



THE ROMAN

EMPERORS

and

DANUBE

WINE ROUTE

For You

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TRAVEL EXPERIENCE: THE ROMAN EMPERORS AND DANUBE WINE ROUTE – A CULTURAL ROUTE OF EUROPE

The Roman Emperors and Danube Wine Route was certified in 2015 by the European Institute of Cultural Routes (EICR), under the auspices of the Council of Europe.

General information about the Route is available on the web site of the Institute: <https://www.coe.int/en/web/cultural-routes/the-roman-emperors-and-danube-wine-route>

More in-depth information about the Route is available on the web site of the Route: <https://romanemperorsroute.org/>

The Route now connects nine European countries – Hungary, Croatia, Serbia, Romania, Bulgaria, North Macedonia, Albania, Montenegro and Bosnia and Herzegovina – covering waste area from the Danube River on the north to the Adriatic Sea.

The Roman presence along the Route is manifested in the actual remains of their cities and soldiers' outposts which archaeologists have brought back to life today. The sites which constitute the Route fall into 4 categories: The category which gives the Route its title has sites which are directly associated with the emperors' presence, in residence or moving with the army to confront threats to the imperial peace (*pax romana*). The second group are all military in nature and show the execution

of the emperors' policy in pacifying and defending the imperial frontier. The last two categories reveal the mechanisms which protected imperial territory from invasion, insured accelerated production of the silver and lead ores from the mining districts and encouraged the formation of conquered tribes into manageable administrative units.

Hubs, offering diverse and geographically rounded tourism experience around respective archeological site, are a key characteristic of the Route and can be found on the map as numbered points. Hubs are important since it is expected that visitors can come to these locations (entry–exit points), collect information and find some other touristic services. Hubs are also important from the management model point of view, because in these hubs there are institutions and persons acting as the driving force in the process of the Route's development.



NEW VISITORS AND “NEW NORMAL” ON THEMATIC ROUTES

New types of visitors

New, emerging tourist product, thematic route, fits very well with the new type of visitors traveling along the route. In former Vol.1 of this publication, the term of experience economy on the thematic route has been already introduced (Petković, 2018). Experiencers are travelers who enjoy with all five senses and the host is expected to engage all senses with carefully designed incentives in the destination ambience. The concept was defined in groundbreaking publication from 1999 when “experience economy” emerged as concept important for marketing as well as macroeconomy (Pine & Gilmore, 1999). When talking about experiencers and their evolution, we focus on smaller segment of the total market, but segment tending to be loyal with all positive characteristics of loyal consumer (Chuan & Heng, 2018).

Experiencers want to see Roman decoration, print material designed respecting Roman visual standards with comfortable use of Latin language (with translation in brackets, for example). They also want to taste Roman food, if possible natural, without contemporary additives and spices, using old recipes, traditional procedures (fermentation, drying, etc.). Experiencers want to feel the smell from Roman times in food, wine, or

in cosmetics used in ancient times. Sounds from Roman time should come from (hidden) loudspeakers enabling to feel the ambience of the place. It may be sound of falling water if visitor is close to central room with fountain in Sirmium or sound of working processes if staying in the yard of “villa rustica” close to the ruins of storage boxes in Mogorjelo. Better experience could be achieved if serve food in local restaurant looks like “Roman,” which is made up of organic ingredients, served the way the Romans consumed it, in dishes that are replicas of the artefacts from the site, spiced with aromas characteristic of that ancient time. Visitors should be encouraged to touch certain areas (replicas, stones) in order to “feel better” how Romans had felt, instead of constantly forbidding them to touch anything they can see.

New generation of experiencers in the literature is characterized as persons actively involved in co-creation with a high level of engagement and contribution to the overall experience (Boswijk, Thijssen, & Peelen, 2005). This second generation of experience seekers wants to face with elaborated setup in accordance with following principles:

- co-creation of tourist products and services – understanding that the time when host “knows” what is good for visitor and when visitors show initiative to suggest, to learn or satisfy curiosity

in different way. New “product package” emerge from synergy (visitor motivation + host professionalism) in a way that could not be designed if any side would try do it alone. In that way new souvenirs, videos, photos etc. can emerge.

- sharing experience – when visitor wants recognition for own creativity and share it to friends and other people collecting “likes” and recruiting “followers”. In that way, visitor achieve higher level of satisfaction, acting at the same time, as promoter of destination or creator of new sub-route on the main route.
- DART principles:
 - **Dialogue**– host and visitors listen to each other, plan and realize a tourist stay. The host has the opportunity to plan the purchase of what the visitor will spend without additional stocks and decay of goods. The guest is looking forward to his own initiative and fulfillment of wishes. “Learning by sharing” allows the host to learn from guests who give suggestions, comment, share their (co)knowledge and allow the host to adjust the offer so as to provoke delight (delighted customer);
 - **Access** – new key instrument of marketing which is multidimensional:
 - Product accessibility – instead of buying and owning, new generations of visitors prefer to experience product. They would like to try using Roman armory, shield, helmet, toga, to make photo, to act in Roman scene, but not to buy equipment. Enjoying a product for a reasonable fee frees visitors from the opportunity to enjoy the availability of another product or destination next time;
 - Accessibility at the right time (in the right way) - during the year, by phone or through a chat, from the spot and with the possibility of sharing video content makes new experiences accessible and closer than in the classic model of tourist information

- Lifestyle accessibility – enabling to get insight in different life styles, to transfer for the moment in Roman time, surrounded by Roman décor and people wearing Roman clothes, listening to an orator on Forum, etc.
- **Risk assessment** – implies open communication that is inherent in the co-creation process. Sometimes it is painful to point out all the shortcomings of the offer in advance, but it is also a precondition for openness on the other hand and the expected effort to create a joint tourist package that will best suit the visitor.
- **Transparency** – demands that what was once a back office now become a front office. The mosaic restoration workshop, which used to be out of sight of visitors, is now becoming the most interesting place where the visitor can see the restoration procedure, the materials used, the appearance of the damaged mosaic and the process of its rebirth. Openness encourages the cooperation of the guest and the host and influences the strengthening of the experience that the guest brings with him.

A common occurrence among the second generation of seekers experience the spontaneous formation of communities (fans of oratory skills). These communities may continue to live in the virtual world, share experiences, support each other and attract new members. Hubs on cultural routes may encourage these fan clubs to show up at different destinations, show off or practice their skill and travel along the route meeting new friends and new historically significant places.

Escapists are the newest generation of experience seekers, not only ready but even +willing to escape from everyday life while traveling and to transfer into different reality. Prof. Richards identified them in the evolution of gastro experiencers (Richards, 2015) , but it would be expected to find them also among the travelers

along the thematic routes. Very often, food is used to successfully transfer visitor in different reality and Rome has different role models that can lead visitor through Roman gastronomy, from **Lucius Licinius Lucullus**, famous about its luxurious feasts, **Petronius** arbiter *elegantiae* famous about his style even in gastronomy or **Aurelian** famous about introduction of daily annona, portion of bread, olive oil and pork distributed to the citizens. Escapists are ready to invest time and effort in order to change environment. Sometimes, they are searching also for digital detox (Basu, 2019), trying to separate from cellphone, computer and other "consumers of time and nerves".

