

CROATIA



Croatian Cultural Heritage

*Cultural Intersections
and Creative Syntheses*

Torchbearer
 Nikola Firentinac, early Renaissance, 15th C.,
 Chapel of Blessed Ivan of Trogir, Trogir Cathedral



Croatian coat of arms
 relief, 11th C. Church of St. Lucia, Baška, Island of Krk



St. Luke the Evangelist
 Miniature, 11th C. Evangelistery, Zagreb Cathedral

Model of Dubrovnik
 Detail of silver statue of St. Blasius
 15th C. Dubrovnik





Croatia
Cultural

An
mode
cover

Croatia and her rich cultural heritage

Any foreign visitor to Croatia interested in learning about the country's cultural heritage will soon discover two fundamental albeit contradictory truths: first, that Croatian art is little known in Europe and in the wider world; and second, that although it is a small country, Croatia is disproportionately and extremely rich in countless examples of works of art and architecture that rank among the highest levels of European artistic achievement.

The problem of the wider recognition of Croatian cultural heritage and its rightful place in the annals of European art history has been exacerbated by the fact that formerly this valuable heritage was erroneously presented as "Yugoslav" culture. Even then, the small number of foreigners who did know something about the culture of this area, primarily from having travelled around the cities of the eastern Adriatic coast and some of the almost one thousand islands that make up the Croatian archipelago, were unaware that this region, containing the most prominent cultural focal points of the eastern Adriatic was in fact Croatian - from Umag, Buje, and Novigrad in the north of the Istrian peninsula, to the island of Lokrum, and Cavtat and Konavle, located in the southernmost reaches of Dalmatia.



Portal lunette
18th C. Parish church, Buje



Crypt
9th C. Church of St Pelagius, Novigrad



Mausoleum of the Račić family
Ivan Meštrović, 1923. Cavtat



Remains of church, and Benedictine monastery
Island of Lokrum



Late Roman relief of the god Silvan
(Christian St. George)
11th C. Church of St George, Plomin



Church of St. Peter
Twin aisles with two apses. 9th C. Zadar



Portal by Master Radovan
1240. Trogir Cathedral

A country at the crossroads



The territory comprising the present-day Republic of Croatia has been the scene of the migration of nations, and of invasions of conquerors and would-be conquerors from various parts; an intersection of diverse civilizations and a meeting point of cultural circles. Croatia has stood for centuries on the very border of Western and Eastern cultural influences. Since the arrival of the Croats to these parts in the 7th century, and during the early Middle Ages, Croatia's eastern frontier oscillated around the border between the Western and Eastern Roman Empire, an empire that became divided in the 4th century. But this land of ours was destined to remain in that border area during other important periods as well. In 812 Croatia became a buffer zone between the Frankish and Byzantine Empires; from the 11th century it marked the dividing line between Western Catholicism and Eastern Orthodoxy, and for almost half a millen-

nium it formed a military border area (*Antemurale Christianitatis*) between Christianity and Islam (15th-19th C.) Even as late as the 20th century, following World War II when Croatia formed part of the Socialist Federal Republic of Yugoslavia, Croatian intellectuals took advantage of the schism between Tito and Stalin in 1947, as well as of the position of Yugoslavia as a Third World country and playing a unique role in cultural and artistic fields, as the first and only country behind the so-called Iron Curtain, to resume the interrupted flow of modern art. Liberating themselves from Communist prescribed "Socialist Realism" they cleared the way for free expression of Abstract Art and founded Group Exat-51 and became a part of Western avant-gardism.

Composition
I. Picelj, 1953. Zagreb

Renaissance fortress
16th C. Sisak

Old illustration of a battle near Sisak
1593



In the visual arts, Croatia has been the stage for many artistic tendencies and often opposing currents, such as West European and Byzantine, Central European and Mediterranean. This has sometimes resulted in exceptionally original works of art and extremely interesting syntheses. Meanwhile, as a peripheral country of Europe, Croatia often allowed its artists far greater freedom of expression than would have been permitted in larger places imposing far stricter rules.

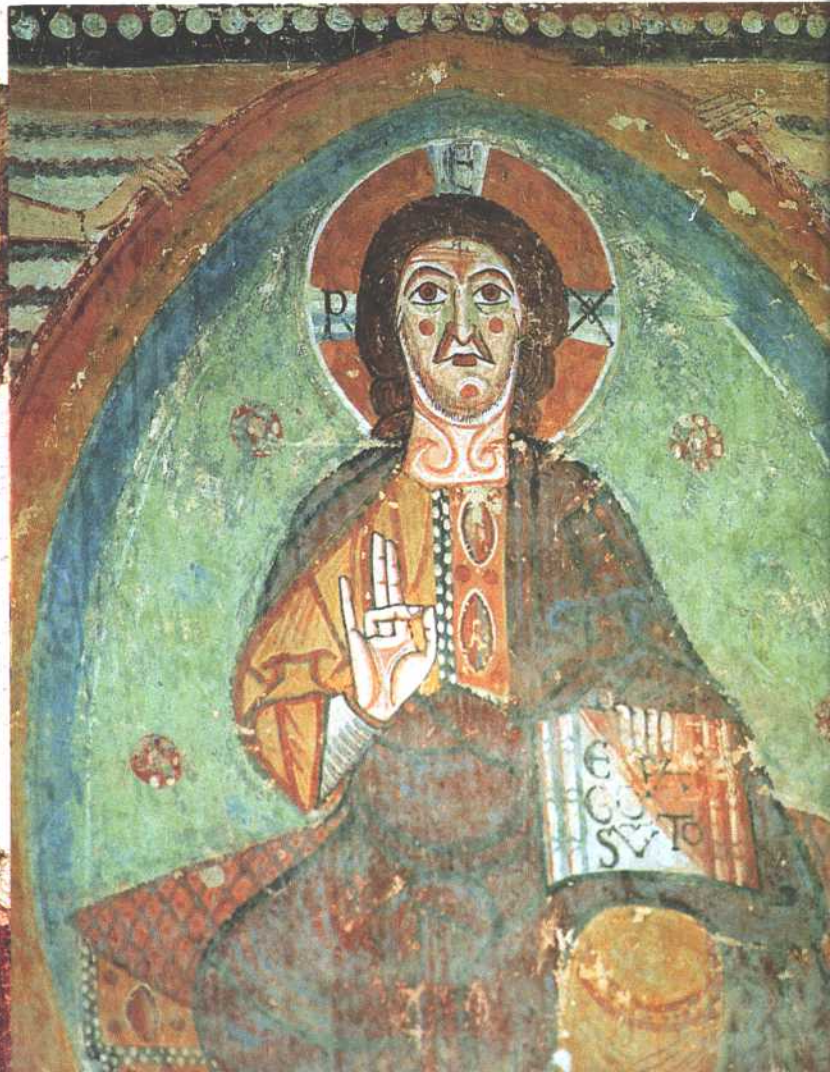
A number of monuments of Croatian cultural heritage have been distinctively marked by their position: the pre-Romanesque churches found in southern Dalmatia dating from the 9th to the 12th centuries unites the longitudinal form typical of Western tradition with the central dome characteristic of Byzantine churches. In Istria, for example, frescoes in the Western Romanesque style appeared in the

12th century following French models (St Foška, near Peroj; below right) side by side with those of Byzantine style influenced by Aquilea (St Jerome, in Hum; below left). Master Radovan's portal in Trogir (1240) is supremely creative and represents the earliest synthesis of Byzantine and Western iconography (preceding Giotto). It is probable that the same master also worked on the portal of St Marco in Venice. Testimony to the freedom of artistic expression can also be found in the 20th century's unity of opposing currents in modern architecture (functional and organic) into an original creative synthesis (the Zagreb School of Architecture between the two World Wars, with artists such as Planić, Ibler and others), as well as in the appearance of Abstract Art in painting and sculpture during the 1950s, i.e. during the period of Socialism.

Detail of a fresco - Joseph of Arimathea
12th C. Church of St Jerome, Hum



Ascension of Christ
Fresco, 12th C. Church of St. Foška, Peroj



What makes the Croatian cultural heritage unique in Europe?

There is no country anywhere in the world whose cultural heritage and artistic contribution can be regarded as being equally valuable throughout all the periods of its history. H. Taine proved this assertion long ago when writing of the peaks attained by Greece in Antiquity, by Italy during the Renaissance and by the Netherlands during the Baroque. Although Croatia possesses valuable works of art and architecture dating from every cultural epoch, from prehistory to the present day, of particular and notable value is its heritage dating from the period of Ancient Greek colonisation and later Roman urbanisation, found by the Croatian settlers in the 7th century. However, the periods during which achieve-

ments of Croatian art unquestionably became part of the European cultural scene are the Pre-Romanesque, the Renaissance, and the 20th century.

Croatian culture forms an integral part of West European culture and, concurrently, its most extended branch towards south-eastern Europe. Even so, Croatia's heritage is quite unique since here, throughout history four distinct cultural circles, emanating from all four points of the compass, have met and intertwined: European East and West; Central European North, and Mediterranean South. This union of cultures and resultant synthesis is reflected in a number of distinctive monuments of art.

Kairos
Relief, 1st C. B. C. Collection of the monastery of St Nicholas, Trogir



Anthology of Art and Architecture of European Significance

The Roman Antiquity of the Classical period has left an indelible mark on the City of Pula, where today we are still able to admire the magnificent Amphitheatre, its architectonic shell being the best preserved in Europe. Also, the Triumphal Arch of the Sergi and the Temple of Augustus, dating from the 1st century. And in Split, not far from the late Antique Diocletian's Palace, lie the remains of Salona, one-time capital of the Roman province of Dalmatia. In Salona, the early Christian era has left an immense archaeological treasure trove, without which the history of Christianity in Europe would be unimaginable. The pre-Romanesque period bequeathed Zadar the rotunda of St Donatus, crowning one of the largest churches of 9th-century Europe, comparable with the Chapel of Charles the Great in Aachen dating from the same period. The Romanesque epoch made Krk, Rab and Trogir remarkable for their numerous residences (such as are seldom found anywhere else in Europe) and great churches, convents and monasteries. Ston and Mali Ston were built during the Gothic period as two planned towns connected by walls with towers which extended sev-

eral kilometres in length. This work produced one of the most extensive fortification undertakings of the 14th century and was used by the then Dubrovnik Republic to defend the whole of the Pelješac peninsula. Also during the Gothic period, this time in the north of the country, in Zagreb, the easternmost Catholic cathedral in the whole of Europe was built, as well as the Medvedgrad Fortress with its octagonal chapel, on Mount Medvednica to the north of the city. The Renaissance period shaped the character of the coastal and island towns of Osor, Pag, Šibenik, Hvar and Dubrovnik, while the Baroque period left its strongest marks in the northern towns of Varaždin, Bjelovar, Požega, Slavonski Brod and Vukovar, to name only a few. The 19th century saw the development of Rijeka and Osijek into larger cities, with beautiful examples of Art Nouveau architecture, and especially of Zagreb, which is also significant for its numerous buildings of the "Zagreb School" of modern architecture between the two World Wars, which united the functionalism of Le Corbusier and the organic architectural approach of Frank Lloyd Wright.

