the active religious life at *Aquae Iasae*.

Archaeological Park

In the Archaeological Park, located in today's city park, you can admire some well-preserved elements of Roman public architecture (1st to 4th century) covering an area of 6000 m². The complex consists of a sanctuary area with temples and porches, and was built around a natural thermal spring captured in a reservoir measuring 8 × 13.5 m. The bathing area (baths and basilica) is covered by a permanent canopy and for safety reasons is enclosed by a fence. Information panels are placed at the entrance to the park and in the area of the baths and basilica, and according to the Archaeological Park *Aquae Iasae* project, a multimedia presentation of the site (multimedia guide, augmented reality, projections, etc.) is being developed. It is also planned to create an exhibition area at the entrance, where stone monuments (reliefs, sculptures, inscriptions) found during recent research would be displayed.

Interesting facts about the site: Parts of the baths and basilica are exceptionally well preserved, with walls up to 2 m high, mortar floors,

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Varaždinske Toplice Heritage Museum, Trg slobode 16, Var. Toplice phone +385 (42) 633 233, zavicajni.muzej@vz.t-com.hr

Varaždinske Toplice Tourist Board, Trg slobode 16, Var. Toplice phone +385 (42) 633 133, www.toplice-vz.hr, info@toplice-vz.hr

Disabled access: in the entrance area. The site is equipped with information panels in Croatian and English.

Archaeological itineraries in the destination: *Aquae Iasae* Archaeological Park is part of the European Cultural Route – Route of the Roman Emperors



Baths, 4th century

wall paintings, doorsteps etc. This is due to travertine layers deposited as the thermal water overflowed from the spring in the period after Roman times. Since preservation happened through this natural process, it could be said that *Aquae lasae* are somewhat similar to Pompeii where Roman buildings were preserved owing to the eruption of Vesuvius. In Varazdinske Toplice, this was achieved by the 'eruption' of thermal water.

EXCAVATIONS

Aiming for museological presentation, the Archaeological Museum in Zagreb has been conducting research, conservation and restoration work at the archaeological site in the park in Varazdinske Toplice for more than 60 years. Work on the sanctuary area is underway, and this part has been almost completely investigated. Once work on repairing the walls and Roman paving are finished, the area will be open to visitors. Conservation and restoration work on the wall paintings and floors of the bathhouse are currently underway.

Famous personalities: Josip Čabrijan, founder of the Heritage Museum in Varazdinske Toplice, at whose initiative the archaeological works in the park began in 1953. From 1953 to 1982, the research was conducted by the experts from the Archaeological Museum in Zagreb – M. Gorenc, B. Vikić and V. Damevski, and then from the early 1990s, by D. Nemeth Ehrlich.

FIVE KEY ATTRACTIONS – TWO-HOUR TOUR

1. Introduction (entrance to the park)

The tour of the site begins at the entrance to the park with introductory information panels (about the appearance of the park before archaeological surveys, the thermal waters, and basic data about the complex)

The settlement: a thermal spa, religious and commercial centre

The settlement developed in an extremely favourable location with a mild climate, but the main reason for the continuous inhabitation of this area over many millennia was the healing thermal sulphur waters. The name of the Roman settlement, *Aquae lasae*, reveals that the waters were used even before the arrival of the Romans, when this area was **inhabited by the Pannonian Iasi**.

The Romans built the public part of the settlement around the thermal spring which is located in today's city park on the highest terrace of the Toplice hill, while a residential area was developed on the lower terraces, and structures related to traffic, trade and a fairground were located at the foot of the hill. It is interesting that the same **spring is still used today**. As in Roman times, thermal water is the basis of the development of the entire region.

A mystical, religious complex in the city park

From the 1st to the 4th century, construction in this area was continuously adapted to the position and significance of the natural spring, in order to make the optimum use of its thermal waters. At the same time, its mystical and religious character was emphasized through the architecture. The complex consists of two units: the **bathing area** (the baths and basilica) and the **sanctuary** (temples and porches built around the natural thermal spring). Numerous votive inscriptions and reliefs have been found indicating the religious significance of the thermal spring, which was primarily associated with the **worship of nymphs – the**

Temples, 2nd – 4th century







Marble relief depicting three nymphs, 2nd century
(Varaždinske Toplice Heritage Museum)

protectors and personification of springs and healing water. Certain cults were nurtured, and information on donors of votive inscriptions show that the Romans were aware of the characteristics of the water. It is not surprising that soldiers who were probably treating their injuries went there, nor is it unusual to find female cults related to fertility and life.

Thermal spring: water – the backbone of development

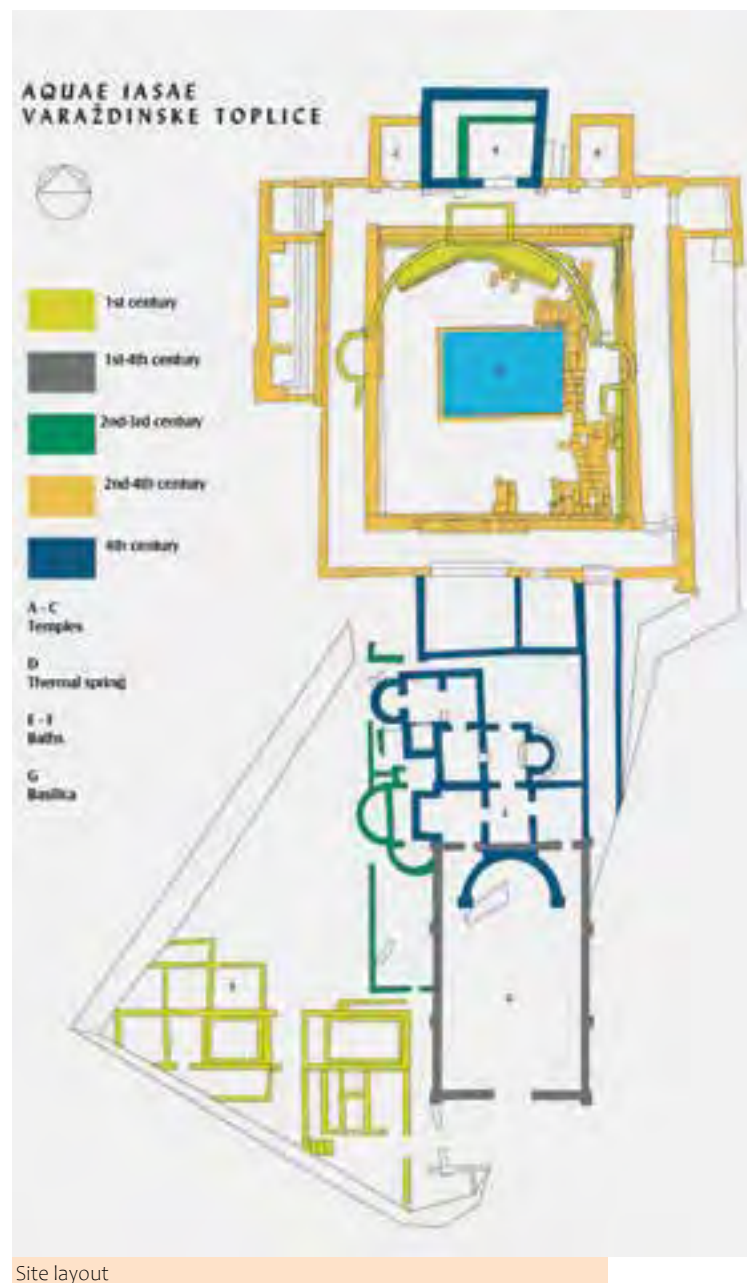
Thermal spring in Varaždinske Toplice is one of the most abundant and longest used in Croatia, with a high average water temperature (approx. 58 °C). The spring is located in today's city park. It is well-known that sulphur water is extremely healing for various diseases and injuries of bones and joints, as well as for skin and gynaecological diseases.

2. The Roman sanctuary – stages of development

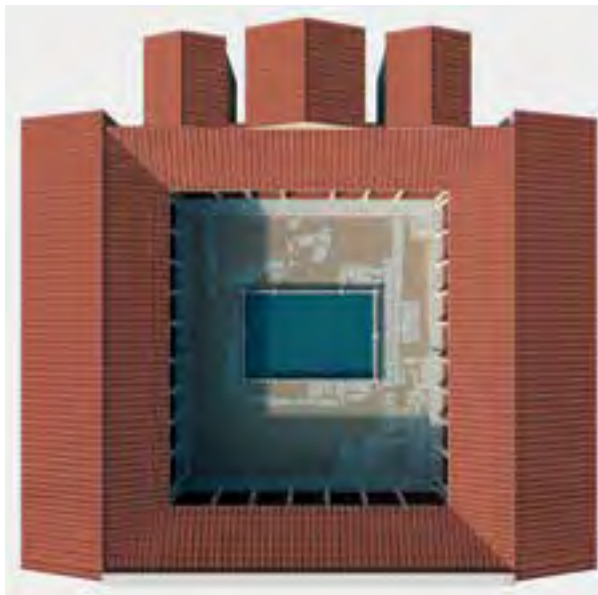
The tour continues to the second group of information panels, where data on the Roman sanctuary can be found (photographs of the research, stages of development, a floor plan with these stages and a 3D reconstruction of the layout in Roman times).

It is known that **the Celts, Greeks, and Romans worshipped thermal springs as sacred places**, and the healing properties of waters were attributed to various deities. Thus, as early as the 1st century AD, the Romans organised the area around the spring as a sanctuary. In the earliest phase, the natural spring from which thermal waters flowed was enclosed by walls and porches with semicircular niches, and on the north side there was a temple. According to the inscriptions from the 1st century, it seems that only nymphs were venerated in that period in the sanctuary, as protectors of the thermal spring.

In the 2nd century, there were major changes to the appearance of the sanctuary, probably as a result of the increasing number of visitors and new demands of the cult itself. In addition to nymphs, other deities associated with healing began to be worshipped – **Minerva, Apollo, Diana, Fortuna, Juno, Asclepius, Hygia, Isis, Serapis**, and so on. At this stage, the natural spring was captured by a reservoir measuring 8 × 13.5 m and a channel system was used to supply thermal water to the baths. The atmosphere and



Site layout



3D model – virtual reconstruction of the 2nd – 3rd c. sanctuary

3D model – virtual reconstruction of the 4th c. sanctuary



mysticism of the sanctuary was enhanced by the water, which even today fills the air with the smell of sulphur and steam, changing colour depending on the weather conditions. Today we can only imagine the kind of festivities and rituals that took place in this sanctuary.

Interesting facts: Roman monuments (inscriptions, reliefs) were found in Varaždinske Toplice in the 18th and 19th centuries, and indicated the presence of a former Roman settlement even before official archaeological research began. In the 19th century, parts of a relief depicting a nymph and an inscription were incorporated in the portal of the park, where they are still today.

Archaeological finds, with an inscription of the Emperor Constantine which mentions the restoration of buildings destroyed in the fire, point to building interventions in the **sanctuary in the early 4th century**. In that period the central temple was extended, and all the temples were covered with a shared roof. Repairs at the spring reservoir and the surrounding paved area were probably carried out during this phase, when also many older monuments were used as building material.

Most of the cults in the sanctuary probably disappeared in the second half of the 4th century, when the basilica was refurbished for Christian rites. However, some finds show that the specific circumstances surrounding the thermal water and its healing properties allowed the **coexistence of two religions**. The sculpture of the goddess Minerva in her temple was in the sanctuary until the very end, which means her cult was probably still present in Christian times.

The best **proof of the coexistence of Christianity and Roman cults** are rings with Christogram motifs, found with other votive gifts in the spring reservoir.

3. The Roman sanctuary – research and findings

The tour continues to the south porch, where the springs and temples can be viewed from a distance. There is also an information panel here explaining the research conducted at the spring – the great archaeological discoveries of 2011 and 2012.

The first phase of archaeological research in the area around the natural spring was carried out between 1962 and 1982, but only in the peripheral parts, as there were still active spring system in the central part which were used to supply thermal water to the modern health resort. The first phase of archaeological research revealed porches, temples, part of the pavement, and the most significant find – the sculpture of the goddess Minerva in the western temple, found in 1967 (the statue is displayed in the Varaždinske Toplice Heritage Museum).

Work continued in 1997 and 1998, when the greatest surprise during excavations was the discovery of a part of the structure used by the Romans for “fencing off” the natural thermal spring. This answered the question on how the Romans harnessed the water, which had been a matter of speculation before this discovery. Further exploration of the area resumed in 2006, after the modern water system was moved outside the sanctuary area and it was possible to dig deeper. Research continued in 2011 and 2012, when the excavation of the deeper layers resumed.

It turned out that the walls of the reservoir were made of large stone blocks, mostly using the *opus quadratum* technique. Local stone, lithothamnium limestone, according to its various structural features, was used in the construction of the walls. The north and south walls were sig-

Roman sanctuary, spring reservoir, 2006 excavation





Coin of Emperor Philip I, gold (244 – 247)

The discovery of 18,000 Roman coins and several pieces of jewellery in the spring pool are evidence to votive gifts thrown into the spring in exchange for healing.

nificantly damaged, possibly by displacement around the spring site where leaching and the collapse of layers occurred.

Research in 2011 and 2012 led to discoveries no one could have expected. It was revealed that reliefs, inscriptions and even sculptures were used as common construction material to repair the spring reservoir in the 4th century. More than 50 altars, inscriptions and reliefs were found, as well as about 18,000 Roman coins, which were discovered in the mud in the spring reservoir where they had been thrown as votive gifts. These findings proved to be an endless source of new information about the development of the sanctuary by the thermal spring, about the deities that were worshipped, the accompanying rituals, and the people who visited this health resort and hoped for healing. The preserved inscriptions provide information about the names and origins of the visitors, their status, and the services they performed. The stone monuments are a testimony to the advanced skills of artists and craftsmen. Most of them were created in the nearby workshops of the Noric-Pannonian art circle.¹⁴



Research in 2011



Interesting facts: THE DANGERS OF ARCHAEOLOGICAL RESEARCH

Archaeological excavation of the area around the natural spring was very demanding, since the natural thermal spring (temperature 58 °C) flowed at a speed of up to 20 l/s, so the water had to be pumped at all times. There were also problems with noxious gases (carbon monoxide, hydrogen sulphide), so work was carried out alongside constant measurement of the quantity of gases in the air, and fans were also used. The reservoir was filled with a very greasy, black layer of healing mud, in which it was difficult to notice finds. The research methodology had to be adapted to this specific situation. After removing from the pool, mud was thoroughly inspected and rinsed, and platforms with a crane and rinsing equipment were constructed specifically for this purpose. Using this technique, 18,000 Roman coins and other objects were found.