Two trends in customer handling are unavoidable now, stemming from changes in customer behavior of new (X, Y, Z) generations, and those trends are personalization and custom(er)ization.

Personalization is process initiated by seller in which offer is individualized so that each customer receives personalized message, landing page on the web site or the offer. Personalization of services is a key driver of customer loyalty (Tong, Wong, & Lui, 2014). Personalization is key element of internet-based marketing. So, 59% of surveyed has responded that personalized email or website influences their shopping decision and even 78% will consider offer if their former engagement with the brand influenced the personalization of current addressing (FreshRelevance, 2017). Personalization is based on the expectation of the shopper to be important to the seller, expecting the seller to make an effort to remember the previous choices and interests of the shopper adjusting offering to relevant products that fit his/her purchasing profile. When addressing to customer, using personal name, offering relevant product in right price range, in time

predicted to be right (couple days before important date, in right season, etc.) and using details that fits to customer lifestyle, chances to attract interest increases significantly.

Customization (customerization), on the other side is the possibility offered to the client to customize product at his own will, so that this product become somehow unique and specially prepared for individual person. Mass customization is technology based enabling the feeling of obtaining a handicraft product by characteristics but at the same time by the price of mass-produced products. Many fashion brands, like Nike or Lewi's offer to customers possibility to manipulate several details in color or label so that final product appear to be designed in cooperation with customer (co-creation). One of the most impressive showcases in real life was Adidas concept store on Champs-Élysées launched in 2007. The store was equipped with the scanner capable to scan feet moving and to support customization of sneakers to the individual performances (Brandongblog, 2007). Customization on the archeological sites still is not described, but it can be connected with the right language of guiding, length of time in guided tour according to individual needs or choice of the game that visitor will be engaged in.

"New normal" on thematic routes

All segments of tourism faced with unprecedented break of the tourism activities when pandemic started. Tourism on cultural routes has also been hit, even before it reached level of sustainable operations as a young, emerging tourist product. Each route is made up of a large number of smaller, local stakeholders, some of whom provided services before the route was created (museums, national parks) and only a few are starting to provide services with increased

visitor traffic on the route. Regional research of the influence of pandemic, focused on the international cultural routes: The Road of the Roman Emperors and the Danube Wine Route, as well as the adrenaline route Via Dinarica, enabled some insight in consequences of the pandemic (Miletić, Petković, Kovačević, Imbsen, & Bradić-Martinović, 2020).

Among the actors on these routes, there are state institutions, which are relatively protected from business risks posed by COVID-19, but also small entrepreneurs and non-governmental organizations that are very sensitive to all demand disruptions. Everyone was facing the cessation of the arrival of foreign visitors, especially from the EU and from distant markets, and the increase in the influx of domestic and regional visitors.

However, the offer of thematic routes remains attractive since most of the activities take place outdoors. This nature of the service can enable both the cultural and adrenaline route to survive until the recovery of demand and the return of foreign guests. However, the actors face numerous obstacles that the infection brings and that must be overcome in order to offer safe service and stay to visitors.

Development of the routes recorded successful defining the main theme for the routes and identifying individual stakeholders along the value chain. Furthermore, the process of development and implementation of communication plans was successful: routes have developed visual identity (sign, logo, slogan), sometimes very developed web site(s) and even apps to increase level of visitors' support. On the other hand, route management is still underdeveloped, which is inherent to so called network organizations (Satel, 2015) in first stages of life-cycle. One of the key consequences of this organizational underdevelopment is lack of data and performance metrics or measure the influence of local and regional tourism. Consequently, there

is no reliable data on the influence of pandemic, which emerge as highly ranked need.

Primary research and analysis of some secondary data pointed out some changes in tourism demand with the consequences on tourism product package:

- Activities in open space has shown higher resilience and, in some cases, have recorded even increase in demand. On the other hand, HoReCa sector and other indoor activities were hit strongly, showing sometimes decrease of more than 90% in revenue and visitors;
- Destinations dependent on international arrivals were badly hit by interruption of international flights and also with frequent and unpredictable changes in cross-border regime. Destinations interesting and accessible to domestic visitors maintained and even increased attractiveness;
- Big groups have almost disappeared being replaced with individuals and micro-groups (families, couples). Large groups were not in position to travel and some forecasts do not see change in this mode until at least 2024 (Horwath, 2020);
- Guiding profession was hit badly with disappearing of big groups, which were their usual client. Also, the disappearance of group travel caused the absence of travel organizers as well as travel agents from the market, and they were the main employers to the guides. Unprepared to enter the market on their own, the guides remained largely unemployed;
- Hotels and other accommodation capacities with more rooms and joined spaces within the object were badly hit by pandemic. Especially, urban hotels had sharp decrease in occupation rate. On the other side, rural capacities and those placed in own yards, even gained in attractiveness.

Having on mind these changes and continuation of pandemic during the Q4 in 2020, also with projection that it will be present and create so

called "new normal", service providers on cultural routes must adjust. In organizational terms, this will mean nominating a person who will actively monitor changes in the pandemic environment, implement the consequences of these changes on internal business and constantly communicate primarily with visitors who will be affected by these changes. Adjustments, at the very least, imply the following:

- Switch to individuals and "micro" groups, up-grading reception, on-site signalization and guiding capacities in number, knowledge and technical equipment;
- Development of business continuity and risk management plans, taking into account new characteristics of demand and new (health and hygienic) limitations;
- Implementation of new health standards, implying handling of individuals and micro groups maintaining distance, regular disinfection of space and persons, contactless technologies (ticketing, payment, guiding, etc.) and new processes supporting requirements of physical distancing;
- Digitalization of services – leading to less personal contacts and introduction of different technologies enabling contactless interpretation (self-guiding equipment, virtual reality, augmented reality), self-guiding mobile apps etc.;
- Digital marketing – via web site and/or social networks in order to enable individual approach to interested citizens, having on mind that traditional intermediaries do not fill the gap between sites and demand;
- More intensive signaling on the site, which should enable better navigation and understanding of the presented without the help of guides. In addition to the digital forms already mentioned, classic printed materials can be helpful (shelf talkers, billboards, direction signs, leaflets, etc.);
- Development of "monitoring capacities" on each destination and development of ob-

servatory on the level of the route in order to track data and to enable understanding of trends on each site as well as on the route as a whole.

Many of those adjustments may be introduced individually in each hub and site itself. However, some of them, and particularly new procedures or business observatory, are more achievable through synergistic efforts of partners on theme routes.