Amphitheatre
2nd C. Pula





Triumphal Arch
1st C. B. C. Pula



Foundations of basilica and baths
Ruins of ancient Salona



Ston - salt pans
14th C. Pelješac peninsula



Dome of round church
St Donatus', 9th C. Zadar



Bell tower of the church of
Our Lady of the Belfry
11th C. Split



Church of St George
pre-Romanesque, Rovinj

Monumental Entities

Interlace relief with pentagram and birds
11th C. Baptistry, Split

In addition to urban units there are also certain specific works of art, as well as groups chronologically or typologically connected works of art that make their way into European anthology. Although seldom found in handbooks around the world, about one hundred churches dating from the period of the Kingdom of Croatia (from the 9th to the beginning of the 12th century) form a group with great importance and value through their distinctiveness and number. Very diverse in their forms they are adorned with stone, interlaced motif reliefs, some of which are the largest in size in the Europe of their period; for example, plate from the church of St Nediljica in Zadar, dating from the early 11th century.

Also worthy of mention are the exceptionally well preserved Romanesque carved wooden door frames, works by Master Andrija Buvina (1214) in Split Cathedral, comprising 28 reliefs depicting the life of Christ, as well as the largest work of Gothic goldsmith art, the gilded silver sarcophagus in the shrine of St Simon in Zadar, dating from 1380, with its numerous reliefs depicting contemporary life.



Church of St Dominic, relief from altar screen
11th C. Archaeological Museum, Zadar





Church of the Holy Cross
11th C. Nin

Church of Christ the Saviour
9th C. Cetina





Relief from wooden door frame
Andrija Buvina, 13th C. Split Cathedral

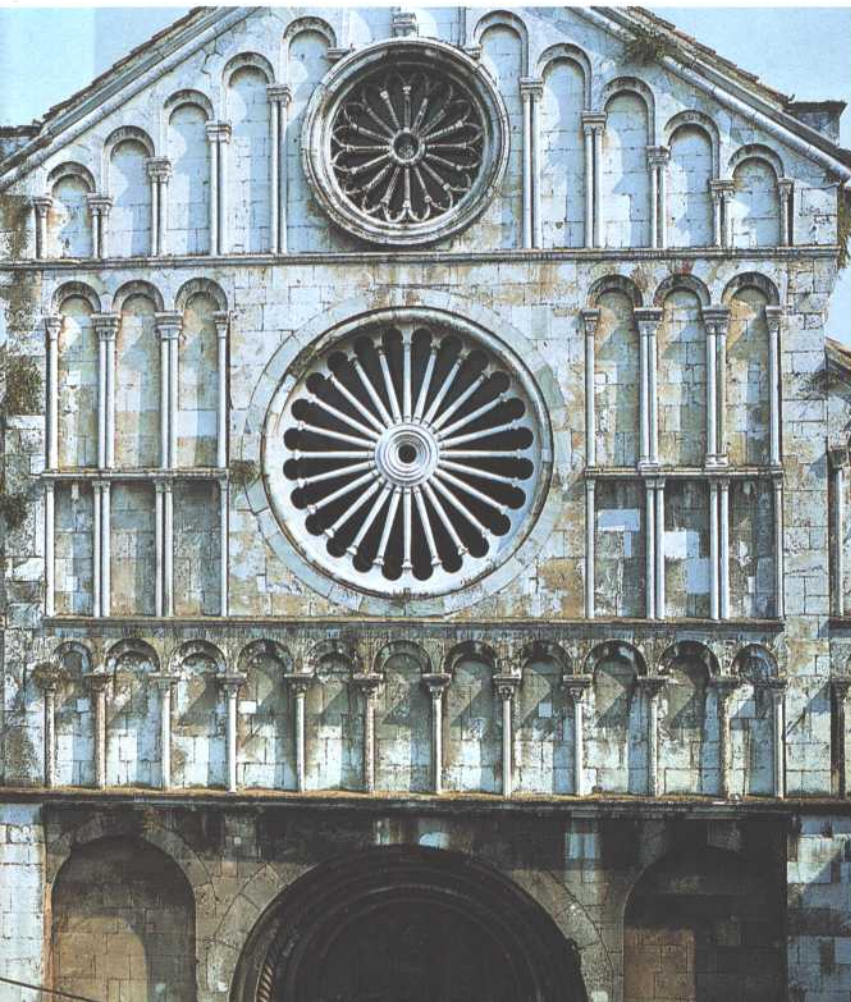
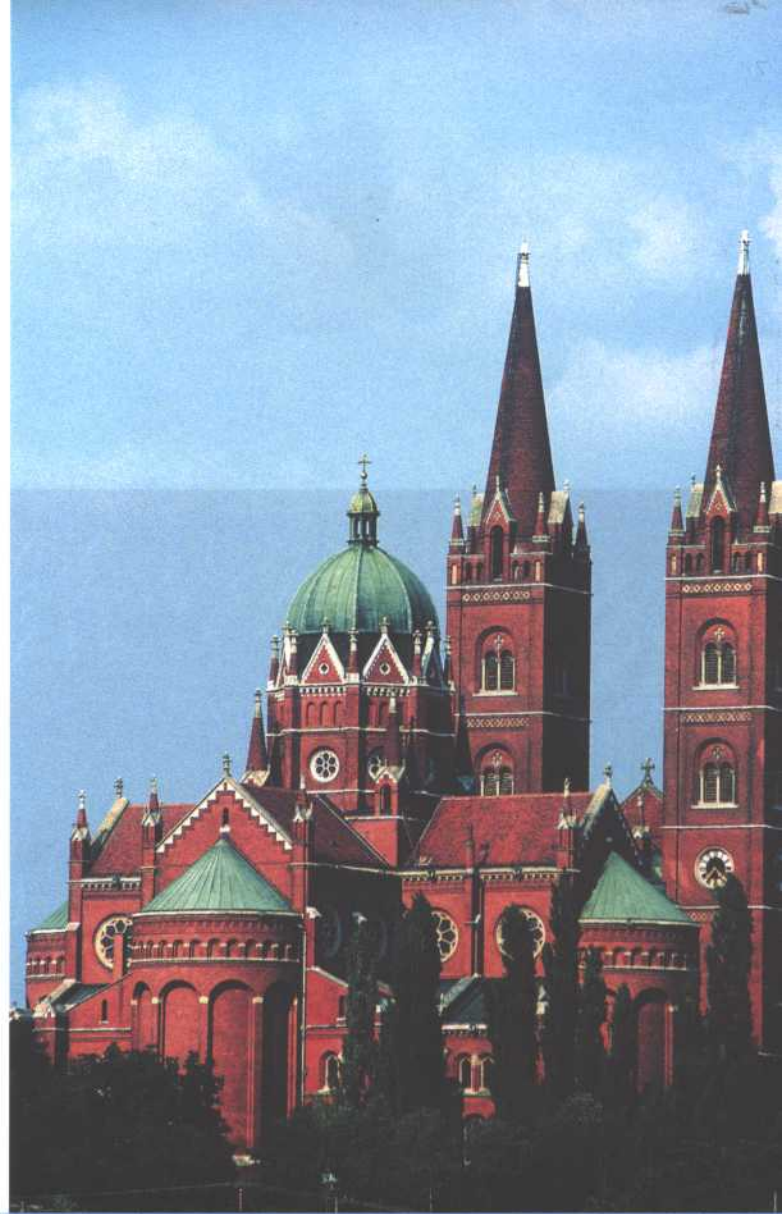
Cathedrals

Cathedrals in Croatia distinguish themselves through many distinctive characteristics. Those dating from the Roman period are preserved in Pula, and Split (St Domnius' being the adapted former mausoleum of the Emperor Diocletian); Romanesque cathedrals are situated in Krk, Senj, Rab, Zadar and Trogir; Gothic examples are found in Korčula and Zagreb, the latter being the easternmost European cathedral of the 13th century. Šibenik Cathedral is the only edifice in Europe constructed employing the original assembly method of pre-carved stone elements first introduced by Juraj Dalmatinac and the first Renaissance façade in Europe with a trefoil gable. An example of Baroque architecture is the cathedral in Dubrovnik, while Historicist examples are those in Đakovo (neo-Romanesque) and Osijek (neo-Gothic).

Đakovo Cathedral
19th C. Neo-Romanesque

Façade of Cathedral of St Anastasia
13th C. Zadar

Cathedral of St Jacob
15th-16th C. Šibenik



Zagreb Cathedral
13th C. Apse



Cloisters

Monastery courtyards, with their cultivated gardens girdled by cloisters, are ideal spaces for rest and contemplation for every traveller. Such courtyards are numerous in Croatia and were built in different periods, from the Romanesque and Gothic (the Franciscan monastery in Dubrovnik, below), through the Renaissance to the Baroque (the Franciscan monastery in Slavonski Brod, right). They are to be found in every city, as well as in a number of secluded places, like the monastery of St Peter in the Woods, in Istria with its chronologically reversed construction: the basement was built during the Renaissance period (15th century), and the first floor - now a restored old cloister, in the 13th century.