4. The 4th-century Bathhouse

The baths and the basilica are located in the southern part of the complex, and structures dated to various stages of construction from the 1st to the 4th century were also discovered there. This part of the site is protected by a fence and entered through the gate on the north side (keys are kept in Varaždinske Toplice Heritage Museum and the Archaeological Museum in Zagreb).

4th century baths, the furnace

The tour begins through the 4th-century bathhouse with exceptionally well preserved rooms which were mostly built on the site of an earlier 2nd-century bathhouse (partially incorporated in the new rooms and partially located under the floor). The tour begins on the north side, although in Roman times the entrance was on the south side through the **basilica and changing rooms, and on to the rooms with cold- and warm-water pools**.

A well-preserved semicircular pool served as a cold-water pool, and from there it is possible to access the semicircular hot-water pool and sauna. The changing rooms are decorated with well-preserved **frescoes on the walls** – painted fields with **geometric motifs**, while the lower parts display **tendrils of vines and imitation marble**. Plastered floors and stone doorsteps and jambs were discovered in almost all the rooms.

Interesting facts. The rooms and pools in the bathhouse were heated through a **hypocaust system**. Warm air from a furnace flowed under the floor (mounted on pillars) and through the hollow bricks of the walls (*tubuli*). In many places in the 4th century bathhouse, these hollow bricks are visible, while the outer side of the sauna contains a well-preserved furnace. It is possible to look through it and see the brick pillars on which the floor was mounted.

Interesting facts: ORACLE CENTRE

New findings of sculptures and altars in Varaždinske Toplice point to the possibility that there was also an oracle centre near the thermal spring. This seems quite likely, given the setting of evaporating gases and steam from the spring, and because there is evidence that the god Apollo was worshipped here. The discovery of a sculpture of Apollo holding a tripod, a symbol of prophecy, is strong evidence that at least at one period, the sanctuary was also a place of divination. We can only guess if the mysteries of Isis were also present, or if the worship of Asclepius was developed to such an extent that rituals known from his other temples (sleeping in the sanctuary and interpreting dreams) were practised.

4th century baths, cold-water pool



Basilica

Basilica, eastern wall with the window



The redevelopment of the basilica as a Christian sacred space: the function of this structure probably changed in the late 4th century when it became a sacred space i.e., a Christian basilica. This is substantiated by a wall painting depicting a saint's head with a halo.

HEALING TREATMENTS IN ANTIQUITY

On the basis of most findings from Varaždinske Toplice and other ancient spas, it can be concluded that the Romans attributed all **the effects of healing waters exclusively to the gods**, but certain aspects of their medical knowledge should also be taken into consideration. The use of thermal springs for medicinal purposes originated in the teachings of Hippocrates (about 460-370 BC) and his ideas were developed by **Galen** (129-199 BC), who also recommended the medicinal use of thermal springs. Other ancient doctors (Celsus, Soranus of Ephesus, Oribasius) recommended thermal waters for the treatment of various diseases (skin problems, various muscle problems, female health issues, etc.) and **Pliny the Elder** recommended sulphur springs for the treatment of wounds and blood vessels. Although the Romans were mostly accustomed to medical practices based on religion and magic rituals, and were often mistrustful of medical theories introduced by the Greeks, they were also aware of the healing effects of thermal waters for various diseases and had protocols for their use. Information on physicians' activities has been found on some sites, which indicates there is a possibility of parallel practices of medicine and worship of the gods in Roman bathhouses. This might have been the case for the Aquae Iasae sanctuary and baths, with priests organising rituals in the sanctuary, while doctors examined patients and prescribed the thermal waters to treat various diseases. Most treatments at Aquae Iasae involved bathing, but it is likely that some internal injuries were treated by drinking the water or even applying the healing mud onto painful areas of the body. The use of all three forms of sulphur water treatment in Roman bathhouses was confirmed by **Pliny the Elder, who also provided information about the atmosphere in the Roman spas, where visitors frequently overdid things in the desire to be healed, especially in terms of the amounts they drank.**

5. Basilica (1st-4th centuries) and the baths (1st century)

The tour continues to the bath basilica, probably built in the 1st century, and used until the end of the 4th century. In the 1st century, when the

Wall paintings depicting a saint, 4th c.

original bathhouse was located west of the basilica, the doors on the western wall of the basilica were in regular use. With the construction of the second-century bathhouse on the north side, access was from south to north, and the earlier passages were walled up. Archaeological research conducted in 2004 revealed that the eastern wall was preserved at a height of about 2.5 m, with three large windows which are still present. The basilica forms an



3D reconstruction of the complex, 4th century

Relief with a depiction of the gods of medicine and an inscription for health and victories of the emperor Caracalla. early 3rd century



integral part of the bathing complex, and could be used for various sports, recreational activities, and socializing.

During the **4th century**, an apse was built on the northern side of the basilica, closing the passage in the middle of the northern wall but opening two side walls. Wall paintings are preserved on the lower part of the basilica walls, and a large number of fragments that had fallen off the ceiling and walls have been discovered. Based on these, it can be assumed that the vault was decorated with polygonal cassettes and rhombuses with plant ornaments. **The wall paintings in the basilica were created at the same time as the ones in the 4th century bathhouse, and the heating system (hypocaust) was also installed in the basilica during this period.**

Passing through the basilica and exiting through the southern gate, we reach the remains of the walls of the **1st century** bathhouse in the southwestern part of the complex. This bathhouse consists of rectangular rooms and pools with water supplied from the spring through a simple channel. There were no heating systems in these areas, but the pools with layers of impermeable mortar and steps for seating are well preserved, so it can be assumed that the constant supply of hot thermal water from the spring provided a pleasant bathing experience. Votive inscriptions from that period are mostly of a military type and it is assumed that the bathhouse at this **oldest phase was used to treat soldiers.**

Famous personalities – visitors to the sanctuary

The Emperor Constantine may have been a visitor to the *Aqua Iasae* sanctuary and spa. This can be deduced from an inscription found in the 18th century (today exhibited in the Varazdinske Toplice Heritage Museum). The inscription mentions that the emperor ordered the renovation of buildings destroyed in a fire.

The Emperor Caracalla is depicted on a relief found in 2011 as the god Asclepius, along with Hygieia and little Telesphorus. A higher-ranking civil servant had an inscription asking for health and the victories of the emperor consecrated, so it is possible that the emperor himself was in the sanctuary on that occasion, especially as this is the only known sanctuary in Pannonia where all three of the emperor Caracalla's favourite deities, Apollo, Asclepius and Serapis, were worshipped.

Numerous other inscriptions show that visitors were often civil servants and people from higher circles in the provinces but also members of the Roman army. There are quite a large number of inscriptions that mention the colony of *Poetovio*, which is not unusual due to its proximity, and *Aquae Iasae* was within its administrative area.

VARAŽDIN COUNTY – FIVE KEY SITES – HALF DAY TOUR

A thematic tour of VarazdinskeToplice: "Thermal water throughout history": The presented part of the Roman settlement in the city park, tour through the park (overlooking the site and the city), visit to the Varazdinske Toplice Heritage Museum located in the Old Castle and next to the Parish Church of St. Martin, the Chapel of the Holy Spirit, a tour of various places of interest in Varazdinske Toplice related to its history and thermal waters...

The thermal water tradition in Varaždinske Toplice

Due to its healing properties, the natural thermal spring has attracted visitors since pre-historic times, as evidenced by the discovery of two stone axes next to the spring. Other nearby sites are also well known (for example, Gradišće cave). It is assumed that this area was inhabited by the Iasi tribe before the arrival of the Romans (Greek *ἰασις* – treatment, improvement). This is also reflected in the name of the Roman settlement, *Aquae Iasae* (waters of the Iasi). After the Roman period, the further development of this area can be more clearly traced only from the 12th century onwards, when the first written sources appear. Thus, in the early 12th century, Toplice was referred to as Toplissa, an estate that the ban Aleksije gave to Kaptol in Zagreb. Due to frequent conflicts with the neighbouring nobility, a fortress was erected in 1376, and the place itself soon acquired the status of a market town. Due to frequent incursions by the Turks in the 16th century, the fortress was additionally reinforced with towers and a moat, and after the cessation of Turkish attacks, in 1695, it was converted into a Baroque castle, intended to accommodate Zagreb Kaptol staff. At that time, the town lived from trade, bath-houses and the guests who visited them. In the early 17th century, there were bathhouses with separate areas for men and women, and for the nobility and the common folk. In the 17th century, Toplice was destroyed twice by fires, and apart from the Parish Church of St. Martin, the Old Castle, and the Chapel of the Holy Spirit, only a few old houses were preserved (the Kirinić house). The beginnings of the modern spa resort are linked to *physician Jean Baptiste Lalangue*, who worked in Varaždin in the second half of the 17th century. The modern thermal spa began to operate in 1820, when constant medical supervision was introduced.



Entrance to the park

1. Park – view of the site from the park, short walk

The archaeological site is located in the city park that has been a monument of park architecture since 1963. Building on the example of English landscaped parks, it was probably created in the early 18th century, when the development of the bathing tradition in Varaždinske Toplice began. The park once consisted of a decorative parterre garden on the site of today's archaeological zone, with a landscaped park followed by a park-forest area with valuable indigenous species (sessile oak and hornbeam). The portal at the entrance to the park, with original Roman monuments, was erected in 1865.

2. Varaždinske Toplice Heritage Museum

The Varaždinske Toplice Heritage Museum was founded in 1937 by the spa's pharmacist, Josip Čabrijan. The museum is located on the ground floor of the Old Castle in the centre of Varaždinske Toplice. The museum contains archaeological, balneological, ethnographic, cultural, numismatic and historical collections, as well as a collection of artworks. The permanent exhibition of the museum contains a significant Roman collection, with numerous stone



Sculpture of the goddess Minerva (Varaždinske Toplice Heritage Museum)

monuments, and a special highlight is the 2nd century sculpture of the goddess Minerva found in the western temple of the sanctuary.

Varaždinske Toplice Heritage Museum

Trg slobode 16, VT, Phone 042 633 233,

Website: www.zmvt.com.hr

3. The Old Castle and the Parish Church

The Parish Church of St. Martin was built in the 13th century in the Gothic style. In 1763, it was reconstructed in the Baroque style, choir-stalls were added, and the old Gothic tower was renovated. The church inventory includes valuable vessels from the late 17th and early 18th centuries, and the Baroque organ made by Anton Römer in 1765 is of particular value. The marble altars of St. Barbara and St. Catherine are the work of the Baroque sculptor Francesco Robba, and were transferred to Toplice from Zagreb Cathedral in 1884.



The Old Castle – the Toplice fortress was first built in 1376, extended in the 16th century, and rebuilt as a Baroque castle in 1695. Today, the ground floor of the Old Castle is the location of the Varaždinske Toplice Heritage Museum and the Tourist Board, while the upper floor accommodates the offices of the Special Hospital for medical rehabilitation Varaždinske Toplice.

4. The Chapel of the Holy Spirit

The Chapel of the Holy Spirit was first mentioned in 1497 and was reconstructed in 1649. It is assumed that it was built on the remains of an old church damaged during the Mongol invasion. It is surrounded by a defence wall with well-preserved gun loops. Until the 19th century, the chapel was bordered by a cemetery which is the resting place of Antun Kukuljević Sakcinski, a famous historian and writer, one of the leaders of the Illyrian movement.

5. A tour of various attractions in Varaždinske Toplice relating to its history and thermal waters

From the lower part of the town (today the market and department store), where the public baths and the archaeological site (the commercial part of the Roman city) were located, steps lead to the upper terraces which overlook the valley and the city. This is where the Kirinić residence, the oldest house in Toplice, is located. *Šute*, *prališća* and a traditional house where an ethnographic collection is kept are all found along this path. The plan is to redevelop the steps as a link between the lower and upper parts of Toplice, in a walkway which would connect other historical attractions of the city.

– **Šute** are fountains with a continuous flow of pure thermal water supplied from the spring in the park, that is, from the archaeological site of *Aquae Iasae*. **Prališća** are sites with a continuous flow of thermal water where the people of Toplice built tubs for washing laundry or personal hygiene.

– **The Kirinić house** was built in 1526 and the original layout of the premises was fully preserved, as well as the Late Gothic space in the basement and ground floor area.

– **The ethnographic house** – a traditional house from 1801, is located on the slope towards the lower part of the city, and contains an ethnographic collection (tours can be arranged at Varaždinske Toplice Heritage Museum).

– **The archaeological site** – the commercial part of the



From above: The Old Castle; The Chapel of the Holy Spirit; šuta with thermal water

Traditional house from 1801



Roman settlement is located in the vicinity of what is today the market and parking lot of a department store. The archaeological finds were buried after excavation, but there are plans for museological presentation of the site.

– **The public bath-house** was built in 1844 and reflects the strict class division between bathers in the 19th century. The building is to be organised as a multimedia centre presenting the balneological collection and the theme of ‘Thermal Waters Throughout History’.

Famous personalities born in Varaždinske Toplice

Ruža Pospiš Baldani, famous opera singer

Nenad Bixy, a journalist and translator (“Alan Ford” comic books)

Interesting facts: *barbirenje* – bloodletting, was considered therapeutic to maintain health and was probably present in folk medicine in northern Croatia in the 16th century. Capillary blood was released from shallow incisions on various parts of the body into receptacles such as bovine horns or cups.

Did you know

The same thermal spring (around which the Romans built a sanctuary) has been used since the pre-Roman period, when the Iasi tribe inhabited this area. The spring is still used today by the Special Hospital for medical rehabilitation Varaždinske Toplice.

Thermal sulphur water flows constantly at a speed of 20 l/sec and the temperature is 59 °C.

The only similar example of Roman thermal spring catchment can be found in Aquae Sulis (Bath, in England).

KEY SITES IN VARAŽDIN COUNTY – FULL DAY TOUR

Along with previously mentioned destinations, we suggest visitors go to Varaždin and Ludbreg, Roman *Iovia* (a museological presentation of the explored part of the city is underway). When heading from Varaždin towards Ludbreg, it is possible to visit Jalžabet, the location of a tumulus from the Old Iron Age, and on the way back, to see the Vindija cave west of Varaždin, near Donja Voća.

1. Varaždin – a Baroque city – city tour

Numerous cultural and historical sights in Varaždin testify to more than eight centuries of rich history. In the late 18th century, when it was also



Old Castle in Varaždin

the capital of Croatia, many nobles, squires, artisans, and artists lived there.¹⁵

Varaždin is an attractive tourist destination as a city-museum, but is also the modern seat of the Diocese of Varaždin and Varaždin County. It sits on the intersection of routes from Central Europe to Zagreb and the Adriatic Sea. The tour of the city contains many interesting sights, including the Old Castle where the City Museum is located, the

500-year-old Town Hall (the oldest in Europe), Varaždin Cemetery, the 'World of Insects' collection, and others.