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The Danube Trail

1

Narona
Vid

2

Salona
Split

3

Colonia Iulia Iader
Zadar and Nin

4

Colonia Pietas Iulia Pola
Pollentia Herculanea
Pula and Brijuni

10

Felix Romuliana
(UNESCO)
Zaječar

11

Timacum Minus
Knjaževac

12

Kaleto
Belogradchik

13

Colonia Ulpia Traiana
Augusta Dacica Sarmizegetusa
Sarmizegetusa



Wines from the Danube Region

1

Baranja Wine
Region

2

Ilok Wine
Region

3

Fruška Gora
Region

4

Morava
Region

5

South Banat
Region

6

Negotin Wine
Region

7

Vidin Area /
North-West

8

Muntenia and
Oltenia Hills

9

Pleven,
Veliko Tanovo /
North-Central

10

Ruse / North-East
and Black Sea

11

The Danube
Terraces

12

Dobrogea
Hills



The Roman Emperors and Danube Wine Route

- Life and lifestyle of the roman emperors
- Architecture
- Everyday life, art and culture
- Religion in roman culture
- Military achievements
- Wines from the danube region

ORIENTATION MAP

5

Andautonia
Zagreb

6

Siscia
Sisak

7

Roman Tomb
Chapel (UNESCO)
Pécs

8

Sirmium
Sremska Mitrovica

9

Trajan's Table and Trajan's Bridge
Kladovo and Drobeta
Turnu Severin

14

Alba Iulia
Alba Iulia

15

Roman Legio Camp Novae
Svishtov

16

Sexaginta Prista
Russe

17

Histria
Constanta



The Illyricum Trail

1

Villa Rustica
Mogorjelo

2

Risinium
Risan

3

Doclea
Podgorica

4

Dyrrachium
Durrës

5

Apollonia
Fier

6

Buthrotum
Butrint, Saranda

7

Lychnidus
Ohrid

8

Heraclea Lyncestis
Bitola

9

Stobi
Gradsko



WELCOME TO THE ILLYRICUM TRAIL OF THE ROMAN EMPERORS AND DANUBE WINE ROUTE

Illyricum is a geographical term that was used by the Romans in the late 1st century BC and early 1st century AD to describe the new Balkan territory which they were conquering to annex to the Roman Empire. Two of the best known rulers of the Empire, Julius Caesar and the first Emperor Augustus are associated with the annexation of Illyricum. Towards the end of the Empire, in the 4th century, Illyricum again gains currency as an administrative term, first in the reorganization of the provinces under the Emperor Diocletian and later as the Prefecture of Illyricum under the Emperor Constantine the Great. Because they were born in this area, usually to military families, Diocletian and Constantine along with some of their predecessors are known as “the Illyrian emperors”.

Following the Illyricum Trail, a visitor can count on visiting representative archeological sites from the Late Roman Empire, which allow interpretation and understanding of the way in which the inhabitants lived at that time. They are not necessarily the most important monuments according to the criteria of archeology in a given region, but they surely have archaeological content to provide an understanding of the Roman context about how the users of these facilities lived, worked and entertained.



Illyric

1

Mogorjelo

2

Risan

3

Podgorica

4

Durrës

5

Fier

Ohrid

6

Butrint

The Roman Emperors Route

 Life and lifestyle of the roman emperors

 Everyday life, art and culture

 Military

 Architecture

 Religion in roman culture

 Wines f



The Illyricum Trail

1

Mogorjelo

2

Risan

3

Podgorica

4

Durrës

5

Fier

um



achievements

from the danube region



Butrint



Ohrid



Bitola



Gradsko

MOGORJELO ON THE ILLYRICUM TRAIL OF BOSNIA AND HERZEGOVINA

1

Mogorjelo

Risan

Pod

Illy



Introduction

The ruins of the fortified late Roman villa rustica on a Mogorjelo hill in Čapljina are one of the most significant Roman monuments in Bosnia and Herzegovina. The site was discovered during the construction of the Sarajevo - Metković (Dubrovnik) railway in 1885; from 1899 to 1903 it was excavated under the supervision of the Austrian archaeologist Karl Patsch.

In 1893 the public was informed for the first time about the existence of archaeological remains at this location which through centuries had been used as cemetery. The local tradition is that some buildings here in ancient times were burned by fire, hence the name of the place. However, the word Mogorjelo seems to have its roots in the Slavic rendering of the name of the well known Panonian saint Hermagores who died as martyr in the persecutions under the Emperor Diocletian. His relics were moved from Sirmium and transferred to Aquileia in 410 before the onslaught of barbarians where he became the patron saint of the local church. From his new resting place the cult of Saint Hermagores—Mogor spread through several centuries to the neighbouring provinces of the Roman Empire and later to the Frankish Kingdom.

The oldest archaeological finds are associated with a villa rustica (an agricultural estate) granted to a Roman army veteran from southern Italy as a reward for his service in the Dacian Wars (in present day Romania). The estate produced olive oil, wine, grain and willow wickers. At the end of the 3rd century this estate is proclaimed state property as part of the imperial domain.

In the 4th century warrior tribes appeared from the eastern steppes of Asia and were

constantly attacking the Roman Empire. Because Mogorjelo was a major food supplier of the Roman metropolis at nearby Naronia, it was necessary to fortify the establishment. The resulting rectangular fortification in a Roman castrum (army camp) plan provided security to the owners and workers with its strong walls and eleven defensive towers.

The buildings preserved at Mogorjelo reveal many interesting details of the daily life in the 4th century in a time of prosperity and when the Roman Empire was gradually being transformed into a new economic and social system. Many of the so-called Roman traits were no longer Roman in the strict sense of the word. For a villa rustica as the center of an agricultural estate to be fortified is new in comparison to earlier Roman rural architecture which was developed on a more open plan.

The villa proper (what the Romans called the *pars nobilis*, the aristocratic owner's residence) at Mogorjelo has no vestibule, atrium, triclinium/dining room or cubicular/bedrooms – the functions of all those rooms having been transferred to series of large, featureless chambers. The people here obviously lacked some of the social customs of true Romans, and the Romanisation had only a superficial effect on rural life. For example, the Corinthian columns in front of the villa proper were only for display; behind them were a number of rooms without distinct features or mosaic pavements and fresco covered walls which would give the true atmosphere of a Roman mansion.

In spite of the above-mentioned deficiencies, there are many aspects of Mogorjelo which deserve our attention. This is not only for its rough artifacts and the unpretentious residential part, but also because this fortified villa rustica is a typical example of the new

economic system coming into force in the Roman state. In these new, unsettled times towns were encircled with ramparts, and the once open farm villas, easily accessible and surrounded by groves and streams, were gradually transformed into small fortresses.

The late Roman Empire is an epoch in which a highly developed civilization was gradually dying when confronted with the invasion of masses of primitive tribes with a lower level of civilization. The Visigoths - Western Goths with their ruler Alaric conquered and destroyed Mogorjelo in the period from 401 until 403. The few remaining occupants who survived the catastrophe were later never economically strong enough to restore this large estate to its earlier condition. A basilica for the Christianization of local Illyrian tribes was built on the ruins of the fortifications in the 5th century; Christianity was a legal religion in the Roman Empire by this time. The last devastation to the site was done by the Slavs in the 7th century.