Franciscan mona
18th C. Slavonski



Franciscan mona
Mihoje Brajkov, 14th C. Dubri

Bell Towers

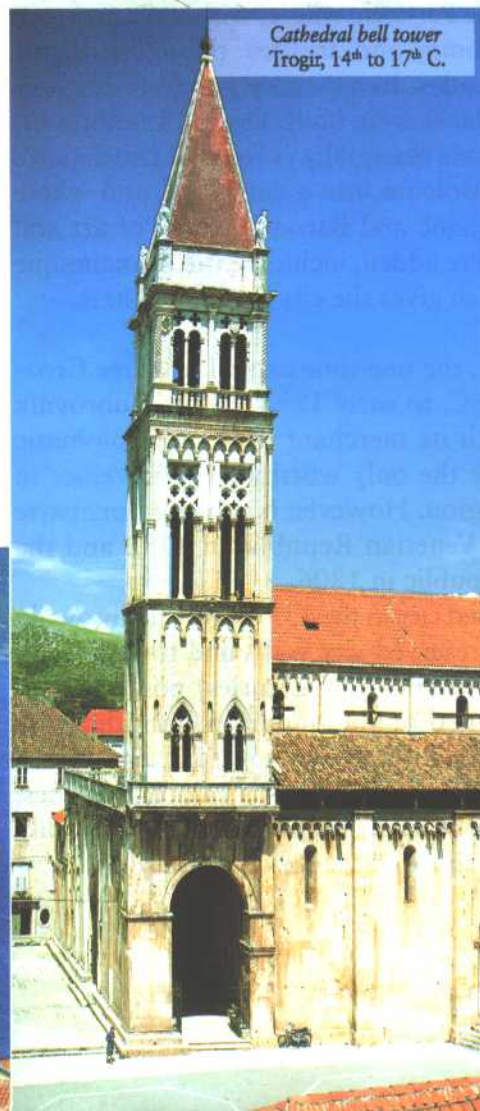
In the old medieval towns, whose buildings usually follow the contours of the hills on which they were built, with curving streets and grouping of dwellings, the single vertical form and the axis of the urban composition is the bell tower of the main church, which might be a cathedral or a simple parish church. In the towns along the coast and on the islands of the Adriatic, they are the first greeting to seamen, and they bid them farewell upon their departure. Among the plains of northern Croatia they seem as lighthouses, beckoning to the traveller from far off.

As the most prominent element of a town's identity they have undergone many changes throughout their history: from the more or less sealed pre-Romanesque bell towers dating from the 12th century, like the chapel of Our Lady of the Belfry, built into the guardhouse in the Western Gate of Diocletian's Palace in Split, to the Romanesque towers dating from the 12th century, which gradually open up as they ascend (apertures divided into quarters, thirds, halves and whole openings). The most monumental bell tower is that of Rab Cathedral.

Renaissance (16th century) bell towers impress us with their tranquillity, and Baroque (18th century) towers with their playful, predominantly bronze, onion-shaped spires. Korčula takes pride in its most ornamented belfry spire (M. Andrić, 15th century) in which are intertwined both Gothic and Renaissance forms. The exquisite bell tower of Trogir Cathedral is unique due to its blend of styles: the ground floor is Romanesque; the first floor is early Gothic, the second floor late Gothic; the third floor Renaissance, while the sculptures at the top are Manneristic, but were placed on the belfry during the Baroque period.



Cathedral bell tower
N. Karlič, 1520. Hvar



Cathedral bell tower
Trogir, 14th to 17th C.



Cathedral bell tower
Rab, 13th C.



Cathedral bell tower
M. Andrić. Late 15th C. Korčula

Developed Urban Culture

Three Croatian urban towns and two historical architectural complexes have been designated as Monuments of World Cultural Heritage Site by UNESCO: the late Antique Diocletian's Palace (early 4th C.) whose historic core was transformed down the centuries to become medieval Split; the Basilica of St Euphrasius (6th C.) in Poreč and Šibenik Cathedral; the cities of Dubrovnik and Trogir.

SPLIT is unique in the world because of the harmonious manner in which the annexing and partitioning which occurred in later centuries transformed the ancient Roman Emperor's palace into a city. This is exemplified by the Peristyle where, within the embrace of Roman columns and arcades, the Romanesque and Gothic facades, Renaissance and Baroque residences and palaces were built. Down the centuries, other adaptations eventually converted Diocletian's octagonal mausoleum into a cathedral, and where many Romanesque and Baroque works of art and architecture were added, including the Romanesque bell tower which gives the city its vertical axis.

DUBROVNIK, the one-time capital of a free Croatian state (14th C. to early 19th C.) - the Dubrovnik Republic - with its merchant fleet and diplomatic skills was once the only worthy rival of Venice in the Adriatic region. However, Napoleon Bonaparte abolished the Venetian Republic in 1792 and the Dubrovnik Republic in 1806

Built as a planned city in the 13th century, Dubrovnik, with its well-preserved city walls and towers (built between the 14th and 16th centuries) possesses numerous renowned public buildings, including the monumental Sponza Palace (1515-1522) also known as Divona; the Mint, the Rector's Palace; churches, houses and other palaces. Its unique image is readily comparable to those of Venice or Amsterdam.

TROGIR is built on an island and is connected to the mainland and the nearby Island of Čiovo by bridges. The city, founded by the Greeks in 400 B.C., was further built and expanded by the Romans, but its present form was shaped during the Romanesque period (13th C.) Here, we find numerous Romanesque residences and the monumental Trogir Cathedral with the largest and most beautiful portal along the Adriatic coast, a work by Master Radovan dating from 1240. Adjacent to the cathedral are 15th-century annexes, a Gothic-Renaissance Baptistery (a work by Andrija Aleši), and the Renaissance Chapel of Blessed Ivan of Trogir dating from 1468 (a work by Andrija Aleši and Nikola Firentinac). With its 150 stone-carved human figures and heads, mostly those of children, the chapel constitutes the most important gallery of sculptures and reliefs of early Renaissance Humanism.

On the opposite side of the square is the Municipal Lodge, used as a courthouse in the Middle Ages, complete with a Renaissance "Altar of Justice", with a series of carved stone reliefs by Aleši and Firentinac, dating from 1471. All this, as well as numerous other monuments, such as the Čipiko Palace, makes Trogir a focal point of early Renaissance in Europe.

*Reconstruction of Diocletian's Palace
4th C. After Niemann*

*View of the south-eastern section of Diocletian's Palace
with Peristyle and mausoleum (Cathedral of St Dujō) and the bell tower*





Dubrovnik



Church of St. Blasius
18th C. Dubrovnik



Arcade of the Rector's Palace
15th C. Dubrovnik



Chapel of Blessed Ivan of Trogir
Firentinac & Aleši, 1468. Trogir



Birth of Christ
Lunette of Portal by Master Radovan, 1240. Trogir



Šibenik Cathedral, (15th-16th C.)

A bird's-eye view reveals the rounded stone roofs and their natural ending in the trefoil gable of the main frontispiece.



*Šibenik Cathedral
Interior*

ŠIBENIK CATHEDRAL has been listed as a World Heritage Site by UNESCO as a unique example of European architecture. Construction of the cathedral began in 1431, but it was not until Juraj Dalmatinac (Georgius Dalmaticus) assumed responsibility for the project (between 1441 and 1445) that it acquired its fundamental form, when he added the interior transept and a cupola above the crossing.

Work on the vaults and cupola was concluded by Nikola Firentinac (1475-1505), but completion of the whole edifice took a full century to achieve. What makes the cathedral so unique is the building material used in its construction - being built entirely of stone. The walls of the apses, the vaults and cupola were built using an original method in the erection of pilasters and large, dressed stone blocks, cut to measure and joined without the use of any bonding

material; instead, the tongue of one block fits snugly into the groove of the next, or else they neatly overlap. Juraj Dalmatinac demonstrated considerable courage when he decided to adopt the tongue and groove technique normally used in carpentry. Due to the unique building material and erection technique employed, the master builders achieved a singular oneness of interior and exterior: the volume of the exterior corresponding exactly to the shape of the interior. As a result of such a building technique the main facade of the cathedral has a trefoil gable: the central semi-circular gable-section corresponds to the interior barrel vault, while the square gable-sections on each side mirror the curve of the vault above the

Šibenik Cathedral.

Juraj Dalmatinac (1443); three of the seventy-two head portraits (subjects unknown) on the apse frieze





Šibenik Cathedral
Juraj Dalmatinac. Baptistry (1441-1443) with figures of putti (nude infants)

galleries of the lateral aisles (other churches of this type have a frontispiece added on below a normal-style roof).

The builders of Šibenik Cathedral showed total consistency in pursuing, and achieving, a harmony between sculpture and architecture, with the inseparable character of the iconographic programme displayed in reliefs and in the sculptures in the interior. The range of original formulas and iconographic innovations - such as the celebrated frieze of 72 heads on the cornice of the apse - makes Šibenik Cathedral not merely the only one of its kind but it also represents the culmination of Humanistic spirit and early Renaissance artistic aspirations in 15th-century Europe

POREČ, situated on the west coast of the Istrian peninsula, was an ideal place for settlement because it enjoys protection on three sides by the sea, thereby making it easier to defend from the mainland. Poreč was built by the Romans in the 2nd century with a regular system of streets which intersect at right-angles - *cardo* and *decumanus* - framing the "islands" of houses (*insulae*). That same spatial arrangement still obtains today. The most significant monument in Poreč is the basilica complex of Bishop Euphrasius (6th C.) which includes the Baptistry, the Atrium, the Bishop's Palace and the three-aisle Basilica, with exquisitely well preserved early Byzantine wall mosaics of the highest quality and comparable only with the famous mosaics of Ravenna. A series of Romanesque houses and the spacious Canon's residence (13th C.) have all been preserved, as well as a large number of Gothic and Renaissance dwellings.