Varaždin is also famous for many events, especially the Varaždin Baroque Evenings and Špancirfest – "the festival of good emotions", which attracted many visitors every year.

Varaždin City Museum

The Varaždin City Museum was founded in 1925 in the Old Castle. The museum consists of six departments: archaeological, historical, cultural, historical, ethnographic and natural history, and an art gallery. The departments are located in several historically important buildings in the historical core of the city: the Gothic and Renaissance fortress of Old Castle, the Baroque Sermage Palace, the Classicist Herzer Palace and the Watchtower. Recently, the museum was given the use of the medieval building called Žitnica (The Granary) in the Old Castle complex, but this still requires extensive examination and restoration for the future presentation of material that has not yet been exhibited. Currently, four permanent exhibitions have been set up for visitors, of which the **Permanent Exhibitions of the Cultural and Historical Departments** in the Old Castle and the **Natural History Department 'World of Insects'** in the Herzer Palace are open to the public throughout the year. The Masters' Art Gallery hosts the **permanent exhibition of old masters and the permanent exhibition of Croatian masters of the 20th century**, which alternate on the floor of the Sermage Palace, but are also occasionally closed due to other events held there.

Varaždin City Museum

Šetalište Josipa Jurja Strossmayera 1,
in the Old Castle premises

Phone + 385 (0) 42 658 773; 210 399

e-mail: muzej@gmv.hr, web: <http://www.gmv.hr/en>

2. Ludbreg – Iovia

Ancient Iovia (*Iovia – Botivo*) was founded in the Early Imperial Period (second half of the 1st century) in the area of modern-day Ludbreg, on the important Podravina road that connected *Poetovio* (Ptuj) and *Mursa* (Osijek), two large centres in the province of Pannonia. It is assumed that *Iovia* was initially a military fortress in the Drava *limes* system. It was also known as *Botivo*, and it is assumed that the settlement grew into a town (*civitas*) no later than the late 3rd or very early 4th century. Its spatial organization, public and residential buildings and workshops have been partially explored and found to overlap with the wider centre of Ludbreg today. The city was probably destroyed during the Goth incursion in the late 4th century, but the tradition of urban life has continued to this day.

Archaeological excavation conducted by the Division for Archaeological Heritage of the Croatian Conservation Institute (2008 – 2011) in the centre of Ludbreg (*Šomodj Garden*) is the continuation of systematic excavations carried out in the wider area of the town by the Archaeological Museum in Zagreb (1968 – 1979). The result of the research is a complex consisting of a bathhouse and a larger structure with a rectangular courtyard and porch. The complex was built in the second half of the 1st century and abandoned in the early 5th century. Work on creating and implementing an Archaeological Park project are underway, so the site will soon be accessible to visitors (Croatian Conservation Institute: <http://www.h-r-z.hr/en/index.php/djelatnosti/konzerviranje-restauriranje/kopnena-arheologija/351-ludbreg-before-ludbreg-archaeological-excavations-of-ancient-iovioa>).

Interesting facts – LUDBREG, THE CENTRE OF THE WORLD

A legend says that Ludbreg is indeed the centre of the world – *centrum mundi*. The town was once considered to be at the centre of concentric circles on whose perimeters lay all the major European metropolises. The most immediate proof of this legend are the settlements of Varaždin, Koprivnica, Čakovec and Varaždinske Toplice, which are all about 20 km away from Ludbreg on the same imaginary circle. On the opposite side of the globe lies the Ludbreg antipode, the small South Pacific islet of Antipodes, near New Zealand.

Concentric circles showing the Ludbreg centre of the world are located in Holy Trinity Square. Every year during the Centre of the World Day celebrations, tiles displaying the names of twinned cities are placed on the circles and flags are raised behind the fountain.

3. Ludbreg – the Church of the Holy Trinity

Ludbreg is a famous, 500-year-old sanctuary founded in honour of the Precious Blood of Christ, which miraculously appeared in the Chapel of the Holy Cross in Batthyány Castle.

Today, the relic is kept in a Baroque monstrance in the Parish Church of the Holy Trinity.¹⁶

4. Jalžabet Tumulus

The investigation of the Jalžabet site with a 6th-century BC burial mound (the Early Iron Age) – is underway, and the presentation of the site is planned soon.

5. Vindija Cave

In the municipality of Donja Voća there is a protected cave called Vindija – a natural monument. The cave can be considered as a geological, geomorphological and botanical natural monument. Due to the importance of the site, the wider area of the cave was included in

the scope of protective measures. Vindija Cave is located about 2 km from the centre of Donja Voća, on the southwest side of Križnjakov vrh, 275 metres above sea level. The main chamber is 50 metres long, 30 metres wide and about 10 metres high. The material remains discovered there can be traced back to the Palaeolithic and up to the early Middle Ages, while the skeletal remains allow us to trace evolution from the Neanderthals to modern man. All the finds suggest that the cave was used for habitation and as a hideout from about 40,000 BC until the 9th century AD.¹⁷

In Varaždin County there are other valuable monuments and interesting sites:

Town of Lepoglava (Lepoglava Church, Lepoglava lace)¹⁸

Gaveznic-Kameni Vrh – a site of the semi-precious stone agate and the only preserved fossilized volcano in Croatia¹⁹

Trakošćan Castle, museum institution²⁰

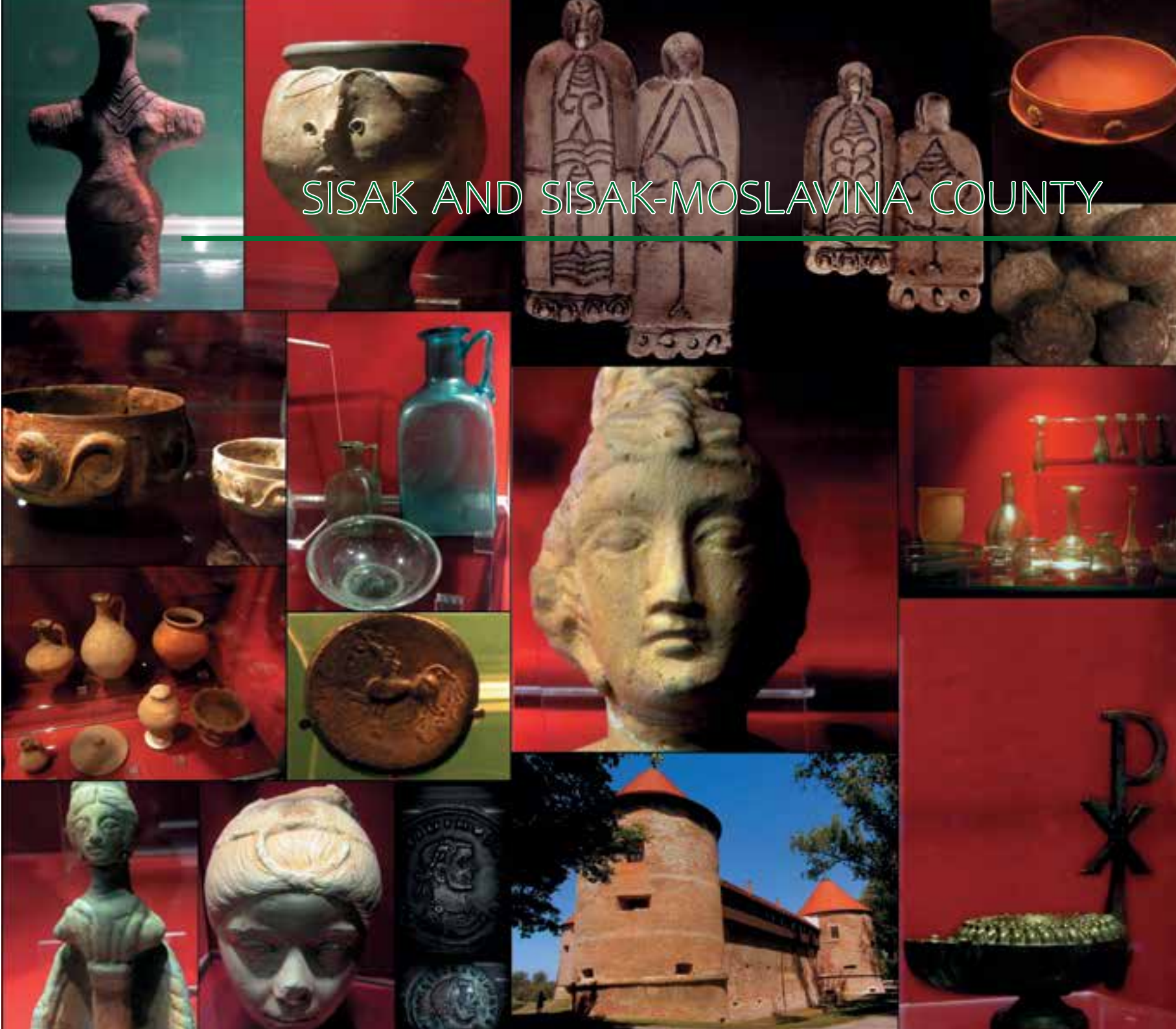
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SISAK AND SISAK-MOSLAVINA COUNTY



Roman *Siscia*, the medieval site of Brekinjova Kosa and the Old Sisak Fortress are the key sites in Sisak and Sisak-Moslavina County in terms of importance and attractiveness.

The confluence of the Kupa and the Sava rivers has always been a geostrategic important point. The routes from Italy and the coast to the east, and from the Baltic to the south, all intersected here. In the Iron Age, the oldest proto-urban entity in continental Croatia, *Segestica*, developed in this area. According to A. Mayer, the name *Siscia* derives from the Celtic word for a reed, and the name *Segestica* originated from an Indo-European root with the same meaning.¹ *Segestica* and *Siscia* were mentioned by ancient sources as early as the 1st century. Before the arrival of the Romans, a mixed pre-Celtic and Celtic population inhabited the area, whom various sources identify as the *Segestans*. In pre-Roman and Roman times, the place owed its importance to its favourable strategic position and proximity to the mineral ore sites of Banovina and northern Bosnia. The archaeological site of Brekinjova Kosa is one of the most important archaeological sites in our national archaeology, and includes the graves of Croatian princes from the second half of the 8th century, along with finds of luxurious furnishings, jewellery and money.

On the left bank of the Kupa river there is a particularly interesting Old Sisak fortress, a monument of defensive architecture, in which part of the Sisak City Museum exhibition is displayed. The fort was besieged three times by the Ottoman military commander Hasan Pasha Predojević, who finally suffered defeat on 22 June 1593.

On December 29, 2020, a strong earthquake significantly damaged numerous monuments in the Sisak-Moslavina County, which might not be opened for visitors until repaired.

THE ARCHAEOLOGY OF THE COUNTY

Sisak-Moslavina County is extremely rich in archaeological heritage. Its exceptional strategic position, along with important courses of the rivers Sava, Kupa and Una, the mineral ore resources of Zrinska Gora at the intersection of western Pannonia and south Dalmatia, have affected the demographic dynamics of the area since the earliest times. The oldest findings originate from the Palaeolithic period.

The Copper Age

Traces of inhabitation in the area of Zrinska Gora and Moslavačka Gora date back to the Copper Age and are associated with the late phase of the Vučedol culture. At that time a part of the regional population migrated to this area. The reason was the discovery of copper deposits on the western slope of Zrinska Gora – Trgovska Gora. Due to the development of metallurgy and the emergence of mass production, copper became a highly desirable raw material. At that time, a route was established by which the ore was distributed from the mines via Osječenica to Una, and further along the Pannonian Plain.

The Bronze Age

A new wave of inhabitation can be linked to the Bronze Age. Bronze became the most important commodity, strengthening trade and cultural ties between very remote regions. The ore wealth of Zrinska Gora made this area extremely attractive for habitation. Workshops that produced finished products and distributed raw material were very active. Bronze Age finds were discovered at the Osječenica site in Gorička, Turska Kosa, Klinac Grad and numerous other areas.

The Iron Age

The Early Iron Age was marked by the emergence of technology for processing iron, a newly discovered metal. Iron ore is much more common than copper, and therefore cheaper. Metallurgy then began to focus on



Archaeological finds in the Sisak City Museum



processing iron ore. The settlements of that time were well developed and fortified. A new network of roads was also organized. In the mid-8th century BC Croatia became part of the new Central European culture of the Early Iron Age, the Hallstatt culture. Zrinska Gora was rich in iron ore and consequently this area became very attractive for settling. Archaeological research was extensive and not all the sites of the Iron Age have been found yet. The most important sites in this period were Osječenica fortress in Gorička (Dvor), a settlement in the area of Sisak-Segestica and Turska kosa near Topusko.

The Celts

Central and Western Europe underwent significant changes in the mid-5th century BC. The period of the Early Iron Age (La Tène culture) was marked by the arrival of the Celts, the peoples from Western Europe. By assimilating with the indigenous population that inhabited this area, they created new communities that some Roman writers collectively called the Pannonians. At a strategically advantageous position along the Kupa river in the area of Sisak, they established one of their main centres – Segestica. Osječenica fort, inhabited during this period, was used to monitor ore distribution and trade routes in the Pounje area. A fortress in Klinac, near the village of the same name south of Petrinja, and Turska Kosa near Topusko should also be mentioned.

Ancient Rome

The first military march of the Romans to Pannonia was organised in the 2nd century BC. The Romans conquered Segestica under the leadership of Octavian and founded Siscia in the area of modern-day Sisak. Siscia soon became one of the most important centres of the newly established province of Pannonia. After the



Byzantine emperor Constantine V. Kopronim's golden coins from the prince's tomb – Brekinjova Kosa archaeological site

conquest, in the second half of the 1st century, the mass settlement of civilians and the beginnings of Romanisation ensued. Changes were visible at the cultural and spiritual level. New settlements were established, **and cities, river docks, and a road network** all rapidly developed. The positions of several **Roman villas** are known, and the most important and best explored is the villa in Osekovo. Many sites pointing to the routes of Roman roads were discovered in the area of Zrinska Gora. The route of the road can be traced from Siscia through Moščenica, Blinja, Bijelnik, Mala Gradusa, Svinica and further across Bačina towards Hrvatska Dubica. A second route ran from Sisak through Petrinja, Taborište, Klinac, Gornja Budičina (Petrinja), Jabukovac towards

Mali Gradac and further south to Zrinska Gora. The route of another Roman road can also be traced to the west in the village of Dragotina (Glina). The milestone found in Dragotina connects Siscia with Topusko.