Mogorjelo is a typical testimonial of late Roman civilization flourishing in the Mediterranean region at a time when it was preparing for this great transformation.

The size of the site is 105m by 95meters.

The north entrance gate served as a formal access to the whole villa complex. Both sides were decorated with stone orthostats with reliefs representing a grape vine and acanthus plant. These reliefs were reused from some older buildings. The reuse of spolia as decorative elements was usual in the reigns of the emperors Diocletian and Constantine. The north gate was used infrequently for festive occasions only. In the room to the left of the entrance the remains of a staircase leading to an upper floor are still visible. The villa proper at Mogorjelo was two-stories high so that staircases existed in several places.

Further to the left of the entrance are rooms which were used as a storerooms and stables; the upper story there would have functioned as servants' quarters. In front of this series of rooms there was a columnar portico, a covered porch. Similar rooms were also located to the right of the entrance and along of the fortification walls. They were decorated with mural frescoes.

The east tower has a circular base and is slightly set back into the walls of the villa proper, probably because of the lack of space caused by the proximity of the Neretva River. In one of the rooms built along the fortification wall on the Neretva side there was a latrine.

In the 5th century the gate on the Neretva side was half walled up for greater security.

Around the gates and to the southwest of them the remains of a villa belonging to the earlier agricultural estate which was destroyed in the 3rd century are still visible. Another villa, the *pars nobilis*, was erected on those remains in the beginning of the 4th century which still today is the most prominent part of the fortified villa rustica. The structure is located in the southwestern part of the interior of Mogorjelo and represents a country residence suitable for the upper class owner or government administrator of the estate. The building had two storeys, was rectangular in plan and had wings projecting at both ends.

The residence within the confines of the fortified villa at Mogorjelo is a typical example of a well preserved late Roman country residence.

Near the west door, which in the 5th century were completely walled in, there is a staircase leading to an upper floor (similar to that in the north tower). The threshold of the doorway shows that the door consisted of two parts or wings separated by a vertical wood pillar. By the fact that this threshold is noticeably worn indicates

that the greatest traffic with the outer world took place here.

In the north part of the courtyard there are the remains of the buildings where the agricultural produce was processed. That was called the *villa rustica fructuaria*. This structure was built in the 1st century and was later inserted in the complex of the 4th century villa rustica. Visible here is a *torculum* or olive-press, a *traoentum* or oil-vat, a mill and a bakery. The smithy and stables were also located here. Large ceramic vessels called *dolia* served for olive oil storage. The remains of the pavement of a courtyard forum are still visible here where oil was poured through lead pipes into the barrels placed under the floor.

On the south slope of the hill, above the villa proper, two basilicas were constructed simultaneously at the end of the 5th century. They were destroyed during excavation of the site because their remains blocked the access to the main part of the site. Only their surface plans and some wall buttresses are preserved which show their layout and location.

Thanks to conservation work, which began in 1903, and plantings of Mediterranean vegetation, Mogorjelo has become a destination not only for local residents but also for school excursions and tourists from the Adriatic region and beyond. Next to the archaeological site, in an old Austrian building, a well known restaurant, the Villa Rustica, offers freshwater and Adriatic fish in addition to meat specialties. The stables of the Equestrian Club Vranac are located on the south side of Mogorjelo where horses for recreational and therapeutic riding can be rented as well as a carriage for weddings.

Recommendations for improvement and future development of the site

Recommended actions: the establishment of a special organization or public institution for the management of cultural and tourist assets on the site and better development of its potential.

Better promotion of Mogorjelo and its use for public functions. The site has not been exploited to its maximum potential. With better management and better promotion Mogorjelo could be a jewel of a tourist offering.

Additionally, there is a need for a guide service on the site which would train local guides who would work with tourists. This would create new job opportunities for the locals and provide a better experience for visitors.



Čapljina – Villa Rustica in Mogorjelo (About Čapljina)

Geographical position

The municipality of Čapljina is situated in the south-western part of Bosnia and Herzegovina, only about thirty kilometers away from the Adriatic Sea. Anyhow, this is an extremely tame area with a pleasant climate. It is the area of sun and greenery four rivers run through (the Neretva, Trebižat, Bregava and Krupa). Due to this, many people for a reason say that Čapljina is "water's sweetheart". The town itself is located at an altitude of about 10 meters.

Nowadays the municipality of Čapljina covers the area of 274 km², with the population of about 27.000, while the town itself has the population of about 7.500 (according to the 1991 census).

Information

Area: 274 km²

Population: 27.882*

Population: 7,461 according to 1991 data.

Agricultural area land: 14,931 ha

Forest area: 7,637 ha

Underwater area: 4,129 ha

Elevation: 1–588 m above sea level

Highest elevation: Budisavina

Lowest elevation: Hutovo blato 1 m above sea level

Length of the Neretva river: 21.6 km

Length of the river Bregava: 10.4 km

Length of the river Krupa: 14.7 km

Length of the river Trebižat: 7.5 km

Deran Lake: 310 ha

Svitavsko Lake: 1000 ha

Jelim Lake: 28 ha

Skrka Lake: 11.2 ha

Historical background

The location of Čapljina was not chosen by chance, considering the fact this town was founded in this place being on the intersection of extremely important roads that connected important territories: the banks along the Neretva river valley towards the Balkans in the interior and the Central European Territory. In some way, the significance of roads enabling traffic of people and goods determined the history of these areas. One of the first modern researches in Mogorjelo was done by Karlo Patch in 1902. He was studying the Greek trading station in Gradina, above Čapljina, dating from the 1st century B.C, where he also found remains of amphorae, jewelry pieces, tools and weapons. The same area was also researched by recognized archaeologist Đuro Baszler. In the Roman period, due to the close proximity of rivers and sufficient manpower, widespread agricultural production and livestock farming were developed in the area corresponding to today's municipality of Čapljina. Cultures such as grapevine, vegetables, willow, olive and grains were frequently grown since the conditions were ideal in the location around the mouth of the Trebižat river into the Neretva.

At the beginning of the 5th century, Mogorjelo hillock along with its ruins was located in the strategic position (with its pastures), because only in the vicinity of Mogorjelo did the Neretva allow easy transport of livestock from one bank to the other. At the same time, Mogorjelo was the key for the recognition of early medieval layers of Čapljina population that gradually mostly shifted to agriculture. In the relatively peaceful Middle Ages, the agriculture was the main activity (mostly engaging Slavic population), followed by nomadic livestock (primarily kept by Vlachs), trade, and numerous crafts that were also present (bricklayers, stonemasons, woodcutters, goldsmiths, etc.), feudal and religious dignitaries, etc. Production forces had been liberated by the feudal social relations which resulted in increased material and spiritual goods.