Basilica of St. Euphrasius in Poreč
6th C. view of apse



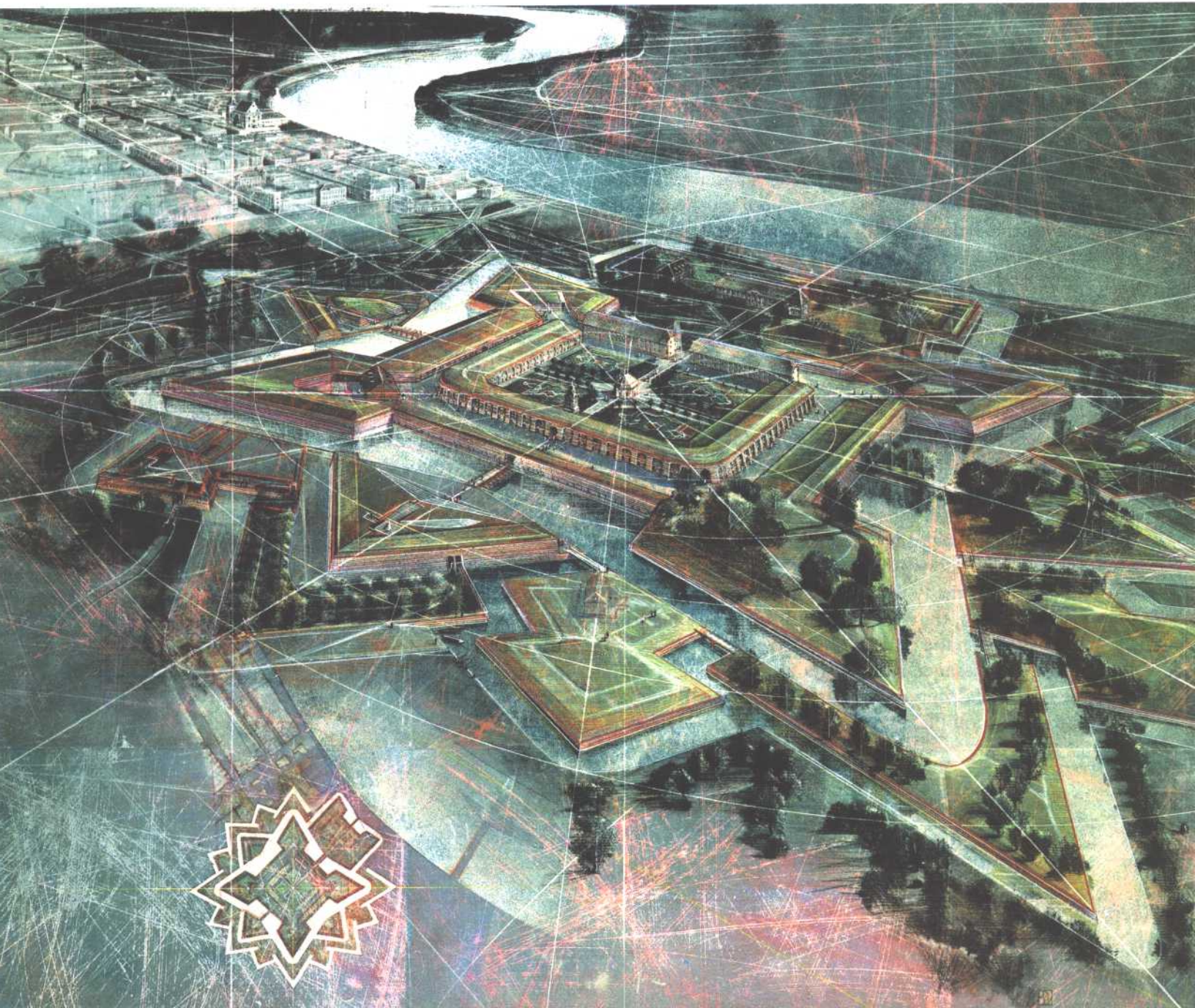
Restoring the Past

Many historical monuments in Croatia that have been either neglected or destroyed over a period of time are only now beginning to regain their original appearance, thanks to revived concern for Croatia's cultural heritage. One of the most ambitious projects currently under way is the restoration of the fortress in Slavonski Brod. The edifice was originally built in the 18th century and was the largest Baroque fortress on the frontier (*Antemurale Christianitatis*) between Christian Western Europe and the Ottoman Empire.

With barracks capable of housing 4000 soldiers, spacious armouries and arsenals for weapons and

explosives, earthen dams and water-filled moats (after the Dutch models) in its time it was considered totally impregnable. Until recently, the fortress had been left to fall into complete disrepair. It is now being restored to its original form, although with new purposes suited to the needs of the town: a shopping mall, accommodation for numerous public institutions (including a High School and a hotel), a Museum of Fortresses in Slavonia and a Gallery of Croatian sculpture. The drawing below depicts the proposed look of the fortress following its restoration.

Reconstruction of the Baroque fortress Slavonski Brod



Renaissance in the South, Baroque in the North

As incredible as it may seem for a small country such as Croatia, a whole range of monuments deserves to be listed as monuments of world cultural heritage. There is, for example, the “Renaissance Island of Šipan”, with its two Renaissance villas, the Rector’s Palace, a church-fortress and a number of country farmhouses. The uniqueness of Šipan in the whole of the Mediterranean area stems from the fact that it has not undergone any changes, alteration or modifications since the 16th century. Similarly untouched are some eighty Renaissance villas belonging to the nobility, with terraces and parks also dating from the 16th century situated on the soil of the former Dubrovnik Republic and on the islands of Hvar and Vis. In addition to the exquisite Šibenik Cathedral (qq.v.) built in the 15th century by Juraj Dalmatinac and which is particularly noteworthy due to its unique method of construction using pre-carved stone elements, equally exceptional is the early Renaissance chapel of Blessed Ivan of Trogir in Trogir Cathedral, built in 1468 by Nikola Firentinac and Andrija Aleši, which is adorned with 150 reliefs of children and numerous sculptures.

Renaissance in northern Croatia offers a completely different picture. Here, building mostly included fortifications necessary to defend the country from Turkish incursions. Of some fifty fortresses, apart from those already mentioned one should certainly visit Karlovac, the “ideal” Renaissance city built in 1579 in the shape of a six-pointed star.

While Renaissance reached its zenith in the south, the north of Croatia abounds in numerous Baroque works and complexes. As well as Varaždin, Požega,

Slavonski Brod, Vukovar, Bjelovar and Daruvar, many castles and palaces belonging to the nobility rose in Slavonia during the 18th century. But despite the dominance of Baroque in the north, we should not ignore the remarkable traces it left in the south. Examples include whole blocks of dwellings in Dubrovnik, which was rebuilt after the earthquake in 1676, the Jesuit church in Rijeka, as well as large and richly adorned churches in Rovinj, Buje and Buzet, in Istria.

Alongside those works of art within the country, contemporary Croatian art is also represented abroad by numerous architects, sculptors and painters, with their art work featuring in famous museums worldwide. Croatia is further represented in an original manner through the Zagreb School of Animated Film, and, let us never forget, by those renowned masters of naïve art, M. Virius, I. Generalić, M. Skurjeni, E. Fejaš, I. Rabuzin, I. Lacković-Croata, and others of similar ilk.

During the summer months, ancient palaces, churches, atriums and squares provide a beautiful setting and atmosphere for a large number of international music and theatre festivals, including the Dubrovnik Summer Festival, the Film Festival in Pula, the Split Summer Festival, the Varaždin Baroque Evenings, Zagreb Evenings on Grič, and many more. All this — in addition to the discoveries you will make yourself — makes Croatia an ideal destination, not merely for relaxation but also for enriching the spirit, ensuring that your stay here is a truly unforgettable experience.





*Part of Dubrovnik's city walls
15th C. The Ploče Gate*

*Summer Residence of poet Petar Hektorović
16th C. Starigrad, Island of Hvar*



*Village of Kaštel Gomilica, near Split,
15th C.*



Baroque palaces
18th C. Požega's main square

Palace of the Counts of Pejačević
Early 19th C. Našice



Palace of the Eltz family
18th C. Vukovar

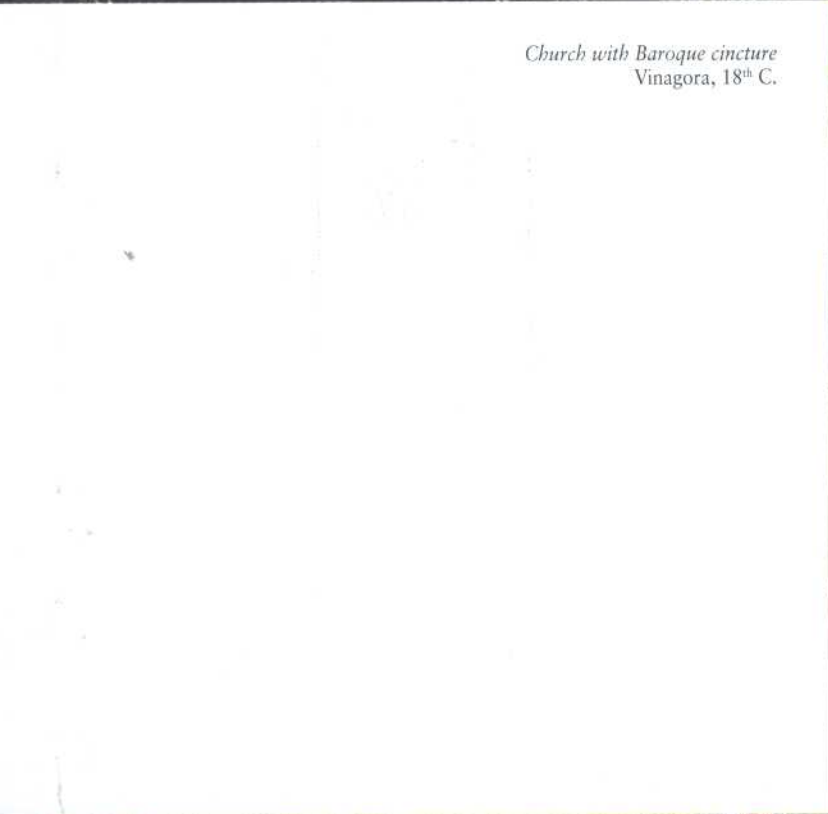




Pulpit and altar
18th C. Church of St Maria, Belec



*Church with Baroque cincture
Komin, 18th C.*



*Church with Baroque cincture
Vinagora, 18th C.*

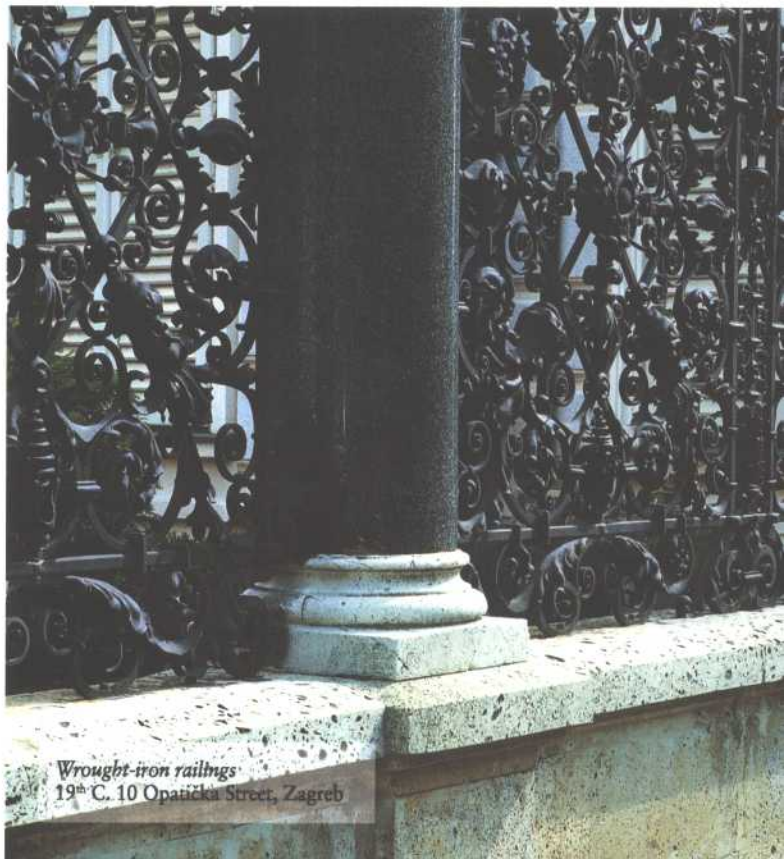


*Church with Baroque cincture
Trški Vrh, 18th C.*

Zagreb — an ideal 19th-century city

Below two medieval towns - artisan's Gradec and the diocesan centre known as Kaptol - the 19th century saw the planned construction of Downtown Zagreb, with its rectangular grid of streets and residences framed by a long series of parks in which nestled great public buildings (among others, the National Theatre, Artists' Pavilion, Academy of Arts and Sciences, University Library, the latter being a splendid illustration of Art Nouveau). Because of its harmonious balance between architecture and green areas, Zagreb has become a perfect example of an "ideal 19th-century city", while many other European cities became mired in the chaos of transportation, industry and pollution in residential areas. On a hilltop rising above the city is Mirigoj Cemetery, where trees are planted among the graves like an English park, framed by neo-Renaissance arcades with domes of bronze nowadays pale green with patina, all forming a picturesque illusion of the city's "crown".