Early Middle Ages – Croatian Princes' Graves – Brekinjova Kosa near Glina

Along with individual discoveries in Sisak, the early medieval period has best been researched in Brekinjova Kosa near Glina, where the remains of an early medieval settlement and cemetery were found. According to the material expression of elite group identity on the graves, it can be concluded that those buried here belonged to the same elite identified in the area between Zrmanja and Cetina. The rich products of the Frankish cultural circle,

and a large number of preserved Carolingian swords from Denmark, testify to the equal treatment of the deceased Carolingians in Biskupija and in Brekinjova Kosa. The site suggests that the same elite, who wore traditional costumes with a combination of Carolingian-Byzantine features, ruled the entire area from the sea to Banovina from the second half of the 8th century.

According to historical sources, they were Croats, so the area was an integral part of Croatia as early as the second half of the 8th century. The archaeological site of Brekinjova Kosa in Bojna near Glina reveals the continuity of habitation from prehistory to the Middle Ages, and is extremely important to Croatian history and to the early medieval history of Central Europe. Finds of high quality equipment, jewellery, and money (as many as 80 gold coins with the image of Constantine V) provide a new insight into the geopolitical relations in the area between the Sava and the Adriatic in the 8th and 9th centuries. The geostrategic position of the elevation and the formation of the terrain adds an environmental value to the landscape in which it is located. The archaeological site of Brekinjova Kosa is one of the most important archaeological sites of national archaeology, and is therefore of exceptional national importance.²

Finds near Brekinjova Kosa



Lonjsko polje

The Late Middle Ages

In the late Middle Ages (13th – 14th century), many fortified towns (burgs) and churches were erected in this area. In the period from the late 15th and up to the early 17th century, new forms of fortifications, *kašteli* (castles), were built because of the Turkish threat. Among the sacred buildings from this period, the most famous and important is the late Gothic Chapel of St. Mary Magdalene (St. Margaret) in Zrin. Sisak-Moslavina County has many fortification structures: the Sisak Fortress, the Old Zrinski Castle in Hrvatska Kostajnica, the Burg in Zrin, Gvozdansko Fortress, Pedalj, Pecki, Klinac Fort, Čuntić Tower, Prekoveršac, Turski Stol, Subocka grad, Kraljeva Velika Fort, and many others.

There is also a monastic heritage preserved in the archaeological layers, including the Cistercian Abbey in Topusko, the Pauline Monastery on Petrova Gora and the Pauline Monastery on Moslavačka Gora. Research conducted in the last 20 years has contributed significantly to better knowledge of archaeological sites in Sisak-Moslavina County. Archaeological research produces new results every year and enables the local community to develop based on cultural and historical values.

SISAK – FIVE KEY SITES

SISCIA – THE ROMAN CITY

Ancient Roman cities had an extremely organized, functional, and structured layout. Adopting the Greek holistic approach to human needs, they developed architectural patterns that took into account all vital functions: trade, culture, health, activities and spiritual needs, along with advanced social qualities.

A geometric layout in a rectangular grid (if the configuration of the terrain allowed it), arcades and promenades, a forum, theatre, amphitheatre, thermal baths and public latrines were all standard features from one end of the empire to the other. Roman cities attracted many people. They encouraged intense communication, trade and travel and thus generated new ideas, ingenuity, and innovation. Pliny the Elder emphasized that “each city was a universe in itself that fully met the needs of its citizens”.

Besides bustling Rome, peripheral micro-urban centres also gradually evolved. The landscape within which this took place was often wild and challenging. Small settlements were founded on the outskirts of large, urbanized landscapes, but also in forests, on islands, alongside thermal springs and on the banks of rivers, while road networks were created to connect everything. The imperial lands opened up not only to military personnel, but to traders, architects, artists, miners, artisans, travellers and the emperors themselves. The social component and communications were at the heart of ancient Roman civilization.

“Siscia was one of the most prominent Pannonian Roman colonies. It possessed all the elements of the urban, economic and social life of a large Roman centre. Probably the most important fact about Siscia is that a mint was opened there in the second half of the 3rd century, which was a rare privilege, and which un-

derlined the importance of Siscia at the level of the entire Empire.”³

Archaeological sites

In the area of Sisak there are 17 individual protected cultural goods and two protected units: Segestica-Siscia Archaeological Zone and the cultural and historical unit of the City of Sisak (<https://min-kulture.gov.hr/UserDocsImages/arhiva/Bastina/Ljubljanski%20proces%20II/Siscia%20MP%20ENG.pdf>).

At the twilight of the Roman republic, in 35 BC, the future first Roman emperor, Octavian, conquered Segestica and laid the foundation for the largest Roman colony in the Croatian part of Pannonia — Siscia. Tiberius reinforced Siscia as an important military stronghold, surrounding it with defence walls and stationing ten legions (about 60,000 men) there.⁴ The process of Siscia's development reached its peak under the emperor Vespasian during the 1st century, who raised Siscia to the rank of a colony.⁵

Septimius Severus (193-211) provided an additional impetus to the development of Siscia when the city received a new name in 194, *Colonia Septimia Augusta*.⁶ It seems that the city had done some favour for the emperor, and thus the emperor repeatedly visited Siscia with his family. After his visit, peace, stability, and economic progress reigned in the province.⁷ The significance of Siscia is confirmed by the fact that the administration of Dalmatian and

Septimius Severus was from the Orient, so Oriental cults began to be followed, such as the cult of the god Mithra, as evidenced by numerous archaeological finds depicting Mithra and his cult found in Sisak. Numerous depictions of the lion, which are related to Septimius Severus, were also found (a colonnade of lions was built in his honour). Until then, the lion had not been present to such an extent, as it was far from its natural habitat, regardless of the symbolism of the power that Roman rule exhibited.

Pannonian mines, which were rich in silver,⁸ the *praepositus splendidissimi vectigalis ferrarium*,⁹ as well as the *publicum portorium Illyrici*¹⁰ customs station and the beneficiary station were all located here. Siscia remained a stable economic factor in the crisis period of the 3rd century, and direct proof of this is Gallienus' opening of the Siscia mint, probably in 262.¹¹

The establishment of a mint in Siscia to facilitate the payment of wages to legionnaires in the *limes* was a very important cultural event.¹² Of course, after the mint, a treasury was established, as evidenced by the numismatic collection of the Sisak City Museum, where you can still see exceptional examples of coins.

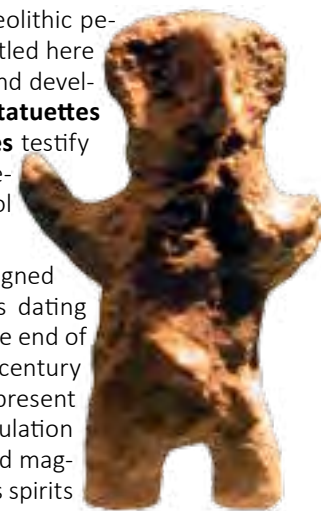
1. SISAK CITY MUSEUM (SCM)

Magic idols – the spirituality of prehistoric finds

The settlement on stilts found on the banks of the Kupa river probably existed during all prehistoric periods.

Finds of carefully processed stone axes that can be traced back to the Eneolithic period, indicate that warriors settled here in the late 4th millennium BC and developed the first culture. The **statuettes of idols with magical features** testify to this, and their design is presumed to belong to the Vučedol culture.

Special importance can be assigned to these terracotta cult idols dating from the late Bronze Age to the end of the Early Iron Age (12th to 5th century BC). They were permanently present in the spiritual life of the population of that time. During that period magical, contact with deities, various spirits and supernatural beings were an integral part of life and quite normal.



Sisak City Museum.
Magic Idol

SCM's Coin Collection Pertaining to the Period of Siscia's Mint

This largest and the most valuable collection in the Museum contains gold, silver, and bronze coins. It covers the period from the rule of the emperor Gallienus, the founder of the mint in Siscia, to the 6th century. The most valuable exhibit of the collection is emperor Justinian's (527-565), golden coin discovered during the 2010 excavations at the archaeological park of St. Quirinus.

Although it is difficult to identify particularly valuable items in this Collection, the *argenteus* of the first Tetrarchy from the treasure hoards dating back to 296, *siliquae* and *solidi* of Constantius II, and a nine *siliquae* gold coin of Constantius II are worth mentioning. Most bronze coins are associated with emperors of the 4th century. These include the coins of Constantine I the Great and his dynasty, then the dynasty of Cibalae (Valentinian I and his heirs), and Theodosius I and his successors. Certain coins pertain to several emperors (the *solidus* of Valentinian III) of the 5th century.

Mines as a source of gold and silver for the money mint in Sisak, K. Glücksman, 2009.



SCM Numismatic Collection – Roman Coins

In the 3rd century, the Danube region was a particularly restless part of the Roman Empire, where Roman military forces were located.

In order to provide the army with regular wages, Roman imperial mints were established.

That is why in 262, Emperor Gallienus founded the Antoninianus Mint in Sisak. The mint was operational (with minor interruptions) for over 160 years. The coins minted in Siscia can be recognized by the tag SMS (Latin *Sacra Moneta Sisciensis*) and later by the designation SIS.

It was on these coins from Sisak that a Christogram was cast for the first time, in 319, as an ornament on the helmet of Constantine the Great (Nikola Šipuš, 1985).¹⁴

SCM's Collection of Glass Objects

The collection contains glass objects and fragments from the period of antiquity to the Middle Ages. It consists of objects for daily use: jugs, plates, glasses, bottles and droppers, parts of jewellery, urns and grave finds such as embalming vessels, bowls, etc. Numerous forms and types of glass objects are displayed, which were mainly added to the collection by archaeological research. The medieval period is less represented and contains mostly fragments of coarser ceramic utensils.

Traces of Roman civilization are visible and particularly striking in architecture: the remains of fortifications and public structures, as well as the remains of a

ROMAN "WALL STREET": The coin mint in Siscia was one of the official mints of the Roman Empire, and at one point, the main mint of Roman imperial money for the Emperor Probus (276-281).

Interesting items from the period of Gallienus are those where the city of Siscia is allegorically presented on the reverse of the coins (Margetić and Margetić¹³).

This reverse side presents an interesting document of the Roman-Pannonian connection. The inscription *SISCIA AVG* was identified not as *Siscia Augusta*, but as *Siscia Augusti*, thus showing a special connection with the emperor. This personification of the Pannonian city on imperial money is the only example from that imperial period where homeland was placed before other provinces.



SCM Collection of Glass Objects



GLASS IN SISCIA: Archaeological finds, literary inscriptions and graffiti show that glass had various functions in the cities and towns of the Roman Empire. The range of glass items extends from tableware for serving and consuming liquids and solid foods, to containers for storing and transporting food, cosmetic and medical preparations. Glass was also used for making jewellery and various game pieces, figurines and various accessories for statues and other objects, and was also used for decorating architectural structures and furniture.

The area of Siscia came under Roman rule early, and due to the needs of the army and the settled population, some form of glass production took place in the late 1st or early 2nd century. Tools and raw materials testifying to the production of certain crafts have been found, but for other crafts we have only fragmentary archaeological finds. To date, the most direct proof that there was glass-making in Sisak is the discovery of a Roman furnace.

In the 2nd century, the greatest concentration of glass vessels was in the territory of Siscia (and Andautonia). Most of the 1st and 2nd century glassware was manufactured to a high quality, thin, with occasional bubbles. Most vessels were made by free glassblowing. (Vlatka Vukelić, PhD)

SCM Collection of Glass Objects



monumental entrance in the archaeological park of St. Quirinus. More discreet signs of the presence of Romans can be seen all across the city — in the layout of the city and the streets, the Roman brick and *spolia* built into public and private structures, and the sarcophagus built into the foundations.

2. ANTIQUE SISCIA was located along the left bank of the Kupa, and the core of the city was located between the cemetery and the church of St. Quirinus in the north and today's parish church of the Holy Cross in the south.

Siscia evolved from a military camp, like most provincial cities in the Roman Empire, which meant it had an orthogonal system of city districts and streets, and a geometrical layout of streets and squares. Everything was connected by two streets, the

Thanks to archaeological research that has been conducted since the end of the 19th century, and more intensively in the last 20 years, the shape of the Roman city is well known (a geometric street layout), as well as the location of individual public and private structures. Typical public architecture (the granary – *horreum*, the bath-house – *thermae*, the port, the northern city square and the fortifications), several simple residential buildings, and some parts of the city infrastructure (streets, sewage installations) have been explored. Five necropolises were discovered outside the fortifications, alongside the access roads.

The inner part of the city, surrounded by walls, extended over an area of 40 hectares, and outside this area were the suburban facilities and necropolises.

cardo and *decumanus*, which intersected in the main square. At the beginning and ends of these two streets, the main entrances to the city opened to all four points of the compass. The main square featured a temple dedicated to the Capitoline Triad, Jupiter, Juno, and Minerva, but also the temples to other deities. This has been confirmed by numerous discoveries of statues and deities. Siscia was the headquarters of the prefect, the city administration, the commander of the river fleet, the city treasurer, and many other institutions. There are many inscriptions confirming this.

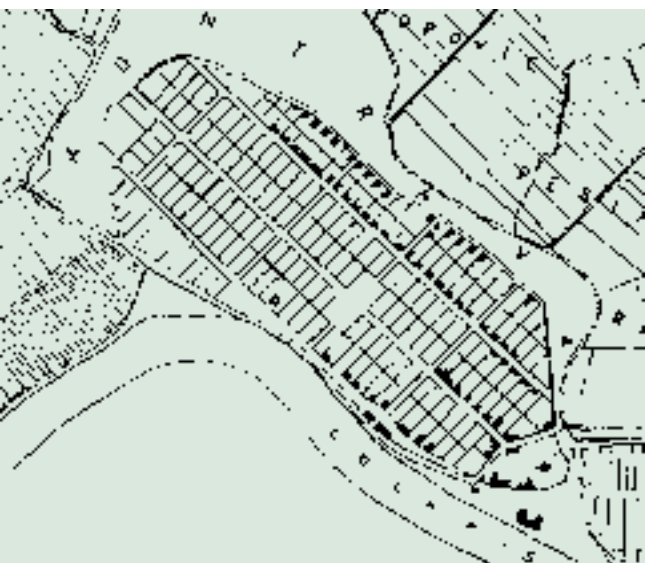
Two inscriptions testify to the worship of Hercules, and of particular interest is the one mentioning Siscia as a colony of Septimius.