The area of Čapljina (the Neretva valley) was spared from neither internal conflicts nor external assaults, but what was specific for the rich region of Čapljina was the fact that internal forces that were leaning towards peace and stability had constantly been in power until the second half of the 15th century. Bogomilism (patarene, "Bosnian church") left visible traces on the territory of Čapljina too, but it was suppressed in the 16th century. Čapljina has a large number of "stecaks" (medieval tombstones) such as the ones in the areas of Opličići, Bivolje brdo, Mogorjelo.

In their conquests moving towards the Neretva, Turks sanctioned everything that belonged to others as if it belonged to Vlachs so they populated a deserted "mezre" (land) with cattle-breeders and involved them into their feudal system. The deserted "mezre" became villages, and thus Čapljina was mentioned as a village in 1632. The municipality was very underdeveloped and depressed by poverty until the time when the Ottoman Empire was replaced by Austro-Hungarian rule. In the period of Austro-Hungarian occupation in Bosnia and Herzegovina there was a significant development in the area: the tobacco station, railway station (established connection with Metković, Dubrovnik and Sarajevo), the municipality building and a few other buildings nearby were built in Čapljina.



Modern Čapljina

The first projects of creating and reconstructing green spaces were done in the 1960s and this became a practice that started the cult of greenery in the town. Due to this, today's Čapljina presents a modern, urban town with wide, clean streets and yards, in which all public institutions and buildings are systematically organised, such as The Municipality building in King Tomislav Square, religious buildings (The Parish Church of St. Francis of Assisi, Pastoral center, Evangelical church, Mosque, Orthodox Church – The Temple of Ascension), a modern sport balloon-hall, the Public Health building, the railway and bus stations, parks, walking promenades, etc. Industry, trade and agriculture were developed in Čapljina during the second half of the 20th century. The metal-processing complex was developed within "Energoinvest" and "Unis" companies, confectionary industry within "Lasta" company. Agriculture developed through "Hepok" agriculture mill, later called "Apro", whilst catering industry developed within "The Mogorjelo" and "The Karaotok" hotels in Hutovo blato as well as "Storia" motel. The last mentioned development contributed to the significant strengthening of the tourism offer.

There are not that many towns in Bosnia and Herzegovina like Čapljina that have remarkably good communications, which present a prerequisite for tourism development as well as other economy sectors.

The railway that connects the town of Ploče in the neighboring Republic of Croatia with the rest of Europe passes through Čapljina.

Čapljina lies on the main road M-17, Sarajevo – Čapljina – Opuzen, and continues to the Adriatic Highway. The significance of the regional roads Čapljina - Ljubuški - Imotski as well as

Čapljina – Stolac – Trebinje is also unavoidable, along with the well-known spiritual center and sanctuary Međugorje (only 14 km away) in close proximity. The proximity of the airports in Mostar (20 km away), Dubrovnik (135 km away), Split (160 km away) and Sarajevo (160 km away) gives special importance to the development of these areas.

Distance from the main centers

Mostar - 35 km

Sarajevo - 160 km

Metković - 12 km

Stolac - 24 km

Ljubuški - 27 km

Međugorje - Čitluk - 8.6 miles

Ravno - 75 km

Dubrovnik - 126 km

Split - 150 km

Today, the town is always neat and clean, which shows that public interest and common culture are truly perceived, which, on the other hand, is difficult to acquire in general. The town is becoming an urban center; new buildings appear, as well as squares and cultural events. Today's Čapljina can offer the abundance of tourist and other contents, starting from "Hutovo blato" Nature Park, Mogořeljo, Gabela, Počitelj and other neighboring places, which are slowly being converted into suburbs with all the facilities and offers enriching the overall living ambiance. People in this town are hard-working, friendly, hospitable and adaptable to other environments. They are recognizable by the typical local accent ("ijekavica"). Natural beauties, cultural and historical heritage, geographic position, communal organization and landscape in general combined with new added values recommend this town as one of the most beautiful in the whole Bosnia and Herzegovina.

Cultural events

"Culture and flowers" event takes place in July every year. There are various happenings at this event – the selection of the best decorated balcony, yard or garden, floral parade, elementary school students competition for the best artistic and literary works devoted to nature and the environment. There is also a popular cleansing action "Lets clean our town, places and communities".

The Tourist Board initiated "Days of flowers" event in the beginning of 1970s, the period known as the beginning of the indoor flower production, i.e. greenhouse and glasshouse production, in which Čapljina was the leader in the wider region.

"Lijera diple nadigrala" is the title of a folk dance festival in Herzegovina-Neretva Canton. It is held in the beginning of June and is organized by "Seljačka sloga" from Trebižat and "Zora" from Struge and Gorica, Croatian cultural and artistic associations.

The concert "Gradu s ljubavlju" (transl. "To Our Town With Love") is the title of a traditional event organised by "Seljačka sloga" HKUD² Orchestra from Trebižat and is held in July.

The cultural event "Jel' Gabela gdje je prije bila" (transl. "Is Gabela Where It Used To Be") is held in Gabela in the end of July and the beginning of August. It's organized by "Drijeva" HKUD.

The cultural and entertainment event "Dubravsko ljeto" (transl. "Summer In Dubrava") is organized in Bivolje Brdo on the second weekend in August.

¹ Piotr Dyczek, Rhizon, antički biser Crne Gore, Center for Resarch on the Antiquity of Southeastern Europe University of Warsaw, Warszawa – Risan 2013., str.71

² HKUD – Hrvatsko kulturno umetničko društvo (engl. Croatian Cultural Artistic Society)

³ Klapa – traditional a cappella group singing in Dalmatia

It's organized by KUD¹ "Kolo Dubravsko". "Rijeka iz kamena" (transl. "The River from the Stone") is the name of a poetry event held in Počitelj in the first half of August. This event was initiated in 2010 and organized by the Municipality Council of Čapljina.

"The International Festival Of Klapas³" in Trebižat is held at the end of August and organized by HKUD "Seljačka sloga" from Trebižat. Cultural-artistic amateurism in the form of cultural-artistic associations is one of the attributes of Čapljina area. It started developing at the end of the 19th century. The oldest one which is still active is Hrvatsko kulturno-umjetničko društvo "Seljačka sloga" (transl. "Seljačka sloga" Croatian cultural-artistic association), once called "Croatian Peasant Music", which was established in 1925 in Trebižat. Croatian cultural-artistic association "Zora" from Struge and Gorica has a long tradition with occasional disruptions in its work. There are another nine associations in the territory of Čapljina municipality - Croatian cultural-artistic associations "Čapljina" from Čapljina, "Sveti Ante" from Dretelj, "Luke" and "Višići" from Višići, "Drijeva" from Gabela, "Domanovići" from Domanovići, "Naši korijeni" from Bobanovo, "Leopold" from Grabovina, and "Kolo Dubravsko" from Bivolje Brdo.