Towards the end of the 19th and in the early 20th century, not only Zagreb but also Rijeka and Osijek developed well and steadily with their own series of beautiful Art Nouveau residences.



Wrought-iron railings
19th C. 10 Opatička Street, Zagreb



Chapel at entrance to Mirogoj Cemetery
H. Bollé, 19th C. Zagreb



Arcades - Mirogoj Cemetery
H. Bollé, 19th C. Zagreb



University Library
R. Lubinsky, 1912. Zagreb



Kalina House
Ceramic tiles on façade, V. Bastl, 1903. Zagreb



St. George slaying dragon
A. D. Fernkorn, 1853. Zagreb

Modern Art

The foreign visitor to Croatia will become acquainted with modern and contemporary Croatian fine art in any number of galleries and museums as well as at exhibitions and will discover that Croatia participates in all European and world artistic currents, and that a large number of its artists achieve a high level of quality and recognition by being included in the most famous galleries and museums worldwide.

The small anthology presented here can offer but a fleeting glimpse of the diversity of ideas and affiliations, but it certainly cannot provide a full overview of its treasures.

From Art Nouveau and Symbolism, represented by B. Csikos-Sessia, dating from the end of the 19th century, Croatian painters in Munich and Paris at the beginning of the 20th century (J. Račić), to the breakthrough of contemporary trends in the 1950s despite the strictures imposed by the Socialist regime (E. Seissel, R. Goldoni, A. Srnec), and the original and expressive Croatian sculpture (B. Ružić).

Alongside modern art, naïve art (which began its development in the 1930s and which continues down to the present day) has achieved world acclaim. From the many names, we would like to make special mention of I. Rabuzin, who was commissioned to paint the curtain of a Tokyo theatre, and whose paintings served as a blueprint for the famous Rosenthal porcelain, as well as for French tapestries.

Of equally visual excellence are Croatia's animated films produced by the Zagreb School of Animated Film which, in addition to many other awards, received an Oscar from the U.S. Academy of Motion Picture Arts and Sciences in 1962 for *The Surrogate*, a film by D. Vukotić.