The layout of Roman streets does not exactly coincide with today's streets, although the deviations are not significant. Ancient streets and their layout marked today's city core. Deviations are only visible in the southeastern part of the city.¹⁵ Ancient Siscia had a fully devel-

Sisak City Map with the marked finds of Roman architecture (according to S. Vrbanović)¹⁶

1. Late antique building
2. *Thermae*
3. Forum or Capitol, Roman Street
4. Stone block building
5. Amphorae finds, ancient trading house
6. Ancient building in the courtyard of the post office
7. Basilica





Fistrović's plan of modern Sisak from 1829. Photo library, Sisak City Museum (SCM)

opened water supply network. Its remains have been found in eleven places. The amount of water was enough to supply the population of 20,000-25,000.¹⁷

Part of the vast, ancient thermal baths was discovered in the area of the park along the River Kupa. Two north-south oriented halls were identified, separated by an apsidal niche. In the north-east part of the excavation there was a pool. The thermal baths date to the late 2nd century or early 3rd century, when the Emperor Septimius Severus indebted the city by providing many public buildings and privileges.¹⁸

A stone monument with an inscription testifies to the fact that there was also a theatre in the city.¹⁹

3. ROMAN CITY WALLS – *Siscia in situ*

The city walls developed in several stages. It is presumed that Octavian located 25 co-



Roman city walls – *Siscia in situ*

INTERESTING FACT: St. Quirinus – In the 3rd century an early Christian community lived in Siscia and a diocese was founded. During the great persecution of Christians in the early 4th century, Bishop Quirinus of Sisak died. According to legend, he was imprisoned in Siscia by the governor Maximus, and after the hearing he was taken to Savaria (today Szombathely in Hungary) where the governor Amantius sentenced him to death. They tied a millstone around his neck and threw him into the River Rab (Arrabo). Before the eyes of the gathered Christians, Bishop Quirinus floated on the surface of the water for a while and blessed everyone. His relics can be found in Rome, and today St. Quirinus is the patron saint of the city of Sisak.²⁰

horts within the newly erected city walls after the conquest (Buzov). The city walls were reinforced at the time of Septimius Severus (Vukelić, doctoral dissertation²¹). Part of the southern fortifications from the late 2nd and early 3rd century can be seen on the left bank of the Kupa near the Old Bridge. It includes a defence tower and the remains of the granary (*horreum*), built in the early 4th century inside the city walls.

3D Siscia map, <https://siscia.hr/polozaj-siscije-na-karti/>





Old town fortress Sisak

The remains of the fortifications found outside the parish church of the Holy Cross extend west towards the Kupa and north-east, and comprise the ancient core of Siscia. Within this core, a vibrant city life took place during antiquity and Early Middle Ages, as in other leading cities of the Empire.

The northern part is the location of the **Archaeological Park of St. Quirinus**, where the remains of the northern city walls of Siscia, a monumental entrance structure, the main *cardo maximus* road and the accompanying urban infrastructure were discovered. The park is not yet fully open to the public, but it can be visited by appointment.

4. THE ROMAN FORUM

One of the most important protective excavation interventions in Siscia began in 2013 on the site of Sisak Railway Station, where the remains of the Siscian Forum were discovered. The length of the forum is 70 metres, and it was certainly the main forum in Siscia, built in the period of Claudius (Jerončić, Paro and Mesarić). The best preserved part of the site is where the north-eastern rim of the forum was discovered. A monumental structure built during the time of Claudius and coins of Claudius and Vespasian were discovered in the eastern part of the site (Jerončić, Paro and Mesarić 2018). A particularly important discovery was the *cardo maximus* in its full width of 5.5m on the western rim of

the forum. Stone plaques were found showing bronze Late Antiquity coins and the coins of Valentinian and Valens (Jerončić, Paro and Mesarić 2018). Along the side of the *cardo* there was a drainage channel leading to the sewer. Another open, paved public area can be seen in the western part of the site and, given the amount of marble there, it may have been the location of the *capitolium* complex (Jerončić, Paro and Mesarić 2018).²² Another north-south sewage system was found to the west of the *cardo*, while the remains of the graves were identified in the central and western parts.²³

The finds discovered during the reconstruction of the station in the period between 2013 and 2016 were presented *in-situ* at the **Railway Station** in Sisak. In addition to information about the finds and the location provided on info panels, there is a 2D presentation of the stratigraphic cross-section and numerous other interesting facts about the finds located in the underpass. The position of the main Roman road and the forum of Siscia are presented in the parterre of the station.

5. SISAK, Old Town Fortress

The Sisak Fortress is located on the left bank of the Kupa river. During the period of Ottoman wars, the Fortress was built at the confluence of the Kupa and Sava to repel the invaders. Construction began in 1544, and in 1550 it was ready for use. The building material used for construction was taken from the ruins of Roman Siscia. The fort was besieged by the Ottoman military commander Hasan Pasha Predojević three times, but he was finally defeated on 22 June 1593 in a crucial battle for the defence of Sisak and the entire Croatian Kingdom. During the battle, there were about 300 soldiers in the fortress who came to the aid of the Christian army at a crucial moment under the leadership of the ban Toma Bakač.

INTERESTING FACT: The 16th century Fortress, like almost all 18th and 19th century buildings in Sisak, was built using brick and stone salvaged from Roman buildings. On the right bank of the Kupa, in Lađarska street, there are Roman sarcophagi built into the foundations of Bijela lađa restaurant. Along the right bank of the Kupa, when the water level is low, it is possible to spot wooden piles in the riverbed in the archaeological positions of 'Kovnica' and 'Keltsko'.

Klinac grad is a site with a fortress from the times of the wars against the Turks. The fortress was built on a pre-Roman site.

Čuntić is a location from which an aqueduct supplied water to Roman Siscia.

Opening hours: Organised groups visits should be arranged in advance with Sisak City Museum, Ulica kralja Tomislava 10, by phone 044/811811 or by e-mail; gradski-muzej-sisak@sk.t-com.hr.

Find out more: muzej-sisak.hr/en/home

Underwater archaeology at the destination:

In the Kupa river in Sisak there are numerous traces of Roman and pre-Roman times — remnants of architecture and vessels.

Interactive Workshops

Sisak City Museum runs a series of interactive workshops as part of its regular activities. The workshops also include guided visits to the exhibitions, tailored to the age of school visitors and their curriculum. Guided tours and interesting workshops are adapted to different age groups and include art techniques such as collage, decoupage, tempera, watercolours, plasticine, and modelling clay. Educational workshops organized by Sisak City Museum include archaeological themes such as Roman coins, ceramics, etc.

Famous personalities: Stjepan Radić (11 June 1871-8 August 1928) was one of the most important Croatian politicians in the first half of the 20th century. Throughout his life, he fought for the better status of peasantry, first in Austria-Hungary, then in the Kingdom of the Serbs, Croats and Slovenes. He was first a member and then president of the Croatian Peasant Party.

Do not miss:

– HOKU Dutch House Info Centre of Industrial Heritage, <http://www.hoku.hr>
 – Striegl City Gallery, <https://galerija-striegl.hr>
 – Mali Kaptol — one of the oldest brick houses built in the late 18th century; today the headquarters of Sisak Tourist Board. Mali Kaptol is about 500 metres away from the Old Bridge (heavily damaged by the 2020 earthquake).

– Old Bridge — the first wooden bridge over the River Kupa was built in 1862 and it connected the civilian and the military parts of Sisak (left and right banks of the River Kupa). In 1934, a brick bridge was built, which became one of the symbols of the city, and the people of Sisak named it the Old Bridge (heavily damaged by the 2020 earthquake).

– The town hall, built in the Art Nouveau style, is today the headquarters of the city administration and the Mayor's office.

– The Cathedral of the Elevation of the Holy Cross of the Diocese of Sisak is located on Ban Josip Jelačić Square, next to the archaeological park 'Siscia in situ'. The present version of the cathedral was built in the first half of the 18th century (heavily damaged by the 2020 earthquake).

– Veliki Kaptol is one of the most valuable examples of classicist architecture in Sisak. It was built in 1830 and is located on Ban Josip Jelačić Square near the Old Bridge. Since 2009, it has been the seat of the Diocese of Sisak. The patron saint of Sisak is the former bishop of Sisak and martyr Saint Quirinus.

– The Basilica of St. Quirinus is dedicated to St. Quirinus, a bishop martyr who lived in the 3rd century and is the patron saint of the city of Sisak. It was built in 2002 and is located in the northern part of the city.

– The historic ring of Sisak is located next to the building of Mali Kaptol. Seven important periods in Sisak's long history are presented in seven showcases located below ground level.

– The Gymnasium (high school) was built in the summer of 1934.

– Granik, the first steam crane for unloading cargo from ships, was installed in 1903.

– The railway station was built in 1861, and a year later the railway line connecting Zidani Most, Zagreb and Sisak went into service (heavily damaged by the 2020 earthquake).

– The granary was one of the first built in Sisak. It is assumed that it was completed and put into service in late 1765 or in the first half of 1766. The granary was of great importance to the development of Sisak trade and river shipping.

– The Vojarna is an Austro-Hungarian building from the late 19th century, which has not changed its purpose even today.²⁴

Feast of the Patron Saint of the City

The feast of St. Quirinus, the patron saint of Sisak is St. Quirinus, is also Sisak City Day (4 June).

Tourist information, accommodation and catering, tourist packages:

Sisak Tourist Board
<http://tzg-sisak.hr>

Events during the year

– Sisak Beer Festival
 – Kupa Nights

Destination management travel agencies

www.unpah.hr; www.uhpa.hr

Archaeological itineraries at the destination

The archaeological site of Siscia is part of the European Cultural Route — the Route of the Roman Emperors.

Contemporary culture

– Star film festival
 – ReThink Sisak — street art festival

Do not miss:

– The Chapel of Sts. Peter and Paul in Bok Palanječki
 – The wooden Chapel of St. Martin in Stari Brod
 – Wooden traditional architecture of Posavina: Čigoč, Bok Palanječki, Mužilovčica
 – Lonjsko polje Nature Park, www.pp-lonjsko-polje.hr

FIVE KEY SITES OF SISAK-MOSLAVINA COUNTY – HALF DAY TOUR

MOSLAVAČKA GORA REGIONAL PARK

Due to its natural benefits, *Mons Claudius* attracted visitors from the earliest times. It was a well-known place mentioned by ancient Greek and Roman writers.

Moslavačka Gora hides the secrets of almost **500 million years of existence**. Sedimentary rocks found on the rim of crystalline Moslavačka Gora testify to the broader evolutionary trajectory of the Pannonian Basin and life in the sea that used to cover this area.

Within the defined geographical area of Moslavačka Gora, **242 plant species have been identified, of which 55 are protected (five species are strictly protected and two are considered endangered)**. Furthermore, **155 animal species have been identified, of which 84 are protected (71 species are strictly protected and 27 are considered endangered)**.

The area of Moslavačka Gora and its peripheral parts abound in **medieval burgs and fortifications, such as Garić grad, Jelen grad, Košut grad and Turski stol**, as well as **monastery complexes such as the Pauline and Franciscan monasteries**.

Numerous places described in **folk legends and tales as well as archaeological sites** from the Neolithic, Korenovo, Sopot, Lasinja and Vučedol cultures can be found here, along with some from Illyrian and Roman times.

Many vineyards and orchards have been planted on the southern slopes of Moslavačka Gora. Other attractions include the wine roads of Kutina, Voloder, Popovača and small family farms. The southern slopes and viewing points provide breathtaking views of Lonjsko polje Nature Park. <http://turizam-kutina.hr/DISCOVER/Moslavina-mountain>

POPOVAČA, Jelengrad Burg

Located on the southwestern slopes of Moslavačka Gora, Jelengrad Burg is one of the best -preserved medieval burgs in north-west Croatia. Built at the turn of the 15th century, Jelengrad was one of the central points of the Moslavina estate owned by the Čupor Moslavački family and subsequently by the Erdödy family. Based on previous research, it is possible to conclude that Jelengrad was abandoned between 1540 and 1545 because of increasingly fierce attacks by Ottoman troops on Moslavina. <http://www.h-r-z.hr/en/index.php/spotlight/european-year-of-cultural-heritage/2199-katolicko-selisce-jelengrad-castle>

Interesting facts: To learn more about the Moslavina fortifications, legends, stories, and

Because of its landscape and biological diversity, Moslavačka Gora was declared a regional park in 2011. The wider area of the Moslavina region is marked by a distinct landscape, great geological and biological diversity and rich cultural, historical and traditional heritage. It is located in central Croatia on the border between Bjelovar-Bilogora and Sisak-Moslavina counties, in the middle of a plain bordered by the Česma, Lonja and Ilova rivers. Because of its extraordinary geodiversity, forest biodiversity, valleys carved by streams, and meadows with numerous and varied plant and animal species, along with its cultural, historical, and traditional heritage, Moslavačka Gora is an important environmental stronghold and holiday resort suitable for the development of various forms of recreation and tourism.



Jelengrad Burg

features of particular monuments, visit: http://interpretirajmo-hrvatsku.hr/wp-content/uploads/sites/601/2018/10/Moslavacke_sred-njovjekovne_utvrde_kroz_p-compressed.pdf

Famous personalities

Jelengrad was the seat of the **Čupor Moslavački** family who ruled most of the region for many years and produced several prominent individuals such as ban Pavle Čupor and Demetrius II, Bishop of Zagreb (1442-1465).

Learn more about visiting Jelengrad

https://www.min-kulture.hr/userdocsimages/akcija%20kulture/HAG_11-2014_zo_web_text.pdf
Croatian Archaeological Yearbook, 11/2014,
Ministry of Culture, pp. 300-302.

MIKLEUŠKA, The Pauline monastery of the Blessed Virgin Mary, the White Church

The Pauline Monastery of the Blessed Virgin Mary in Mikleuška is the oldest Pauline monastery and one of the most significant late medieval monastery complexes in Croatia. Due to its archaeological, historical, and architectural significance, it is considered one of the most

important cultural goods in Sisak-Moslavina County and the Republic of Croatia.

The remains of the monastery in Mikleuška are located at the foot of the highest peak of Dugačko brdo in Moslavačka Gora, in an inaccessible gorge of Kamenjača stream. The monastery (the White Church) was **founded by Master Tiburtius in the mid-13th century**. Over the next three centuries, the Pauline Order acquired large properties by means of charters and wills. Between 1520 and 1544, the monks left the monastery for good, since Garić had fallen to the Ottomans. Archaeological research has been conducted in the monastery church (located in the north-eastern part of the complex). Reconstruction showed the church's external dimensions to be 31.5 x 10.55 m, while the internal dimensions of the nave were 16.65 x and 8.60, and the sanctuary measured 12.75 x 6.3 m. *In-situ* columns, the main altar, **a portal to the sacristy with features of the Late Gothic style, the sedilia, sacarium and the tombstone of St. pl. Kaštelanović** were found in the excavated sanctuary of the monastery church. The research revealed well-preserved and richly profiled bundled columns of the vaulted system with partially preserved limestone reverses. **A beautifully preserved portal with features of the Late Gothic style was found on the western façade.**²⁵

Did you know: The Monastery of the Blessed Virgin Mary (the White Church) on Moslavačka Gora was founded in the second half of the

The west portal of the monastery church near Mikleuška (source: HRZ archive)



Gušće, Traditional Folk Costume of Posavina Region

13th century. It is the oldest Pauline monastery in the territory of the present-day Croatia.