ART, FINE ARTS AND SCULPTORS' COLONIES

Art colony

The Association of Artists from Bosnia and Herzegovina initiated the world-famous Počitelj International Art Colony in 1964. In the scope of its activities, it gathers artists from the country and the whole world. Thousands of artists,

writers, reviewers, actors and other cultural representatives have gone through various programs of this colony and many of them have donated their works – paintings, drawings, sculptures for the benefit of a distinctively valuable art collection.

It is a tradition to gather artists and lovers of ancient Počitelj every year on the first Sunday in June when the well-known event "Trešnjeva nedjelja" (transl. "Cherry Sunday") takes place. During the summer, the Association organizes various working colonies attractive for many art admirers.

Čapljina Art Colony gathers artists from the region. It was established by the "Založba of the King Tomislav" endowment from Čapljina in 2005. Artists who gather in this colony every year on the very first weekend in August are inspired by the beauties of Hutovo blato and numerous cultural and historical heritage sites in Čapljina.

Trebižat Art Colony was initiated by Anđelko Matić, a retired art teacher and Boris Matić, an actor in 2003. This colony is held in the second half of August and it relates exclusively to the Trebižat river.

The International Sculpture Colony is organised by "Mlaz", the Association For Cultural Creativity Promotion in Počitelj. This colony was started in 2009 and it is held during the summer.

Čeljevo Art Colony is the youngest one in a real array of jewels. It was established in June 2012 by Čeljevo community.

Galleries

The Počitelj International Art Colony Gallery has a very rich collection of artwork donated by many artists from all around the world who participated in the colony in the last decade. Besides the permanent exhibition

¹KUD – Kulturno umetničko društvo (engl. Cultural Artistic Society)

of the artworks from the collection of the colony as well as performances in other places, the individual artists' exhibitions are on display in this gallery occasionally.

Vjeko Božo Jarak, a priest and professor, donated more than 250 artworks by 36 different artists as well as a land plot in Potkosa, Dubrave to the "Založba of King Tomislav" endowment in Čapljina. According to the project developed by academician Zlatko Ugljen, Jarak's friend, the "Založba" endowment had a facility built where the extremely rich and functional Gallery of Vjeko Božo Jarak is placed. The permanent exhibition of the aforementioned donated artworks is kept and presented there. The Gallery Of the Croatian Cultural Center in Čapljina presents a functional and purposeful space within the Croatian Cultural Center owned by the "Založba of King Tomislav" endowment.

The Mlaz Gallery is placed in Počitelj. It was established by the "Mlaz" Association For the Cultural Creativity Promotion and it keeps the collection of the sculpture colony of the same name.

The Tau Gallery is located in the building of the Old Post office in Čapljina and it acts within "Academy", the Centre For Education And Culture.

The International Summer Carnival

The moment the Tourist Board of the Municipality of Čapljina was admitted to the Federation of European Carnival Cities (FECC) at the 18th International Convention in Strumica (North Macedonia) in 1997 certainly presents an important step towards the recognition of Bosnia and Herzegovina for its huge tourist and cultural potentials and openness for the cross-border cooperation. Six to seven masquerade groups walked through Čapljina streets the year after in the organization of the Tourist Board of the Municipality of Čapljina and no one could even imagine what dimension will be assumed by now traditional International Summer Carnival

in Čapljina. The carnival parade was followed by 500 visitors in the first carnival held that year and in following years it was a real masquerade spectacle followed by thousands of spectators and hundreds of masks from the country and abroad. Thanks to its geographic location, natural beauties and extremely favorable Mediterranean climate, Čapljina is one of the towns which have exceptional potentials for well-organized tourist carnivals.

The International Summer Carnival is organized traditionally on the first Saturday in August and it is attended by a large number of visitors (about 6.000 on average). The carnival has great media coverage and it is becoming more and more popular every year. It has significantly increased its tourist turnover and each year it records the upward trend in tourist visits to Čapljina and neighboring places presenting Bosnia and Herzegovina as an attractive and entertaining destination.

WHAT TO SEE: TOURIST DESTINATIONS NEAR MOGORJELO

Počitelj

Počitelj is a small town situated near the M-17 main road (Sarajevo - Mostar - Čapljina), 3 km to the north from Čapljina. The medieval defense fortresses from early Byzantine age and whose spatial dimensions are impossible to determine today (Špehar, 2008) dominate the high cliffs above the Neretva river with a peaceful settlement nestled underneath. Oriental building styles dominate in Počitelj, which gives a special dimension to this place combined with Mediterranean style. It was probably there earlier, but Počitelj was mentioned as the parish center for the first time in written documents dating from 1444 (UNESCO). In the later period, in order to defend it from Turkish conquest, Hungarian-Croatian King Matijaš Korvin

fortified Počitelj together with the local gentry. It was given strong financial support by the Republic of Ragusa (The Dubrovnik Republic), which also financed the construction of the bridge over the Neretva river among other things. Turks conquered Počitelj in 1471 and soon it became the seat of captaincy (military region in the Ottoman Empire). By the Venetian conquest of Gabela in 1694 Počitelj had taken over the role of the border center held by Gabela until that period. Počitelj kept that role until the 19th century.

Hadži-Alija mosque is worth mentioning among the significant buildings from the 16th century because it dominates this small town, as well as Šišman-Ibrahim Pasha Madrasa (school) with the original copper domes. Sahat kula (transl. Clock tower) from 17th century and Hamam (Turkish bath) have imposing positions, too. Next to Hamam there used to be a Han (inn for caravans), where the multimedia center is placed today unlike the famous restaurant in the previous period.

One of the first art colonies in the South-East Europe was established in Gavran Kapetanovića House in 1964. It still exists and it is opened for visitors every day. Out of the colony collection that has up to 2.000 artworks, different exhibitions are organized all the time in the Gallery space. Other than this, the colony is a place for organizing poetry evenings and similar cultural events. Tourist event called "Trešnjeva nedjelja" (transl. „Cherry Sunday“) is traditionally organized every year on the first weekend in June.

Gabela

Gabela is the national monument of Bosnia and Herzegovina. Due to its strategic position Gabela was settled back in the Roman time. The remains of a brickyard and buildings dating from the Roman time can be found on the outskirts of this place.

Out of many medieval buildings, the most remarkable ones are the remains of an old fort and a stone plate with a big winged lion, the symbol of the Venetian Republic. In the 12th century Gabela was mentioned as Luka settlement, in the Annals of the priest "Pop Dukljanin". In the later period there are records of the Driva center, which means "the scaffolding for transport of people and goods over the river" in the Old Slavic language. In the 15th to 18th century period Gabela was a big trade center but also a significant fortress on the Ottoman-Venetian border. In Dubrovnik Archives' records it is mentioned in Latin as *Mercantum Narenti, Forum Narentum*. The very name *Gabella Narente* (gabella, in the Venetian lang. - customs) emphasizes the most important role Gabela had, being the trade center where goods from Dubrovnik and Venice came to. These goods included salt, oil, wine, textile, glass, arms and luxury goods. The goods coming from the inland included wood, meat, wheat, leather, honey and cheese.