Psyche, Spirit of Inspiration
B. Csikos-Sessia, 1898. Modern Gallery, Zagreb



Pont des Arts
Josip Račić, 1908. Modern Gallery, Zagreb

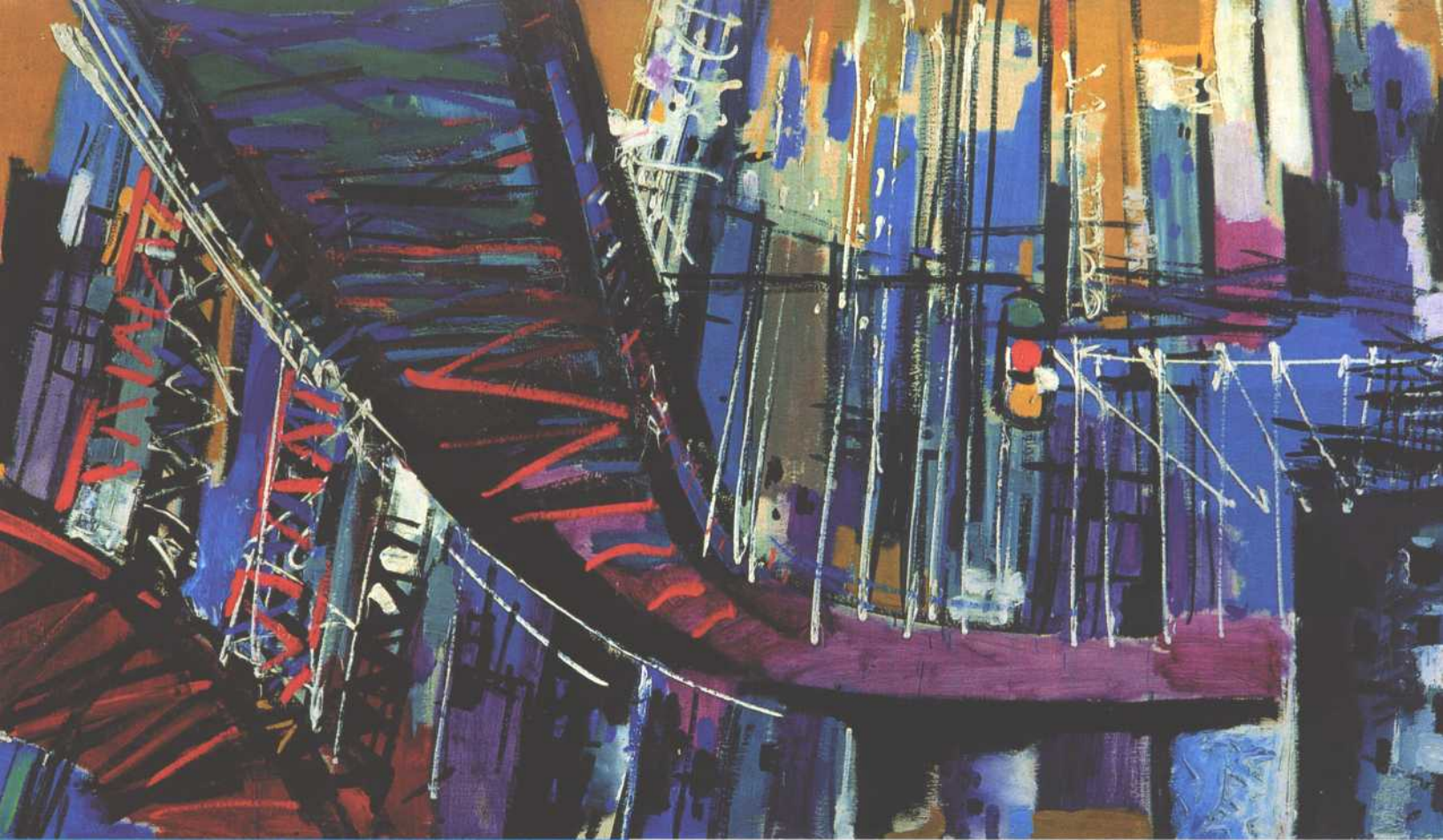


PAFAMA
Josip Seissel, 1922. Museum of Contemporary Art, Zagreb



Hand
B. Ružić, 1969. Zagreb





Highway, Manhattan
1952. Modern Gallery, Zagreb

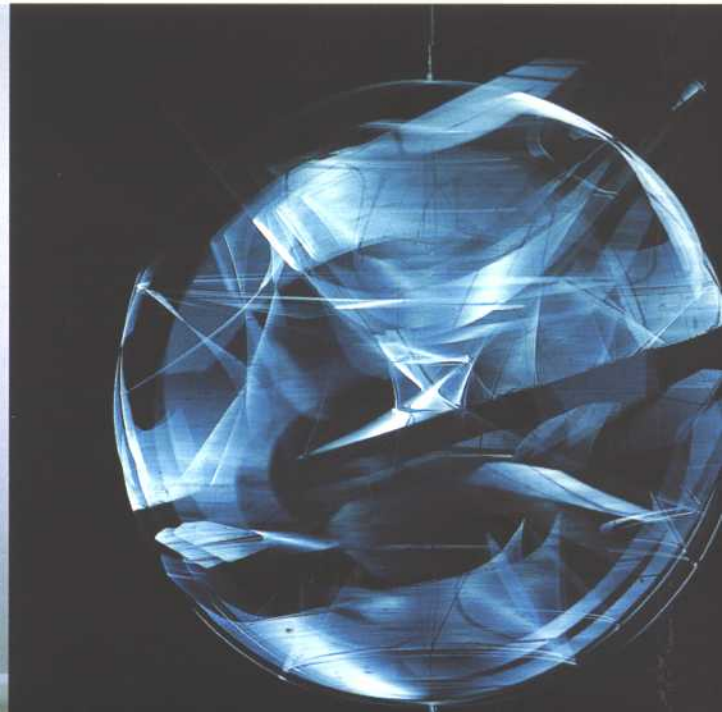


The Surrogate
Dušan Vukotić. Figure from Oscar-winning animated film, 1962

Luminoplastica
Aleksandar Srnec, 1965-67. Museum of Contemporary Art, Zagreb

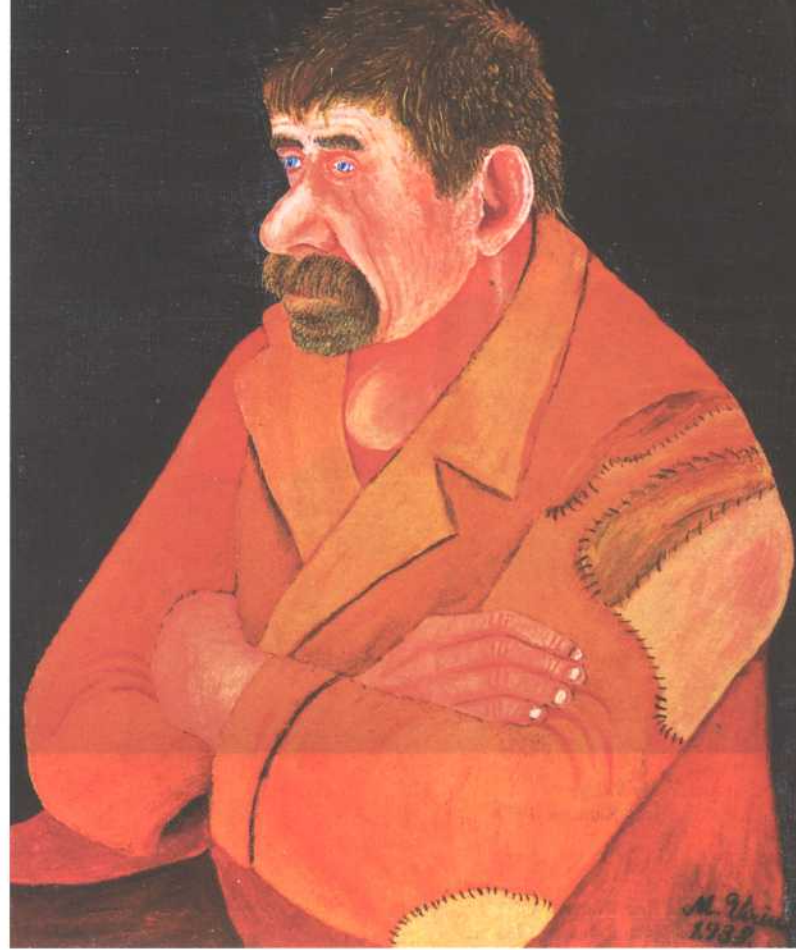


Composition (Torso III)
Raul Goldoni, 1975



Naïve Art

The art movement Grupa Zemlja [Earth] was founded in 1929, its membership comprising prominent and forward thinking painters, sculptors and architects. Among a number of their initiatives was the revival of the old rural tradition of the Baroque period of painting on glass with tempera. They invited peasant painters from Hlebine (Ivan Generalić and F. Mraz) to join the 1931 exhibition, thereby promoting the development of their original art of painting that came to be known as Naïve Art. As time went by the movement produced a number of great names, such as M. Skurjeni and Ivan Rabuzin (qq.v.). With his method of building his paintings from small circles, Rabuzin became famous throughout the world. His designs are used by Rosenthal on their porcelain and on French tapestries and his paintings are displayed in all the major world galleries. The most monumental of his works is the theatre stage curtain in Tokyo.

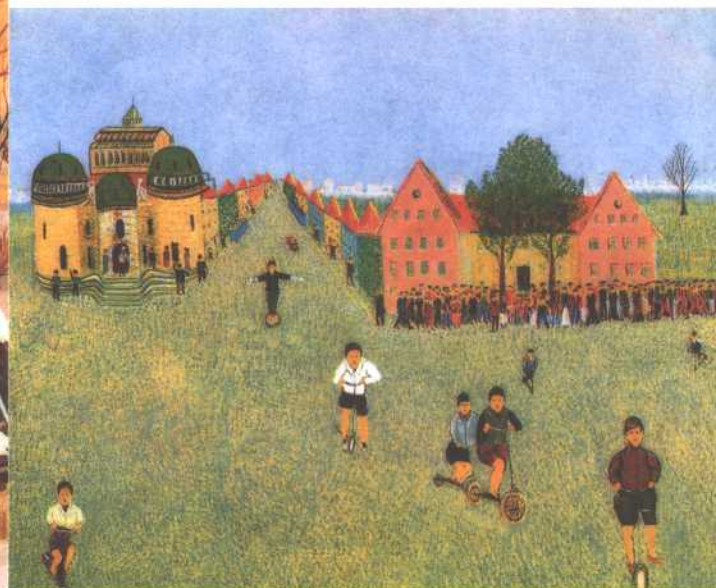


Beggarmen
Mirko Virius, 1938

Winter
Ivan Generalić, 1944



Children's Games
Matija Skurjeni, 1959





My Village
Ivan Rabuzin, 1972

Red Winter
Ivan Rabuzin, 1966



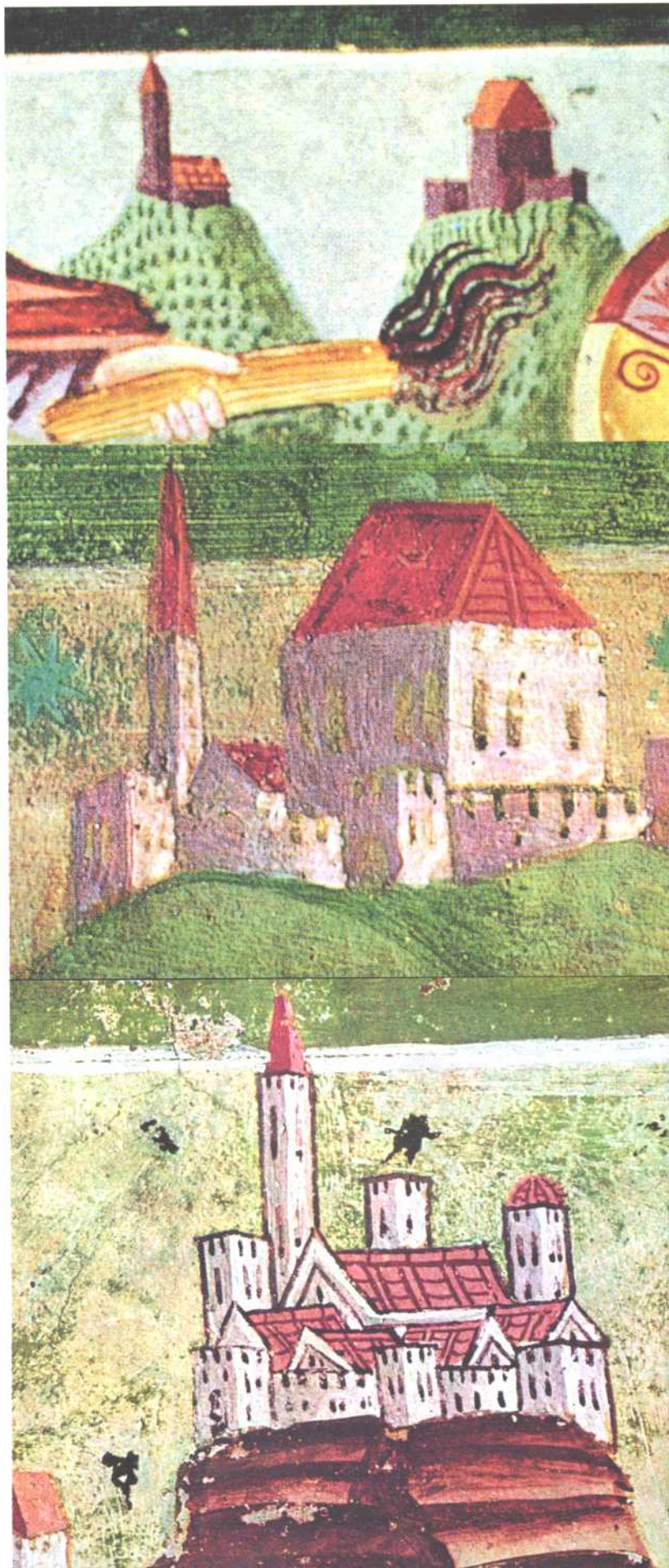
Istrian Medieval Towns

A key characteristic of Croatia is its highly developed urban culture. The towns on its soil are more numerous and densely situated than anywhere else in south-eastern Europe. In the main their origins are Antique or medieval, but each town possesses its own specific character and mark given to it during a particular period.

Of the many harmonious Croatian towns and cities, rich in great architecture, which are worth visiting and becoming acquainted with, we shall introduce only a few, not necessarily the largest or the most significant but those we encounter quite unexpectedly in our travels and which remain locked in our memory for the longest time. Mayhap they remain so because we encountered them inadvertently, like the new friendships one makes along life's journey.

If you arrive in Croatia from the north or west, try to resist rushing straight for the coast and stopping at the first of a series of inviting beaches, but rather take half a day to visit the central part of Istria. There, you will encounter typical small medieval towns strung one after the other, raised as stone crowns on green hilltops. These are the towns so charmingly depicted in the backgrounds of the Istrian frescoes of the 15th century. The density and arrangement of Istrian towns is such that their inhabitants during the Middle Ages could quickly report news (for instance, of approaching merchant ships or war galleys) from the east coast of the Kvarner Bay, from Plomin, across Kršan, Pićan, Grašišće and Lindar, to the middle of the peninsula at Pazin. It would be truly remiss of you to ignore Motovun, Buje, Buzet, Beram, Baraban, St Lovreč, Labin, Barban, Oprtalj, Završje and other historical towns. But for now, take a glimpse at the few we have selected.

Hilltop towns - various views
Frescoes by Vincent of Kastav, 1474
Church of St Mary on Škrilinah, near Beram





Motoun

Labin



Grožnjan

Buje



Here is an aerial view of medieval Istrian towns, designed to present a complete picture of their vast organic compositions.

LABIN is a framed hillside. Since the town's fortifications became obsolete during the Baroque era, the houses were built on the defensive walls of the old town. The outlines of the town interweave along the hillside like a bird's nest. Labin features a number of aristocratic palaces (18th century) the most magnificent of which has been adapted into a well-stocked museum. The highlight is the bell tower of the parish church, which features an octagonal lantern. Before the Venetian conquests, Istria was under the jurisdiction of Aquileia and the belfry is a copy of the one in that old Italian town, founded by the Romans in 181 B.C. as a strongly fortified outpost against the Illyrian peoples.

BUJE, with its picturesque medieval streets, is shaped according to the plateau of the hill from which the town rises. Here, the bell tower is not the town's only highlight. The 18th-century Baroque church is also well worth a visit, being one of the largest and most graceful churches in the region (along with the churches in Buzet and Rovinj) and houses a treasury of paintings and sculptures.

MOTOVUN, which is oval-shaped, has managed to splendidly preserve its medieval fortifications and towers. The church bell tower once served as the town's highest fortification and is crowned by battlements, also a typical feature of the towers constructed in the 14th century. Houses climb up to the town gate following the twists and turns of the main road connecting the town with the fertile plains of the Mirna River valley. Motovun was celebrated by the Croatian poet V. Nator in his legend *The Great Joža*. In addition to being a cultural centre, Motovun is also a centre for historical research and hosts annual international symposiums on medieval art.



GROŽNJAN is a medieval town which features a beautiful Renaissance lodge. Young people have departed many old Istrian towns in order to seek employment in larger cities on the coast, but Grožnjan presents a good example of how these medieval towns can be revived and given a new purpose. Many of Grožnjan's abandoned houses are being refurbished by artists and intellectuals who relax and work in the town during the summer months. An international youth music festival is held every summer and during that time the whole town reverberates with the sound of music and young people.



Fresco-adorned interior
Church of St Mary on Škrilinah, near Beram



Fortresses and Castles of Hrvatsko zagorje

On entering Croatia from the north you will immediately find Hrvatsko zagorje which, because of the gently undulating landscape, is also known as “docile” Hrvatsko zagorje.