Famous personalities related to the site: The tombstone of **Sofija Kaštelanović, née Tulbertov di Prata** is exhibited in Moslavina Museum. The tombstone was found during archaeological excavations and research conducted in the church and remains of the Pauline monastery on Moslavačka Gora. Sofija Kaštelanović was a noblewoman, the last in the lineage of the di Prata Italian family, who spent the last years of her life in the Pauline monastery on Moslavačka Gora. That was a rare privilege and indicates that she was a figure of great power and wealth. This exceptional find from the 16th century is currently part of the permanent exhibition of Moslavina Museum, along with the church portal, which became part of the exhibition at an earlier stage.

Did you know: <http://www.hrz.hr/index.php/djelatnosti/konzerviranje-restauriranje/kopnena-arheologija/1054-pavlinski-samo-stan-blaene-djevice-marije-kod-mikleuke>

SISAK-MOSLAVINA COUNTY – FULL DAY TOUR

PETRINJA – Čuntić Tower

Čuntić Tower is located on the hill above the village of Hrvatski Čuntić, 12 km from Petrinja. The tower was built in 1551 by the Zagreb Cathedral chapter. Erected on a hill, it served as a watchtower over the road that connects Pokuplje with the Una Valley. The tower has a circular floor plan.

Did you know?

An aqueduct ran from Čuntić and supplied water to the Roman town of Siscia.

Interesting legends and stories <http://petrinjaturizam.hr/event/petrinjske-legende-i-price>

A project named 'Fortifications of the Petrinja region' involves research, renovation and revitalization of the **early medieval fortifications of Klinac, Pecki and Čuntić**. Construction of the three fortifications was funded by the Roman Catholic Diocese of Zagreb until the mid-16th century as part of **the anti-Ottoman border defence system in the territory between the Una, Sava, and Kupa rivers. The fortifications were adapted to the needs of new warfare techniques in the Early Medieval Period**. The method of construction indicates that the work was executed rapidly, in line with the specific defence requirements. Despite the very good geostrategic position of the three fortifications, they were no longer in use by the end of the 16th century (<https://petrinjaturizam.hr/upoznaj-petrinju/kultura>; <http://www.h-r-z.hr/index.php/djelatnosti/konzerviranje-restauriranje/kopnena-arheologija/1074-projekt-rutvrde-petrinjskog-kraja>).



Kostajnica Fortress

HRVATSKA KOSTAJNICA – Kostajnica Fortress

Kostajnica Fortress is one of the most important strongholds in Croatia. It is a rare example of a relatively well-preserved medieval fortification located in an open space on a river island. Kostajnica Fortress is known for its great historical and architectural significance.

Kostajnica Fortress was built on an island between the Una and Unica Rivers and it protected the settlement built on the north side of the river. **It was first mentioned in 1420**, but probably existed earlier. In the late 14th or early 15th century, the nobility of Kostajnica built a fortress on the Una River. There may have been a burg on the small island in the Una River before this, but it would have been much smaller and less significant than the stronghold that was built in the late 14th century. Kostajnica Fortress remained under the rule the Frankopan family until 1471. After that, it

was owned by Ivan Benvenjudi, the despot Vuk Branković, the prior of Vrana, and from 1528, by Nikola Zrinski, who held Kostajnica until it fell to the Ottomans. **After a long siege, Kostajnica came under Turkish rule on 16 July 1556**, but as the Turks did not build sufficient defences around it, Nikola Zrinski briefly took it back two years later. In the following two decades, the Ottomans, having conquered all the fortifications on the Una River and Zrinska Gora, moved the border from the Una to the

DESCRIPTION: It was most likely built during the second half of the 14th century. Typologically, it is a water burg since its fortifications are entirely surrounded by water. The floor plan has the shape of a pentagon. To the south, near the entrance, there is a round bastion. A pentagonal tower is located on the west side, while the oldest quadrangular one is located on the north side. It was built in the shape of a polygon on stone foundations with an entrance on the east side. A Latin inscription from 1699 has been preserved at the entrance.

Kupa. After the Battle of Sisak in 1593, various bans and military commanders tried several times to take possession of Kostajnica. Some managed to reach the castle, but did not have the strength to hold on. **Christian armed forces only entered Kostajnica in 1688, at the height of the Great Turkish War.** At that time, the town was ruled by the Croatian ban and the Parliament. In 1699, it came under the rule of the emperor, and in 1718 it became one of the border towns of the Military Frontier. Thus, Kostajnica became an important point of trade and communication on the border between Turkey and Europe.

In the early 19th century, a bridge was built for the road which led from Istanbul to Trieste. In 1881, the town received its own statute and a coat of arms.

Famous Personalities

Nikola Zrinski wrote a letter to King Ferdinand and Queen Anna in 1540 after the Turks ransacked his estates again. He pointed out that he had spent all his wealth defending the fortifications on the Una and that if only one of them fell, all Croatia would be ruined and the whole of the Christian world exposed to

danger. He requested that these fortifications, which were subject to constant attacks by the enemy, be supplied with gunpowder and other necessities, and concluded the letter, "... and we need large quantities of these because there are many fortresses".

Did you know: <https://tzg-hrvatska-kostajnica.hr/povijest-h-kostajnice>

DVOR – Gvozdansko Fortified Burg

Gvozdansko Fortified Burg is one of the most significant monuments of Croatian historical architecture and early medieval Croatian political, economic and war history. It was built **in the 15th century in the Renaissance style.** It is certainly one of the most valuable monuments of the feudal period of Croatian history.

The fortress of Gvozdansko is one of the more recent burgs in Croatia. It is located on the road leading from Glina to Dvor, overlooking the village of Gvozdansko, by Žirovnica stream.

The fortified burg was built by the Zrinski family to protect their mines, smelt-works, and mints from the Ottomans. In 1463, King Matthias Corvinus allowed the Zrinski family to mine ores for which they did not have to pay any taxes. The Ottomans first arrived at the foot of Gvozdansko in 1561, and the burg was defended by Ivan Lenković, Ivan Berislavić and Ivan Vojković. The Ottomans finally conquered

Did you know?

Nikola III Zrinski minted silver coins in Gvozdansko, and the mines were so lucrative that they yielded 30,000 ducats of income. Even the king was interested in buying ore deposits because he wanted to use the income to finance the defence of the Croatian lands. After the death of Nikola III in 1534, his widow Jelena and two underage sons had to pledge Pedalj and the mines in Gvozdansko, since Nikola had died with large debts. Gvozdansko was then an important strategic point in the fortification system along the border with the Ottomans. Nikola IV Zrinski and other military commanders often went to Gvozdansko because of its large quantities of iron ore.

the burg in 1588. After the collapse of Gvozdansko, the burg was occupied several times during the 16th and 17th centuries by Christian armies, but never for long. It was not until 1689, when the Ottomans were finally forced out of the territory around the River Una, that Gvozdansko

Kostajnica, a preliminary reconstruction design, ground floor plan (Z. Jeras Pohl – J. Bartoniček)



DESCRIPTION: Gvozdansko Burg was first mentioned in 1488. It was built in the shape of a quadrangle with a tower at each corner, and a square tower in the middle of the front wall. The entrance gate was at the base of this tower. A round tower was positioned in the middle of the castle, much higher than the fortification system. The burg probably had four gates. It was built of stone from nearby quarries. The stone has a characteristic red hue due to the high proportion of iron ore.

Gvozdansko, layout from 1806



regained its importance as a fortress along the Turkish border. **The burg was rebuilt in 1711** and a permanent guard was placed there. During the 18th century, there was much less investment in its maintenance. Soldiers set it on fire in the early 19th century. The Brethren of the Croatian Dragon restored the defence tower in the early 20th century, but it was torched again in the Second World War. The fortress of Gvozdansko is important for its great historical and architectural value.

Interesting facts: The siege of Gvozdansko in 1577 and 1578 holds a special place in Croatian military history, like the siege of Siget in 1566, when Croatian troops triumphed under the leadership of Nikola Šubić Zrinski.

Famous Personalities: Nikola III Zrinski, Nikola IV Zrinski

DVOR – Zrin (burg)

The ruins of the **fortification** (burg) of Zrin are located on a hill above the village of the same name in the municipality of Dvor. As the centre of a large territory on the left bank of the Una River, Zrin was a very important estate in the Middle Ages, comprising the area from Kostanjica and Žirovac to the peaks of Zrinska Gora.

DESCRIPTION: The burg is oval in shape, consisting of ramparts, a 14th-century Gothic-style tower on the south side, a trapezoidal tower from the 16th century and a recessed rectangular tower on the west side, and three entrances dating to different historical periods. The most recent one is the current entrance to the burg that has been used since the 16th century. The defence tower has been preserved up to the height of two floors. It was probably originally higher. On the plateau inside the fortifications there were several auxiliary buildings and, according to the old plans, a small church dedicated to St. George. The oldest entrance to the burg was on the north side, consisting of a small gate for pedestrians and a larger one for horses. There was probably a drawbridge in front of the double doors, while the gate was built on a steep slope.



The ruins of the fortification (burg) of Zrin

Historical documents and archaeological finds have revealed that the **medieval burg of Zrin was built in the 13th century**. The estate was also the economic stronghold and the basis for the development of the town and the livelihood of its inhabitants. A significant settlement inhabited by servants, serfs, minor nobility, freemen, craftsmen, and merchants extended beneath the burg.

Zrin was **first mentioned in 1295** as the place where the ban Stjepan II Babonić, the landowner of this area, wrote a deed. As early as 1347, the Hungarian-Croatian king Ljudevit gave Zrin to the Šubić family, later known as the Zrinski family, in exchange for Ostrovica in Dalmatia.

In the first half of the 16th century, the Ottomans repeatedly threatened the area around present-day Dvor, so Austrian engineers and captains toured the terrain to inspect the general condition of the fortifications. The commander-in-chief, Ivan Lenković, predicted that the burg would be demolished, but this did not happen. In October 1577, the Ottomans conquered Zrin, but **in 1687, the burg was given back to the Habsburg Monarchy** in very poor condition. After the Ottomans, no renovation work was carried out on the fortification, and it fell out of use **in the 19th century** after soldiers set fire to it. The burg was damaged again during World War II. The recon-

struction of Zrin began in 2002, when debris was cleared. The fortifications and tower are undergoing renovation. Portable archaeological material has been found at the foot of the burg that dates back to various historical periods, from prehistory to the Middle Ages. Thus, Zrin Castle is of great archaeological, historical, and architectural importance.

Famous Personalities: Nikola Šubić Zrinski was born in Zrin in 1508.

Did you know?

According to archive data, it is probable that during the initial phase of its existence, Zrin was owned by the powerful Babonić family, and later on by Lovro Toto, prefect of Vašvar and Šopronj counties. In 1347, King Ljudevit passed Zrin to the Šubić family in exchange for Ostrovica. From that time on, the powerful noble family was known by the name Zrinski.

TOPUSKO – The Cistercian Abbey in Opatovina Park

*The Cistercian Abbey of the Blessed Virgin Mary in Toplica was one of the largest ecclesiastical institutions in the medieval Hungarian Kingdom.*²⁶

The king gave the vast surrounding estates and concomitant feudal privileges to the abbey, as

Did you know?

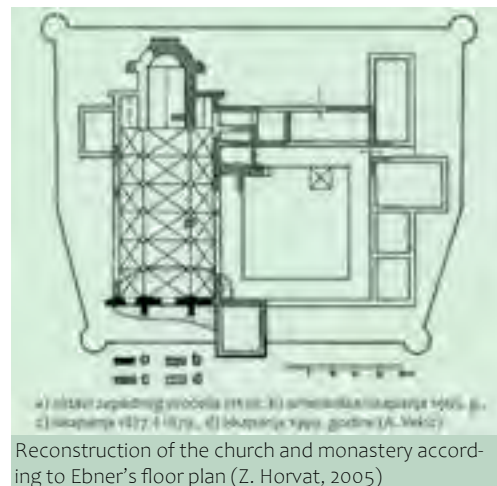
The **Cistercians** were a Catholic order that branched off the Benedictines, one of the oldest Catholic orders that spread from France throughout Europe in the 13th and 14th centuries and had more than 1,800 abbeys. This one was founded as the 76th abbey. The Cistercians preached poverty and hard work. For the Cistercians, work was not only a way of acquiring material wealth, but also an essential feature of their spirituality. They were especially interested in the development of agriculture, but they also spread culture and construction engineering.

DESCRIPTION: The complex of ruins and the archaeological layer of the medieval Cistercian abbey is located in Opatovina civic park, on the southwestern edge of the historic centre of the settlement. The abbey and Church of St. Mary were built as an endowment by King Andrew II of Hungary between 1205 and 1282. The abbey church was a spacious three-nave building measuring 50.5 × 24 m), built in the High Gothic style. Of the sections above ground level, only part of the monumental Gothic portal has survived to this day. It is dated to the late 13th century, and has carefully carved stone blocks and profiles, which testifies to the excellent craftsmen and wealthy investors of the time.

confirmed in the charter of 1211, which is also the first known written document to mention Toplica, present-day Topusko.

For nearly four centuries after that, the abbey was the sole feudal ruler of what is today known as Topusko and its wider surroundings. It was abandoned after being attacked by the Turks in 1593. Later on it became the part of the Military Frontier, while the reports from the 18th century indicate that the abbey was completely demolished, and during the brief French rule the ruins were cleared and the ground prepared for what would become a park in the future.

The first trees were planted, and in the early 19th century, by order of the emperor of Austria, Francis I, issued during his visit to Topusko in 1818, a park was designed and developed. The complex of the ruins of the Cistercian abbey in Opatovina Park has great historical and archaeological value. In 1818, Emperor Francis I issued a decree to preserve the remains of the monastery from further demolition and dismantling.



Reconstruction of the church and monastery according to Ebner's floor plan (Z. Horvat, 2005)



Topusko, landscape, 19th century (Croatian places in the HDA Graphic Collection)

Interesting facts: The history of Topusko began more than **3,000 years ago when the Iapydes/Japodes** arrived and found natural thermal springs with temperatures ranging from 56° to 72°C.

With the arrival of the Romans, a new highly urbanized settlement developed in the immediate vicinity of the thermal springs, which were used by Roman veterans. Among the remains, a large number of altars dedicated to various Roman deities was found, among which the most important for Topusko were the protectors of springs and forests, such as Diana, Silvanus, the Silvanae, Libro, Libera, and two local deities whose names were Latinized as Vidasus and Thanae.²⁷ A large number of Roman coins from all periods of the Roman Empire were retrieved from the springs around Topusko.