At one point it was known for slave trade, too. Different political and economic interests interfered in the competition for supremacy over Gabela. It was occupied by Turks in 1477. After several failures, Venetians occupy Gabela in 1694, and later in 1718 Gabela was given to Turks under the Peace Treaty signed in Požarevac. All important buildings were destroyed by Venetians at that time. Gabela was under the Turkish rule again, but without its



former power. During the Austro-Hungarian rule a narrow-gauge railway was built in Gabela and it was the hub for the line from Sarajevo to Dubrovnik and Metković. Gabela attracted the world audience's attention at the end of the last century, when Mexican scientist Roberto Salinas Price, whilst studying the Iliad and Odyssey, developed a hypothesis based on geographical information in the Iliad that the Trojan war took place in the valley of the Neretva river, i.e. that Gabela was Ilios, the capital of Troy. The cultural event "Jel' Gabela gdje nekad bila" (transl. "Is Gabela Where It Used To Be") is organized in the summer in Gabela Old Town site. Its program agenda includes the folk dance night, "the klapa music" night and the theatre night.

"Hutovo blato" Nature Park

"Hutovo blato" Nature Park is 8 km to the south-east from Čapljina and it is one of the richest wetland birds' sanctuaries in South-East Europe. Every winter around 200 bird species hibernate in the wetland habitats within the Park. The waters of Hutovo blato are rich in freshwater fish, especially eel, carp and tench, which are appreciated freshwater fishes. The Park covers the area of 7.411 ha, 1.580 ha of which is water, and the Park is at an altitude of 1 - 432 m. There are 61 freshwater sources permanently or occasionally active in the Park. The Park consists of 6 lakes: Deransko, Jelim, Drijen, Orah, Škrka and Svitava which are interconnected by canals and ravines. The Krupa River has an important role because in its meanders it collects the excess water in the Park and debouches it into the Neretva river. A herd of semi-wild horses resides in one part of the Park (Lake Drijen). These horses found their habitat at this location during the war and they have completely adjusted to the wetland conditions. At Karaotok hill there is the "Park" motel which offers tourists not only accommodation and rich gastronomic experience, but a possibility to relax, outdoor recreational activities (cycling, educational, hiking and fishing trail). Lakes and canals sightseeing tours

in motor boats (barges) are organized, and when it comes to bird-watching, you can rent a canoe.

Canoe safari on Trebižat

The Trebižat is one of the most beautiful rivers in the Adriatic basin and as such is abundant with tuff cascades overgrown with lush vegetation enjoying the bounty of water and sunshine. Travertine barriers within the waterfalls retain sufficient amount of water so to go canoeing and swimming in the river even in the dry summer period. The river does not lose its clarity and nice green color except during heavy rainfall in spring or autumn. It is almost impossible to find a more beautiful and interesting river to go canoeing, with its magical places suitable for camping and sport fishing. The water clarity is the guaranty for it teeming with fish from the salmon family (trout, chub, sprout, etc.) The Canoe Safari adventurous trip is organized on the 10 km long trail from Božjak to Struge. This trip is organized in tourist two-seat canoes with the possibility to take lunch served outdoors. On this trip, the visitors are under the permanent supervision of the experienced instructors while a canoe-bar with cold drinks accompanies the crew. Swimming is also organized at wonderful spots along the river and the water temperature is about twenty degrees Celsius in the summer period.



TOURIST INFORMATION

Visiting conditions

Fee – no

Visiting hours – 08.00- 20.00 *(visits out of working hours possible with earlier notice)

Guides – upon request

Time to be spent on the site

- Short visit – 30 minutes

- Full visit – 1 hour

Info centers

Herzegovina Neretva Canton tourist board

<https://www.hercegovina.ba/index.php/en/>

“Čapljinka” Tourist Organization

<https://capljinka.ba/>

Publications and brochures

<https://www.hercegovina.ba/index.php/en/publication>

TRAVEL INFORMATION

Pula (HUB)



Čilipi (136 km),

Podgorica (198 km),

Tivat (162 km)



Daily connection with Zagreb, Dubrovnik, Novi Sad.



Roads (international): With Serbia (Ranče, Čemerno, Dobrakovo, Kula, Draženovac, Vuče); With Albania (Božaj, Sukobin, Grnčar), With B&H (Sitnica, Ilino brdo, Vračenovići, Krstac, Nudo, Šćepan Polje, Metaljka, Šula); With Croatia (Debeli brijeg, Kobila)

Tourism Organisation of Čapljina

www.capljinka.ba

Email: tur.org.capljina@tel.net.ba

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Tel. +387 36 806 123

RISAN ON THE ILLYRICUM TRAIL OF MONTENEGRO

Illy



Mogorjelo



Risan



Pod



INTRODUCTION

Images made by inlaying small pieces of stone, glass, ceramics and other materials have been used throughout history to decorate floors and walls to decorate spaces used for various purposes. The phenomenon of this type of ornamentation develops parallel with the emergence of a civilized way of life. With the passing of time, these images became known as mosaics.

The oldest data on mosaics in Kotor region are found in Risan at the Carine site, where among the remains of a Hellenistic structure, in one room (a bathroom), a white and red paved floor was uncovered, assembled from irregular pieces of stone and crushed ceramics; in another room a floor made of white pebbles was found. These finds, in the Hellenistic archaeological layer (3rd century B.C.), point to the presence of one of the oldest ways of the application of mosaic technique in this region.¹

Ever since that time, for twenty-four centuries without interruption, one can find in the Kotor region examples of mosaics made of different materials: stone, glass, ceramics. Besides the mosaic fragments preserved in the remains of the Roman villa in Risan from the 2nd century A.D., one should mention the one above the portal of the church of St. Nicholas in Kotor Old Town, made of *pâte de verre* (molded, fired glass paste) which is known to have been assembled in Venice at the beginning of the twentieth century

(1908/1909)², and the mosaic made by Edo Murtić, a contemporary Croatian painter, using a combination of local stone and *pâte de verre*, which was installed in the altar area of the church of St. Eustace in Dobrota (in the vicinity of Kotor) in 1990.³

ROMAN VILLA WITH MOSAICS IN RISAN⁴

Location

The Town of Risan is located in the narrow coastal belt of the northeastern part of Boka Kotorska Bay, known as the Risan-Kotor Bay. There the Adriatic Sea penetrated deep into the coastline creating a formation resembling a fjord. Actually it is a sunken river valley filled with seawater.