There, you will find a number of medieval and Renaissance fortresses and numerous Baroque castles, interconnected by an intricate network of roads, so that they can be seen on a romantic round trip.

The most famous Renaissance fortress and palace, VELIKI TABOR, was built at the beginning of the 16th century for the Ratkaj family, members of the nobility. The vast pentagonal tower in the centres served as living quarters (palas) and is encircled by an oval space enclosed by walls supporting arcade porches on two levels, and by five strong semi-cir-

cular Renaissance towers accentuated with consoles at the top.

The recently renovated grand Renaissance fortress in VARAŽDIN has two courtyards also encircled by arcade porches which connect the former living quarters (now a well-stocked museum) with round towers dating from the 16th century, and with an older, strong Gothic prismatic fortress (14th century) dominating the entrance. The earthen dams and ditches surrounding the fortress have been preserved to the present day. Once, they were filled with water, serving as moats in the event of attack.

Presented here are a few of the Baroque castles in the region of Hrvatsko zagorje, with a brief description of each one’s individual character.

*Veliki Tabor, Renaissance fortress and palace
Seat of the Ratkaj family, early 16th C.*





Varaždin
Renaissance fortress, 16th C.

MARUŠEVEC, near Varaždin, was originally constructed as a Baroque castle but was completely rebuilt in the 19th century. The castle is a fine example of Historicism, an architectural movement current in the 19th century which imitated the architectural styles of past periods, even mixing them together within the same building. Maruševec castle brings together southern and northern European forms with Romanesque, Gothic and Renaissance elements, resulting in a creative and picturesque whole. The castle is surrounded by a large garden with a pond.

ZAJEZDA, near Zlatar, is an excellent example of a three-wing Baroque castle, built in the Styrian architectural style by the Patačić family in 1740. The columned arcades and both the ground and upper levels open up the living quarters towards the courtyard. On the fourth side of the castle is a wall with a playful Baroque entrance portal. The castle features a large central hall with intricately decorated vaults and a quite lovely family chapel. It is surrounded by extensive gardens, a feature typical of most castles of the period.

BISTRA is another three-wing Baroque castle, with accentuated corner pieces. An oval projection standing at the centre exceeds the rest of the building. Within is a wide, luxuriously appointed oval hall adorned with marvellous frescoes.

MILJANA is a small, harmonious castle that was built in the 17th century, although its most valuable assets are the 18th-century Rococo frescoes by A. Lerchinger which grace the walls of the castle's rooms. The paintings depict landscapes and allegorical themes, such as the four seasons, painted to illustrate the lives and customs of the highly developed nobility of the period. A good example of this is the fresco depicting a musician playing a horn and a group of aristocrats leisurely seated on the grass, listening to the music.



Trumpeter
Detail of fresco. Miljana Castle 18th C.

Bistra
Baroque three-wing palace, 18th C.



Maruševec
Historicist palace, 19th C.



Selmeč
Baroque palace with cloisters, 18th C.

Faces observing us through the prism of time

In our travels and perambulations through Croatia we shall become acquainted with those works of art which most directly testify to those who lived in this region before us. So let us take a look back at some unforgettable faces which observe and welcome us from the works of Croatian fine arts heritage of all ages. From the most ancient times, the era of Greek colonisation of the east Adriatic coast and of some of its islands (Trogir, Solin, Stobreč, Hvar, Korčula, Vis) from the 4th to the 2nd century B.C., the bronze head of a beauty, probably Artemis, was preserved on the Island of Vis. With her fluttering hair restrained by a ribbon and with silver inserted into her eyes, she looks as vivid as she did when she was first cast, almost 2000 years ago.

From the Roman period, alongside the stern visages of Roman emperors (found in Pula Zadar, Split and Nin) we have the lovely head of a young woman from Solin (Salonae) with a hairstyle characteristic of her time, now exhibited in Zagreb.

From the late Romanesque period, numerous realistic figures, or the beautiful Hellenistic angels on Master Radovan's portal in Trogir, are more than deserving of our attention.

From the Gothic period, when exponents of the fine arts liked to "re-tell" scenes from daily life, we re-

member the detail of the Hungarian-Croatian King Ludovik and his entourage entering Zadar, part of a relief in gilded silver on the sarcophagus shrine of St Simon dating from 1380, now on display in Zadar. From the 15th century we are greeted by a young nobleman of evocative and vivid expression; a model for the painter L. Dobričević for the figure of St Julian on his altar painting by N. Božidarević (1516), also from Dubrovnik, shows the development in the art of classical Renaissance portrait painting.

For examples of Baroque art it is best to visit northern Croatia which, at that time, was recovering from the long period of Turkish occupation, from when began a period of intense creativity. Examples of Baroque art are best found in the faces on the paintings on so many gilded altars, mostly portraits of contemporary noblewomen.

Classicism, from the beginning of the 19th century, is represented by *Portrait of a Lady* by A.J. Gross, while Realism in portrait art is best seen in a double portrait of a merchant from Karlovac and his wife, by V. Karas.

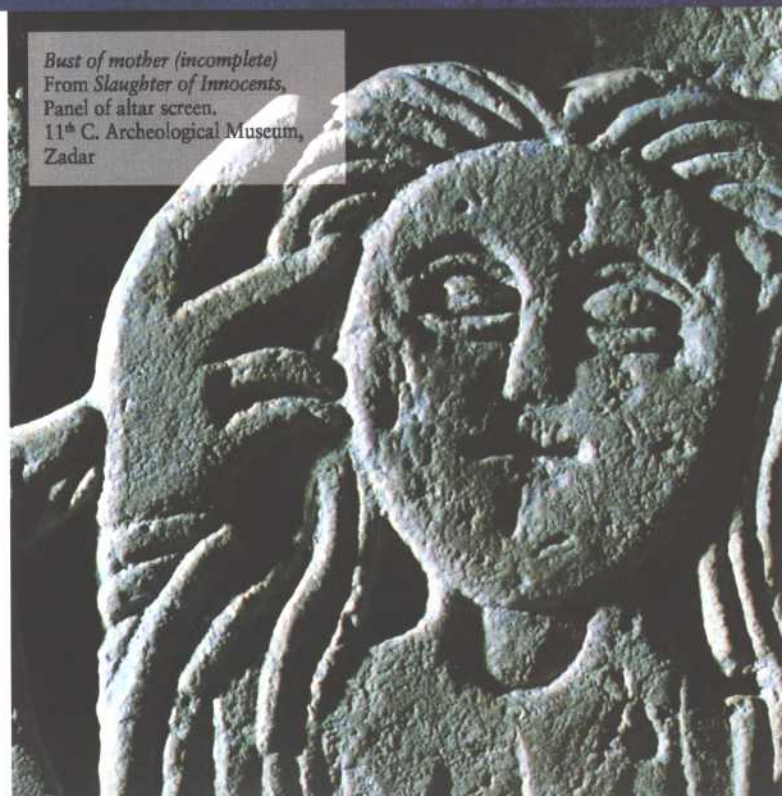
In conclusion, the 20th century, with its search for even greater freedom of expression, is represented here by the self-portraits of three painters: M. Kraljević, M. Tartaglia and Lj. Ivančić.



Girl's head, ancient Salona, 1st C. Archeological Museum, Zagreb



*Artemis
Bronze, 2nd C. B.C. Island of Vis*



*Bust of mother (incomplete)
From Slaughter of Innocents,
Panel of altar screen,
11th C. Archeological Museum,
Zadar*



Head of capital
12th C. Rudine (Slavonia)



Head of angel
Portal by Master Radovan 13th C. Trogir Cathedral



St John of the Cross
12th C. Church of St Francis, Zadar



St Julian
L. Dobričević, 1460. Church of Our Lady of Danče, Dubrovnik



St Catherine
Baroque sculpture in silver, 18th C. Zadar



St Julian
N. Božidarević, 1513 Dominican Museum, Dubrovnik



Portrait of Count Drasković
18th C. Trakošćan Castle



Portrait of a Lady
18th C.