The Amber Grave is the most beautiful and valuable find from the Roman period in Topusko. It was named after the objects found in the grave, such as large amber figurines and gold jewellery, along with many other objects made of pottery or glass, which present typical grave inventory. The amber objects are a unique find in Croatia and each one is a small masterpiece of Roman art. All the grave contents are proof of the advanced culture in such thermal baths,²⁸ the finds are in the Archaeological Museum of Zagreb.

The ruins of the monastery of St. Peter on Petrova gora



3D reconstruction of the Pauline monastery²⁹

TOPUSKO, The Pauline Monastery of St Peter on Petrova Gora

The Pauline Monastery of St. Peter on Zlat was **founded by Father Grdoš** (Domus s. Petri de monte Zlath, Monasterium s. Petri de Szlatkag-ora et al.) **in 1303/1304**. The monastery on Zlat was first destroyed in dynastic battles in the Hungarian-Croatian Kingdom around 1396. It was demolished again in 1445 (or in 1448) when it was ravaged by Ottoman troops. In 1545 (or 1548) the monks abandoned the monastery for good because of the growing danger of attacks by Ottoman troops. The abandoned Pauline estate (since then called 'Petrovac') was converted into a military facility. In 1584, it fell under the control of the Ottoman troops.

After the military border was moved to the Una River, a permanent military fortress (čardak) was built in the mid-17th century on the remains of the nave of the church of the abandoned monastery. The military fortress remained in function until the Treaty of Svistova in 1791. After that, the population from the frontier areas began to settle in the wider area near Petrova

ORDER OF ST PAUL THE FIRST HERMIT: the order was established by the Blessed Eusebius of Esztergom (died in 1270) who named it after one of the first hermits, St. Paul the Hermit. At the height of their influence, the order had 207 monasteries in Europe, 127 of which were in Croatia and Hungary. Although a hermit order, the Paulines received large estates from the nobility, and became a powerful and wealthy order with a great impact on economic, cultural, and religious spheres of life. They introduced innovations in agriculture, especially viticulture and fruit production, by bringing new, unknown cultures to our region. They established well-stocked libraries in the monasteries and were devoted to music (the Pauline Hymnal) and various crafts. The Lepoglava art workshop in which famous Baroque painters worked, was especially famous.³⁰

Gora. During this period, the Orthodox Church of the Descent of the Holy Spirit was built on the remains of the sanctuary of the abandoned monastery church.

The small monastery (total surface of about 420 m²) was built solidly, but somewhat haphazardly, from stone of local origin (biocalcarene and lithic arenite). On the south side, there was a single-nave rectangular church and a somewhat narrower, shorter, semicircular sanctuary. The main hall/refectory was located in the southern part of the monastery, while the kitchen was on the north side. These two rooms were connected by a corridor which also led to the courtyard and outdoor space. A rectangular, uncovered courtyard was located north of the church and probably had some commercial function.

The monastery on Zlat is (so far) the only fully researched late medieval Pauline monastery in contemporary Slavonia.³¹

Destination management travel agencies: www.unpah.hr; www.uhpa.hr



The Sava River bordering Lonjsko Polje Nature Park

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The old bridge in Sisak over the river Kupa



An aerial photograph showing a wide river with a sharp bend. A large, forested island is situated in the upper left. To the right of the river, there is a vineyard with rows of grapevines. Below the vineyard, there are several buildings and a road. The foreground is filled with dense forest with autumn-colored trees. The text "VUČEDOL AND VUKOVAR-SRIJEM COUNTY" is overlaid in the upper right quadrant, with a horizontal line below it.

VUČEDOL AND VUKOVAR-SRIJEM COUNTY

THE ARCHAEOLOGY OF VUKOVAR-SRIJEM COUNTY

There are numerous archaeological sites in Vukovar-Srijem County,¹ and particular prehistoric cultures have been named after them (Sopot, Vučedol and Vinkovci etc.). The earliest finds can be traced back to the Neolithic (7000 – 4000 BC) when settlements of agricultural and cattle-breeding tribes were formed, and the production of pottery began. There were several cultures represented such as the Starčevo, Sopot and Vinča cultures. **The Copper Age**, or the Eneolithic Age, was marked by extensive migrations and the blending of cultures in the Middle East and the whole of Europe, so finds belonging to different cultures, such as the Lasinja, Baden and Kostolac cultures, can be seen at several sites. The famous **Vučedol culture** (3000-2500 BC) was named after the **Vučedol** site located on the Danube near Vukovar. The Vinkovci, Vatina, Belegiš

Bird-shaped vessel, known as the Vučedol dove, Archaeological museum in Zagreb



II and the Dalj cultures were characteristic of **the Bronze Age** beginning in approximately 2300 BC and ending in 750 BC. The Dalj culture from the Late Bronze Age belonged to the urnfield culture with characteristic burial rites. The earlier phase of the Dalj culture also left a mark on the Old Iron Age (8th – 4th century BC), as did the Bosut and Srijem cultures. In the mid-4th century BC, **the Celts** arrived in the region. Ancient sources identified them as the Scordisci. They quickly assimilated with the indigenous population and created the Celtic-La Tène culture, which disappeared in the late 1st century BC after the Roman conquest. The largest number of La Tène culture sites in northern Croatia have been recorded in the Vinkovci area, (the Ervenica site and the fortified settlements of Dirov brijeg and Damića gradina). Historical sources also mention an Illyrian-Pannonian tribe called the Breuci, who were among the initiators of the revolt against the Romans in the *bellum Batonianum* or Bato Uprising (6-9 AD) during which they were defeated. After that, the intensive Romanization process began.

Interesting facts: ORION – the oldest European calendar found in Vinkovci

Ceramic vessel showing the astral calendar of Vučedol culture (dating back to 2600 BC) was found in the copper smelters mound in 1978 at the location of today's hotel Slavonija, among other interesting findings. The oldest Indo-European calendar is marked by the constellations in four horizontal sections that correspond to the seasons, and Orion alternates with Pleiades, Cassiopeia, Cygnus, Gemini and Taurus (with Perseus). According to that calendar, the year begins at the sunset on the first day of spring, when the dominant winter constellation Orion sinks below the horizon for months and is symbolically replaced by the sun.²

Numerous finds from archaeological sites in Vukovar-Srijem County are kept and exhibited in the Vinkovci Municipal Museum, Vukovar Municipal Museum, Vučedol Culture Museum, the Ilok Municipal Museum and the Archaeological Museum in Zagreb.



"Orion" vessel, Vinkovci Municipal Museum

Roman period

The town of *Cibalae* (Vinkovci) was the main trade, craft and administrative centre of the area. In the early 3rd century, *Cibalae* gained the status of a colony (*Colonia Aurelia Cibalae*) with border fortifications and military units near Sotin (*Cornacum*) and Ilok (*Cuccium*). Many important Roman roads crossed the territory – along the River Sava (*Neviodunum* – *Siscia* – *Sirmium*) and along the River Drava (*Poetovio* – *Iovia* – *Mursa* – *Cibalae* – *Sirmium*) and one of the most important ones was the road from Dalmatia (*Salona* – *Servitium* – *Marsonia* – *Cibalae* – *Sirmium*).

The people of this area embraced **Christianity** very early on, which is confirmed by the fact that the diocese in *Cibalae* headed by Bishop Eusebius was founded in the 3rd century AD. The presence of Avars and Slavs from the mid- 6th to the mid-9th century is confirmed by numerous finds. It is interesting that the **Vinkovci Municipal Museum** has the largest collection of Avar finds in Croatia and houses over 3,000 objects from more than 500 graves from four sites located in the vicinity of Vinkovci: Otok (Gradina), Privlaka (Gole njive), Stari Jankovci (Gatina) and Nuštar (Dvorac). The sites in this area attributed to the Bijelo brdo culture (10th-11th centuries AD) are also very interesting; Lijeva bara near Vukovar stands out as the largest, best researched cemetery in rows with a wealth of grave contents.

The Vinkovci treasure: late Roman silver hoard

In 2012, a late antique hoard of silver items was found in Vinkovci. It consists of 46 items (mostly vessels) with a total weight of just over 36 kilograms. The items are made of high-purity silver with numerous human, plant, animal and figural depictions. Some are also decorated with gilding and niello. The objects were made in the mid-4th century and were probably stored in the ground by the end of the 4th century. At least one of the vessels was made in Aquileia, as evidenced by the inscription, which is the first confirmation of a workshop producing such objects in Aquileia. Conservation and restoration works are underway, and they will most likely take a decade to be completed.³

In Vinkovci there is an Early Romanesque church – “St. Ilija” at Meraja (only the foundation walls are preserved).⁴

Interesting facts: Sotin – *Cornacum* – a Roman military camp at Popino Brdo in the centre of the present-day settlement, located on the Danube as part of the Danube *limes*, which was the border of the Roman Empire. Around the (hitherto unresearched) location of the Roman military camp there was a settlement, evidenced by four different types of Roman tombs found during archaeological excavations which



Late Roman silver hoard from Vinkovci, Vinkovci Municipal Museum

have been conducted since 2008 by the Institute of Archaeology in Zagreb and the Vukovar Municipal Museum. These excavations revealed a temporary Roman military camp for auxiliary military troops on the outskirts of the settlement.



Kamenica – 3D reconstruction (Vinkovci Municipal Museum)⁵

Kamenica – an early Christian complex

Geophysical research enabled archeologists to locate precisely the remains of the early Christian complex (4th – 5th centuries) that is more than 6000 square meters large. The area of 3600 square meters is surrounded by a massive wall. The complex consists of the church with the churchyard, octagonal baptistery and there are remains of numerous tombs, inside and outside of the massive wall.⁶

VUKOVAR – VUČEDOL – VUČEDOL CULTURE MUSEUM

Vučedol Culture Museum is a unique museum devoted to a prehistoric cultural phenomenon during the Eneolithic period (3000-2500 BC).⁷ It was created as a result of scientific interpretations of systematic archaeological multidisciplinary research and many years of work performed by numerous experts and collaborators who contributed to the establishment of the museum and better understanding of the essence of that historical period. The Vučedol culture was named after the archaeological site of Vučedol located 5 km from the centre of Vukovar. It is one of the most important archaeological sites in Europe. The Vučedol culture flourished in the 3rd millennium BC and spread far and wide. Along with contemporary civilizations in Mesopotamia, Egypt and Troy, it had a strong impact on the development of modern Europe. Vučedol can be seen

Vučedol ceramic vessels





Vučedol Culture Museum

as a European Troy, because of the role it played on the continent and discoveries at the site. The archaeological finds confirm the high quality of the everyday lives of the Eneolithic people, which is apparent in their houses, the abundance of ceramic materials, their production of clothing and footwear, developed industries and technological advances in metallurgy, and their attitudes to life and death, which developed their spiritual and intellectual awareness and led to some revolutionary achievements, some of which contributed to our modern understanding of the world. The modern permanent museum exhibition comprehensively represents the achievements of the Vučedol culture. With

the cultural landscape and the museum building, located at the foot of the archaeological site, it forms the basis for the development of the future archaeological park, which will contribute to Vučedol becoming one of the most important archaeological, museological, scientific and tourist centres of Europe.

Vučedol Culture Museum, Vučedol archaeological site

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VUČEDOL CULTURE MUSEUM: FIVE KEY EXHIBITS

The Vučedol boot

A ceramic model of a boot was found during systematic archaeological research in Vučedol at the Streim vineyard site in 2007. The model shows how a boot would have been sewn for a right foot and corresponds to European shoe size 19, or the size of a child's foot at the age of one, when it takes its first steps. Until the appearance of the military boot in World War I, shoes in a pair tended to be identical, and only adopted the shape of the right or left foot as they were worn. Therefore, the Vučedol boot confirms the advanced level of the Vučedol culture.

The censer

A censer is a multifunctional double-bottomed vessel that combines light, sound and scent. In addition to the usual signs on the rim, this one is also decorated on the side and lid. The side is divided into eight fields, and the cover into five. The only sign on it is a rhombus, which has been identified as the symbol of the planet Venus, when compared to a vessel found in a common grave with eight bodies. Another important function of the censer was to track the movements of Venus and Earth around the Sun, and to make corrections to the calendar every eight years.

Metallurgy – the first production of bronze in the world

The Vučedol culture is known for its technological innovations, especially in metallurgy. An alloy much harder than copper called arsenic bronze was used. The use of clay moulds was introduced to enable the first serial production of metal, as evidenced by a large number of identical axes. The oldest bronze in the world was found in Sitagroi, Greece, at one of the sites of the Vučedol culture.

The Vučedol basket-house: the first real Indo-European house of this type

The standard Vučedol residential house was an above-ground Indo-European rectangular house with rounded corners, evoking the shape of a basket. Wooden pillars were nailed into a base made of solidly packed loess and a woven wall was formed around them. A layer of loess was applied to the structure, and the house was covered with mortar inside and out and insulated from the winter cold and summer heat. The house had three rooms with an entrance on the wider, south side which led to the central room with a fireplace in the middle. The room on the left was a food storage area with bowls buried in the ground and used as a cooling space, while the room on the right was used for sleeping

and weaving. Next to the entrance door, which opened to one side and was 80 cm wide (still the standard door width), there was a small vessel containing water buried in the ground (a cup was found inside it). The house was thatched on two sides with a vent on the top.

The Vučedol terrine

The Vučedol terrine is the oldest vessel with a date in world prehistory. It was found with other objects in a collective grave where eight individuals had been sacrificed, buried with special markings on their heads, and laid in a position reflecting a celestial event. A couple and six other women were covered in a thick layer of charcoal that accelerated the process of conveying a message about the supernatural (symbolising the connection between humans and the divine). The carbon-14 dating method was applied to determine the time when the wood had been burnt to produce the charcoal. The analysis pointed to 2900 BC, when an interesting sequence of events took place in the sky above Vučedol. A reconstruction showed that on 7 February 2889 BC, the planet Mars passed through the Pleiades star cluster (the smallest constellation in the sky comprising six stars located on the ecliptic – the planet's orbit, an extremely important reference location). Two weeks later, on 22 February, the planet Venus passed through the Pleiades. Venus moves



faster than Mars, so it caught up with Mars on 9 March 2889 BC when the two planets were in conjunction. From the Earth, they appeared to be in the same place. That night, the comet Encke passed over and appeared to separate Mars and Venus, which went their separate ways the following night. This unusual and important celestial event was recorded by the people of Vučedol in a pictogram which was deciphered by long-time researcher at Vučedol, Professor Aleksandar Durman. The pictogram was inscribed on a terrine-type vessel (which unquestionably represented the Vučedol vision of the world, that is, everything above the horizon indicated what happened in the night sky). Such an astral event is only seen in the sky every several thousand years. It was explained in later historical periods (Ancient Greek and Roman times) through myths about Helios (the god of the Sun) who caught Mars (Ares) and Venus (Aphrodite) in adultery. Venus was the wife of Hephaestus (Vulcan, the lame god of fire and metallurgy), and when he heard from Helios what had happened, he angrily forged a network of six stars (the Pleiades) to catch Mars and Venus in the act and humiliate them before the other gods.⁸

It is can rightly be said that the people of Vučedol invented the first writing system in Europe.