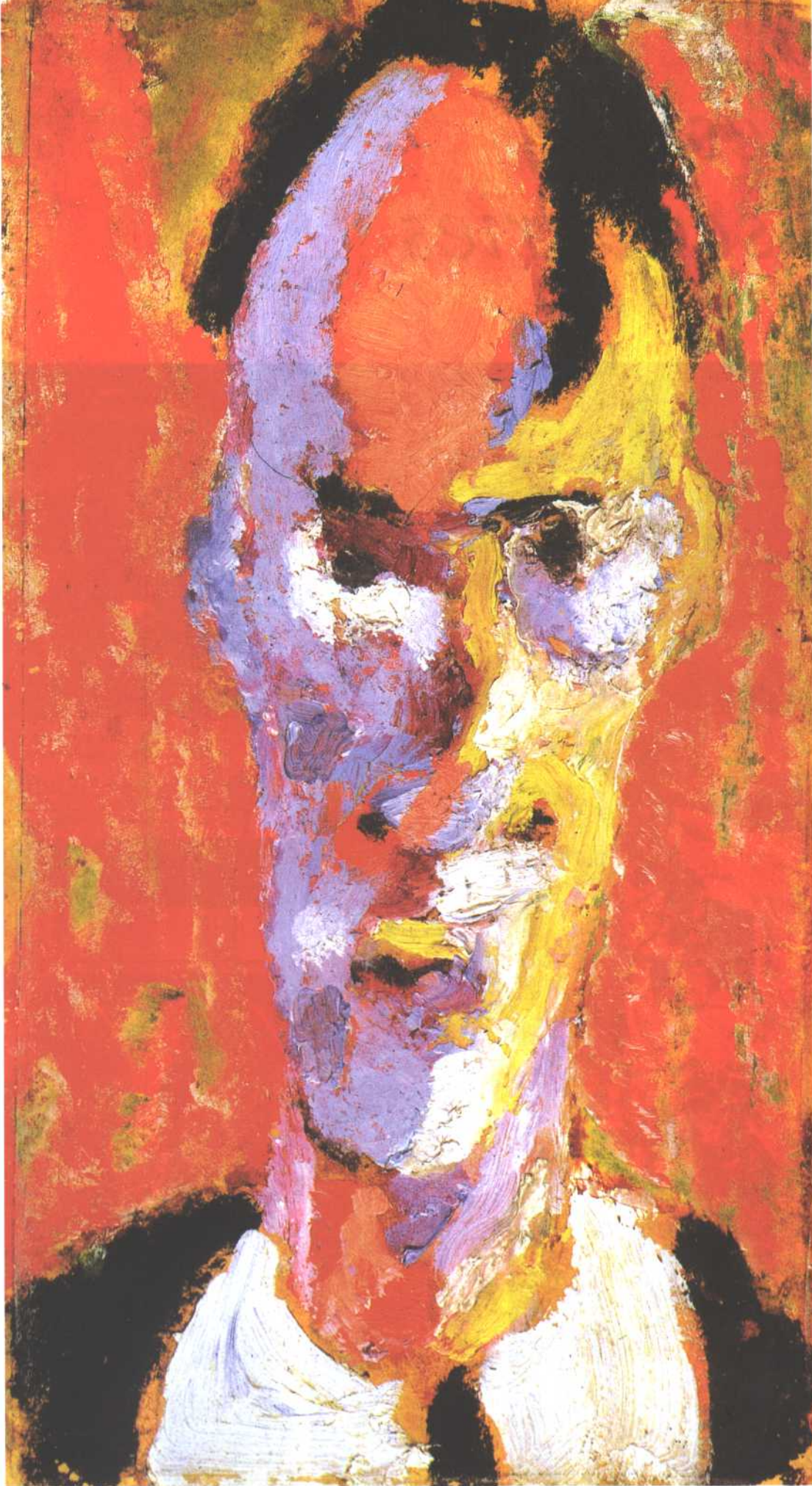


Self-portrait, with pipe
M. Kraljević, 1912. Modern Gallery, Zagreb

For each period and every one of these particular portraits we have chosen to represent, one could find numerous equally valuable and interesting counterparts, but we shall leave them for you to discover on your own. You can find them in any gallery, in large cities as well as in a number of smaller towns. Here, we shall only make mention of the Strossmayer Gallery of Old Masters in Zagreb. Founded in 1862 it is the oldest gallery of Renaissance and Baroque art in south-east Europe. Apart from the city galleries, collections of fine art can also be found within a number of secluded historical buildings, such as Trakošćan Castle, or the Pauline monastery of St Peter in the Woods, in Istria.

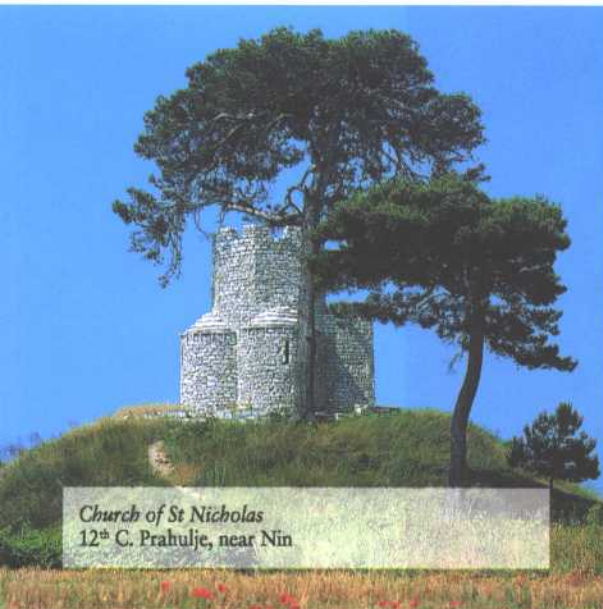
Self-portrait, with glass
Lj. Ivančić, 1958. Modern Gallery, Zagreb





Self-portrait
M. Tartaglia, 1917. Private collection, Zagreb

Surprises and Discoveries



Church of St Nicholas
12th C. Prahulje, near Nin



Visovac Monastery
18th C. Island in the River Krka



Ruins of Renaissance house
16th C. Lubenice, Island of Cres



Monastery cloister
14th C. Island of Badija, near Korčula



Medieval fortress at Klis
Seat of Croatian Kings, near Split

Alongside the significant historical architecture and famous works of art described in guide books, travellers will come across surprises and discoveries of their own, and it is these which constitute the experiences that will linger in the memory for a long time - perhaps because they were so unexpected. And Croatia hides countless surprises. A discovery of yours can be in the shape of a little, hilltop church in the centre of a plain (like the medieval church of St Nicholas, near Nin), or lost in a stone desert (the church of St Nicholas, on the Island of Brač, also medieval). You might discover a convent on a tiny islet set in a lake, or an abandoned miniature castle hidden in the trees and bushes (the village on the Lubenice Rock on the Island of Cres). Or, if you ever have the opportunity to fly over Klis, you will have a breathtaking view of the medieval fortress standing on the edge of a cliff, resembling the blade of a huge stone axe.

Church of St Nicholas
11th-12th C. Near Selca, Island of Brač



Map of Croatia, showing locations of significant cultural heritage sites





Hrvatska turistička zajednica
 Iblorov trg 10/IV, p.p. 251; 10000 Zagreb, Hrvatska
 Tel.: +385 1 46 99 333; Fax: +385 1 45 57 827
www.croatia.hr • E-mail: info@htz.hr

Kroatische Zentrale für Tourismus, 1010 Wien,
 Am Hof 13, Österreich
 Tel.: +43 1 585 38 84; Fax: +43 1 585 38 84 20
 E-Mail: office@kroatien.at

Kroatische Zentrale für Tourismus, 60311 Frankfurt,
 Kaiserstrasse 23, Deutschland
 Tel.: +49 69 23 85 350; Fax: +49 69 23 85 35 20
 E-Mail: Kroatien-Info@gmx.de

Kroatische Zentrale für Tourismus, 80469 München,
 Rumfordstrasse 7, Deutschland
 Tel.: +49 89 22 33 44; Fax: +49 89 22 33 77
 E-Mail: kroatien-tourismus@T-Online.de

Horvát Idegenforgalmi Közösség, 1053 Budapest,
 Magyar u. 36, Magyarország
 Tel./Fax.: +36 1 266 65 05; +36 1 266 65 33
 E-mail: horvatinfo@axelero.hu

Ente Nazionale Croato per il Turismo, 20122 Milano
 Piazzetta Pattari 1/3, Italia
 Tel.: +39 02 86 45 44 97; Fax: +39 02 86 45 45 74
 E-mail: info@enteturismocroato.it

Ente Nazionale Croato per il Turismo, 00186 Roma
 Via dell' Oca 48, Italia
 Tel.: +39 06 32 11 0396; Fax: +39 06 32 11 14 62
 E-mail: officeroma@enteturismocroato.it

Tourist Office Services, 2800 Ag Gouda,
 Hoge Gouwe 93, Nederland
 Tel.: +31 182 670 244; Fax: +31 182 526 959
 e-mail: info@brouwerbetist.nl

Chorvatské turistické sdružení, 110 00 Praha 1,
 Krakovská 25, Česká republika
 Tel.: +420 2 2221 18 12; Fax: +420 2 2221 07 93
 E-mail: infohtz@iol.cz, info@htz.cz

Chorvatske turisticke združenie, 821 09 Bratislava,
 Trenčianska 5, Slovenska republika
 Tel.: +421 2 55 562 054; Fax: +421 2 55 422 619
 E-mail: infohtz@kerling.sk

Office National Croate de Tourisme, 75 116 Paris,
 48, avenue Victor Hugo, France
 Tél.: +33 1 45 00 99 55; Fax: +33 1 45 00 99 56
 E-mail: CROATIE.OT@wanadoo.fr

Croatian National Tourist Office, London W6 9ER,
 2 Lanchesters, 162-164 Fulham Palace Road, United Kingdom
 Tel.: +44 208 563 79 79; Fax: +44 208 563 26 16
 E-mail: info@cinto.freeserve.co.uk

Croatian National Tourist Office Inc., New York, N.Y. 10118,
 350 Fifth Avenue, Suite 4003, U.S.A.
 Tel.: +1 212 279 8672; Fax: +1 212 279 8683
 E-mail: cntony@earthlink.net

Narodowy Ośrodek Informacji Turystycznej Republiki Chorwacji
 00-020 Warszawa, Chmielna 16 lok. 2, Polska
 Tel.: +48 22 828 51 93; Fax: +48 22 828 51 90
 E-mail: info@chorwacja.home.pl

Kroatiska turistbyrå, 11135 Stockholm,
 Kungsgatan 24, Sverige
 Tel.: +46 8 53 482 080; Fax: +46 8 20 24 60
 e-mail: croinfo@telia.com

Office National Croate du Tourisme, 1000 Bruxelles,
 Vieille Halle aux Blés 38, Belgique
 Tel.: +32 2 55 018 88; Fax: +32 2 51 381 60
 E-mail: croatia.brussels@biz.tiscali.be

Хорватское Туристическое Сообщество, 123610 Москва,
 Краснопресненская наб. 12, 1502, Россия
 Tel.: +7 095 258 15 07; Факс: +7 095 258 15 08
 E-mail: HTZ@wt.ru

Hrvaška turistična skupnost, 1000 Ljubljana,
 Gosposvetska 2, Slovenija
 Tel.: +386 1 23 07 400; Fax: +386 1 23 07 404
 E-mail: hrinfo@siol.net

Kroatische Zentrale für Tourismus, 8004 Zürich
 Badenerstrasse 332, Switzerland
 Tel.: +41 4 33 21 82 11; Fax: +41 4 33 21 82 13
 E-mail: kroatien@gmx.ch



PUBLISHED BY
Hrvatska turistička zajednica
(Croatian National Tourist Board)

PUBLISHER
Niko Bulić

PRODUCED BY
SHM

CONCEPTION AND TEXT
Dr. Radovan Ivančević

PHOTOGRAPHS

Zoran Alajbeg
Iva Babaja
Milan Babić
Živko Bačić
Darko Bavoljak
Ivan Brezić
Damir Fabijanić
Nenad Gattin
Želimir Hajdarović
Egon Hreljanović
Radovan Ivančević
Renco Kosinožić
Nino Marccuti
Ivo Pervan
Saša Pjanić
Krešimir Tadić
Nino Vranić
Stanko Vrtovec

DESIGN
Iva Babaja

LANGUAGE EDITOR
Anthony J. Dawe

PANORAMIC MAP
Darko Štefanec

FOR THE PRODUCER
Milan Sivački

PRINTED BY
Rotooffset, Tiskara Meić, Zagreb

The publisher cannot guarantee the complete accuracy of the information contained herein, nor be held responsible for any errors as may be contained in future amendments or changes to such information.
Zagreb, October 2004

Relief of Croatian monarch ensconced on throne
Late 11th C.



Fortress church
16th C. Vrboska, Island of Hvar

Ružica
16th C. Ruins of Renaissance fortress (Slavonia)



Back cover: Interior of the church of St Mary
1750. Trški Vrh, near Krapina



CROATIA