Vučedol Culture Museum is also known for:

- the first known saw in the world
- the oldest prehistoric four-wheeled chariot
- the oldest Indo-European calendar
- the ritual burial of a deer, indicating shamanism
- the first record and the pit *in situ* where the Dove (Partridge) was found
- a prehistoric foundry with the first serial production of metals



The museum complex will consist of:

- | | |
|-------------------------------------|---|
| 1. Infopoint | 8. Old crafts workshop |
| 2. Parking | 9. Pile dwellings |
| 3. Educational trails | 10. Restaurant |
| 4. Reconstruction of the settlement | 11. Museum square |
| 5. Megaron | 12. Pile dwellings |
| 6. Planetarium | 13. Ship dock |
| 7. Vučedol farm | 14. View point |
| | 15. Accomodation facilities (bungalows) |

- the oldest accurately established and recorded date in prehistory
- ...many other significant discoveries and innovations by the people of Vučedol

Don't miss: Workshops and other events organized by Vučedol Culture Museum, and a walk on the roof of the museum building.



Reconstruction of Vučedol settlement (air view)

The Archaeological Park

The archaeological park and museum complex comprise:

- the museum building and permanent exhibition
- the ancient crafts workshop
- Villa Streim
- Gradac, archaeological research probe V-12
- a footpath around the complex

The creation of the archaeological park is underway, and it will contain more cultural and tourist contents (reconstructions of pile dwellings and settlements in authentic locations, a scientific research centre, a planetarium, a museum square, a restaurant offering authentic Vučedol cuisine, accommodation facilities, a passenger and utility dock on the Danube, etc.).

A planetarium for additional educational and presentation programmes will be built at the location of probes V-12 and V-17. Activities will also be organized in the ancient crafts workshops. Visitors can also visit Gradac and the *in situ* location of the “Vučedol dove”, the mystical, cult centre of the Vučedol settlement.

THE MUSEUM SURROUNDINGS – FIVE KEY SITES

Megaron Copper Foundry

Gradac – the mystical and cult centre of the Vučedol settlement (the pit in which the “Vučedol dove” was found *in situ*).

The most prominent site in Vučedol is called Gradac. During the time of the Vučedol culture it was separated from the rest of the settlement by a deep ditch, because it was a foundry and hazardous due to toxic gases.

It was researched in 1938, when the largest building of the Vučedol culture was excavated on the plateau. It was named the Megaron Copper Foundry because metallurgical furnaces and traces of other metallurgical accessories were found next to it and the adjoining central room. In the central room, a tomb with five children was found deep below the furnace. A grave containing a married couple was found at the same level, with a grave of a deer and the pit with the bird shaped vessel (dove/partridge).

The children’s tomb, metallurgy complex, the deer and the bird connect metallurgy and shamanism at the heart of the Vučedol metallurgical acropolis.

The Tomb of Five Children

Below the building, in the older Baden layer, there is a catacomb tomb containing the remains of five children (three new-born babies, one several months old and one four years old). The tomb is located underneath the centre of the main room of the Megaron.

Ancient peoples identified springs, mines, and caves with the womb of Mother Earth, and therefore everything deep down was assumed to be alive or in a state of maturation. To them, the minerals excavated from mines were like embryos. Ore extraction is a kind of forced birth, and the smelting furnace thus becomes an artificial womb, accelerating the growth of minerals that began underground, and completing their maturation.

For human sacrifices, foetuses or infants were preferred to adults and assumed to release magical powers, just as the smelting of metal symbolised premature birth and led to maturation.

The Grave Of A Married Couple

In 1938, the tomb of a man embracing a woman was discovered in Gradac. The tomb contained a large amount of pottery and one of the items was a terrine-type vessel upturned over the woman’s head to indicate that she had entered darkness, death, and the unknown (with the man – at the time, and much later, this was a common practice for Indo-European peoples). As Gradac is a single complex covering only 600 square

metres, it can be assumed that the man was closely linked to the Megaron foundry.

Men working at the foundry were 'masters of fire and the furnace' and if the life-threatening metallurgy of arsenic bronze is added to this, then the Megaron copper foundry was not only a workshop, but also a temple dedicated to a god of fire and casting worshipped by the Vučedol people. The metallurgist also took the roles of priests or shamans.

The Grave of a Deer

Deer were common in ancient Europe and often depicted, but if we look for a cult in which the deer was practically the most depicted animal, we will find it among nomadic peoples living in the area from the Black Sea steppes to Central Asia. In this part of the world, the deer was a symbol of warriors, rulers, and shamans.

The most important technique in shamanism is the journey the shaman undertakes using hallucinogens. The distances that the shaman traverses in a state of ecstasy may be immeasurable and in various directions. On this journey, the shaman is often symbolically helped by a deer or a bird. The capacity of the ceramic bird found in the adjacent pit is half a litre. Presumably, an intoxicating liquid could be stored in it and used by the shaman to step into another world. The metallurgist, with the skill of changing ore into metal, could at the same time be the shaman.

The Pit With the Partridge

In 1938, in front of the entrance to the Megaron Foundry in Gradac, in pit II B, a great amount of ceramic material was excavated, including a ceramic vessel in the shape of a bird. This find was recorded in the archaeological diary as a 'hen'. It is likely that the author, Mirko Šeper, then remembered that the hen actually came to these parts of Europe 2,000

years later, so he crossed out the first entry and wrote a 'pigeon'. It is difficult to say when the pigeon came to be seen as a dove, but there is no doubt that the bird today has become **a symbol of Vukovar.**

In Gradac, everything is related to metallurgy, but it is very difficult to establish links with the dove. The shape of the ceramic vessel resembles a grey partridge, a ground-dwelling bird that is not very keen on flying. The inlaid ornamentation on the ceramic vessel depicts a male bird, which, in the world of arsenic bronze was a symbol of the god of metallurgy. Being a dangerous profession, metallurgy often caused lameness. It is then interesting to recall that in order to distract predators and lead them away from the female and the nest with eggs laid in the grass, the male partridge utters alarm calls and pretends to be lame, to attract attention to himself. When the danger passes, the male partridge returns to the nest with all signs of lameness gone.

Thus, the lame partridge became the symbol of the lame god of metallurgy and indicates that the Megaron was not only a metallurgic workshop, but also a sanctuary.

Interesting Fact: Systematic Archaeological Research at Kukuruzište (Cornfield) Streim

The Vučedol site is located on the right bank of the Danube, 4 km downstream from Vukovar, on three loess terraces – Streim Vineyard, Streim Cornfield and Karasović Vineyard, which are surrounded by the secluded location of Gradac, which was researched in 1938.

Since 1984, the Vukovar Municipal Museum has carried out systematic archaeological research in four excavation blocs at the Streim Vineyard site. Research on the V-12 probe at Streim Cornfield was initiated in 2012. The probe, measuring 20 x 20 m, was positioned on the site of a future **planetarium that is planned to be built in Vučedol Archaeological Park.** The research was



conducted from 2013 to 2016. Based on the conceptual plan of the future planetarium building, a new probe, V-17, was opened in 2017 as an extension to V-12, to fit the parameters of the future planetarium.

All visitors to the Vučedol archaeological site can visit the archaeological team working on systematic research every year during September. After the completion of the current excavation blocs, research will continue at new positions to provide comprehensive insight into life in the Vučedol settlement.

Famous personalities: Many scientists and archaeologists have researched the Vučedol culture and the eponymous site. Local scientists such as **Josip Brunšmid**, **Viktor Hoffiller** and **Stojan Dimitrijević** were among the most prominent experts, and over the past 30 years, the Vučedol culture has also been intensively researched by Professor **Aleksandar Durman**, who has provided new insights from archaeological science for the scientific and general public and whose life's ambition was accomplished with the opening of the Vučedol Culture Museum.

Did you know?

The first record of the Vučedol dove/partridge is exhibited in one of the rooms at Vučedol Culture Museum dedicated to the various names of the culture, inside a showcase with archaeological tools, maps and diaries. In 1938, Mirko Šeper, a member of the research team at Gradac, recorded and described the archaeological find of the ceremonial vessel in the shape of a bird, noting that it was a hen. When he remembered that the hen was only domesticated about 2,000 years after the Vučedol culture, he crossed out the word and wrote "pigeon?", not realising it was actually a partridge. To this day, the vessel is known as the Vučedol dove, and has become a symbol of the City of Vukovar.

Interactive workshops

Vučedol Culture Museum organizes a wide range of interactive educational workshops for all age groups, especially for children and young people, to present the significance of the Vučedol culture and create awareness of the importance of cultural heritage from the earliest age.⁹ The museum conducts workshops on various topics: making models of Vučedol houses, weaving, making axes, pottery, learning about archaeology and astronomy, etc.

Events held at the Vučedol Culture Museum throughout the year

The museum holds a special celebration of the Vučedol New Year on 21 March. The museum's birthday is celebrated on 30 June with the Festival of Vučedol Culture.

The international bicycle route EuroVelo 6 passes by Vučedol.¹⁰



VUKOVAR-SRIJEM COUNTY – FIVE KEY SITES

1. Vukovar

The Vukovar Municipal Museum has a new permanent exhibition at Eltz Castle, which opened in 2013. The exhibition presents the archaeological history of Vukovar and its surroundings in ten rooms. Thus, after the paleontological collection, which among other paleontological finds includes the largest complete femur of the woolly mammoth in Croatia, the exhibition presents the oldest inhabited location in Vukovar – the loess plateau where the Vukovar Gymnasium (high school) is located today. At the time of its construction in 1896, the earliest Neolithic vessel in Croatia was found (the Starčevo culture). The church of Sts. Philip and James and the Franciscan monastery are located on the same plateau. On the opposite flat plateau, Lijeva Bara, there was initially a settlement of the Eneolithic Kostolac culture, then a Bronze Age cemetery with cremation graves, and later an early medieval cemetery of the Bijelo brdo culture (10th and 11th centuries AD). The full profile of the archaeological site of Vučedol is presented with all represented and recorded cultures – Neolithic Starčevo, Eneolithic Baden, Kostolac and Vučedol, and Bronze Age Belegiš II. The Sotin archaeological site with its Bronze Age and Iron Age perspectives (Hallstatt and La Tène periods) is presented separately, followed by a depiction of life on the Roman *limes*. Although no Roman settlements were found in Vukovar, there were probably many Roman villas (*villae rusticae*) in the area where retired Roman soldiers lived. Two exceptionally well-preserved Roman military diplomas from the first half of the 1st century AD were found in two settlements near Vukovar (Negoslavci and Lužac). Finally, the archaeological exhibition of the museum ends with a

presentation of life along the Danube and the Lijeva Bara site and introduces the history of the city from the Middle Ages to modern times.

Vukovar Municipal Museum / Eltz Castle

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2. Vinkovci – the Oldest City in Europe

The rich archaeological heritage of Vinkovci bears witness to uninterrupted life from the Neolithic period to the present day. In this

area, life has continued without interruptions for more than eight thousand years, and numerous cultures have intercepted and communicated with each other here. Some of the most significant locations are around Vinkovci (the Sopot archaeological site, the eponymous Neolithic culture settlement presented in the archaeological park near the city, the first authentic Bronze Age culture also named after Vinkovci, the settlement of Vučedol culture on Ervenica in the centre of Vinkovci, the position of Hotel Slavonija near the River Bosut discovered in 1978, and other important finds

Vinkovci Municipal Museum





Coin of emperor Valentinian I, Vinkovci Municipal Museum



Coin of emperor Valens, Vinkovci Municipal Museum

such the famous copper foundry pit where a unique vessel was excavated and identified by Professor A. Durman as the oldest European calendar ("Orion"). There is also evidence of Illyrian and Celtic-La Tène settlements, and in Roman times, the city developed into an important centre on the Danube *limes* – Colonia Aurelia Cibala, the birthplace of Valentinian and Valens, two Roman emperors born in the

4th century AD. Traces of the Western Goths, Huns, Eastern Goths, Gepids, Byzantine Empire, Avars, Slavs, Franks, and Hungarians have also been recorded in Vinkovci. The rich past of the oldest European city is hidden underneath the present-day city. Systematic research is underway to reveal it and present the valuable collections to visitors of the Vinkovci Municipal Museum.

Vinkovci Municipal Museum

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Did you know...

Every year, an event called Roman Days is held in Vinkovci (co-organized by Vinkovci Tourist Board and Vinkovci Municipal Museum), which recreates and recalls the Roman past and glorious days of Cibala.¹¹

3. Bapska – Gradac

The site near the village of Bapska in Srijem has been known since the late 19th century, when the first finds were brought to the Archaeological Museum in Zagreb. At this significant, multi-layered site, several research projects have recorded layers of Neolithic Starčevo, but also Sopot and Vinča cultures that had a great impact on one other, followed by the Baden culture and finds from the Bronze Age. The oldest building in Vukovar-Srijem County, the Romanesque Church of the Blessed Virgin Mary, the oldest parts of which date back to the early 13th century, is also located in the village.¹²

4. Ilok

With its medieval fortress on a high plateau above the Danube, the easternmost town in Croatia dominates the broader area. Ilok, like many other settlements along the Danube,

has been inhabited since prehistoric times. The *Cuccium* fortress on the Danube *limes* was built in Roman times. During its golden age in the mid-15th century, Ilok gained the status of a royal free city. Nicholas of Ilok fortified the city core, which is still the best preserved fortified medieval complex in Croatia. Unlike any other continental part of Croatia, Ilok contains some of the best preserved and restored monuments of Ottoman rule that can be seen during a free tour of the Ilok fortress. Important archaeological and historical finds are presented in the permanent exhibition at the Ilok Municipal Museum located inside Odescalchi Castle.

Ilok Municipal Museum

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5. Sopot Archaeological Park

Sopot is a Neolithic site located 3 km southwest of Vinkovci on the right bank of the Bosut. It is an artificially created elevation,

Sopot Archaeological Park



elliptical in shape and with a relative height of about three metres. The settlement measuring 100 (120) × 80 (100) metres used to be bordered by a moat (ditch). People lived in pile dwellings above ground level which were covered with mud and covered the area of 24 to 26 square metres. The inhabitants worked in agriculture and animal husbandry and supplemented their diet through hunting. They made black polished pottery and stone tools. The Sopot Archaeological Park is connected to the city centre by a pedestrian and cycle path and has six 'Sopot houses' reconstructed according to the discoveries at the archaeological site.¹³

Destination management travel agencies

www.unpah.hr; www.uhpa.hr.

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