² Then, placed in one piece into the tympanum above the entrance to the Church in January 1909. The Chair to the Mosaicist Association from Venice, master Brešan brought it from Venice and placed it above the portal of the church of St. Nicholas; Jasminka Grgurević, *Mozaik nad portalom crkve Svetog Nikole u Kotoru, Godišnjak Pomorskog muzeja u Kotoru, XLIII-XLVI, Kotor 1999.*

³ The mosaic was made using the combination of red local stone (from Đurići quarry) and variegated *pâte de verre* in "opus tessellatum" technique. This is the largest Murtić's work, with the total area of about 300m².

In the Central Register of Cultural Heritage from the year 1992, this site is listed as the Remains of the Classical Villa with Mosaics in Risan. Since both in literature and in the field most frequent name is Roman Villa with Mosaics, the same name will be used throughout this paper, with the remark that the most recent, revision archaeological explorations, carried out during the year 2004, confirmed that these were the remains of a Classical structure; Piotr Dyczek, Rhizon, Montenegro Pearl of the Classical Era, Centre for Research on the Antiquity of South-eastern Europe University of Warsaw, Warszawa – Risan 2013, p. 87

¹ Piotr Dyczek, Rhizon, *antički biser Crne Gore, Center for Research on the Antiquity of South-eastern Europe University of Warsaw, Warszawa – Risan 2013., str.71*

A peaceful bay, surrounded by high mountains which offer safety, dense forests, a shore with a natural quay, fresh water sources and caves caused people to inhabit this area already in the early Neolithic.

The evidence for prehistoric habitation is the Spila and Tamnica caves in the immediate vicinity of Risan, with the finds from the Bronze Age, as well as the site at Lipci, about 2 km from Risan. Cave paintings right on the rock face were discovered there, using a mixture of limestone and hematite, with representations of seven deer, one roe deer, two horseback riders, the outline of a vessel and four swastika symbols. According to some scholars, these drawings were created in the 8th century B.C., rather than in the Bronze and Late Iron Age, but some investigators relate them to a considerably older era.

In the northern part of the town there is the archaeological site called Carine, where different archaeological layers can be followed from the 2nd century B.C. to the 1st century A.D. The hill above the Carine site is dominated by "Gradina", the remains of a fortification with Illyrian-Greek and medieval layers. In the immediate vicinity, there are also underwater archaeological sites by the Strp and Murovina promontories, with the finds from the 1st century B.C. to the 7th century A.D.

In the very centre of the town, there is a sacral complex, a graveyard for the church of Sts. Peter and Paul erected in 1796. In the old urban section, around the medieval street named Gabela, there are numerous historic structures among which the 18th century Ivelić Palace stands out. On the promontory to the south of the town, towards Perast, there is the Banja Monastery, a sacral complex from 1720.

In the immediate vicinity of Risan, in the direction of Herceg Novi, there is a karst water well – Sopot, which is protected as a monument of the natural environment. Wild oleanders give special value to Risan region.

Due to its outstanding natural and cultural values, a part of Boka Kotorska Bay, with the towns of Kotor and Risan, was inscribed on the UNESCO World Heritage List in 1979 as the protected natural and culturo-historical Region of Kotor.

Background

The first written information on "Rhizon Bay" was recorded by Pseudo-Skylax in his work "Periplus" (The Circumnavigation of the Inhabited World), a manual for the navigation in the Mediterranean Sea. This document was written between 340 and 330 B.C. It was in the *Periplus* that a settlement in this bay was mentioned for the first time, i.e. Rhison, present-day Risan. Polybius, a Greek historian, also mentions it as the town where Teuta, the Illyrian queen regent, had her royal seat in 229 B.C.⁵

Teuta had started a war with Rome, which continued during the reigns of her successors and ended in the collapse of the Illyrian state in the reign of King Gentius in 167 B.C.

Following the Roman conquest in the Illyrian war, Rhison became a Roman town (*Rhisinium*), and in the 1st century B.C. is mentioned as an *oppidum civium Romanorum*, "fortified town of Roman citizens". The town had a busy port, and according to the *Tabula Peutingeriana* it was located on a branch of the Roman military road from *Epidaurus* (Cavtat) to *Skodra* (Shkodër). Rhison, as an Illyrian settlement, had developed under Greek influence, thus it is to be assumed that Romans, upon occupation of the area, encountered an established and fortified town, which most likely influenced their continued building in the region.

⁵ Dr.sc. Marija Buzov, *Izložba-Arheološki lokalitet u Risnu-Stanje istraživanja 2006-2014.godine, Predavanje-Lokalitet Carine u Risnu. Značaj za arheologiju, Kotor, septembar, 2014.*

Soon, the town spread beyond the original defensive walls. The Romans occupied the vacant land along the coast and principal roads. Private houses and public structures were erected, and Roman construction techniques were applied. The walls were built of stone joined with mortar. House plans continued the tradition of Roman homes, so called *domus*, or luxurious urban villas. The walls and ceilings were decorated with fresco paintings and the floors in mosaics.

Mosaics in the remains of a Roman villa in Risan

On the occasion of the construction of the road from Risan to Nikšić, in 1908⁶ in the south-eastern part of Risan, at the distance of around 200m from the sea, unexpected archaeological discoveries were made. Encouraged by the finds, Dušan Vuksan, the director of the former State Museum in Cetinje, initiated archaeological excavations on the site in 1930. The work resulted in the recovery of the remains of a Roman villa with mosaic pavements. The eastern section of the site was uncovered, with five rooms, four of which had mosaic paved floors, while the floor in the fifth room was "made of mortar and bricks."⁷ (drawing 1)

To protect the mosaics, Dušan Vuksan erected a wooden structure above them. Thus 1930 can be considered the starting year for the protection of the mosaics in the region of Kotor. Around 1940, just before the World War II, this structure was demolished, and the mosaics covered with soil. During the war, the mosaics were uncovered, only to be covered once again with a layer of soil.⁸ Sudden changes in humidity and

temperature to which the mosaics had been exposed to due to their uncovering and re-covering, contributed additionally to the degradation of the mosaic structures and caused detachment of their tesserae.

This was the condition in which the mosaics, together with fragments of the uncovered walls, were found in 1956, when the first steps were undertaken for their protection and presentation. In the period from 1956 to 1961 the mosaics were removed from their old base (four rooms in the eastern corner of the villa) and set in reinforced concrete slabs. Extensive preservation work was completed in 1963, when a large part of the villa was uncovered, and the restored mosaics returned to their original locations.

Another room (room 6) with two large mosaic fragments in the south-western part of the building was excavated. The mosaics were detached from their deteriorated original base, and after conservation were replaced in their original locations, set in a new single base of hydraulic mortar.

During these conservation measures, the wall remains were consolidated and partially restored, a protective canopy was erected over the mosaics, and the entire area was fenced and presented as one ensemble.

New damages to the mosaics were caused by the 1979 earthquake. Necessary conservation measures were implemented in 1989, when the surface areas of the mosaic tesserae were restored.

⁶ The construction of the road was finished in 1908.

⁷ Dušan Vuksan, *Illustrated official almanac – Zeta Banate Schematism*, p. 204, 1931, state printing house, Sarajevo

⁸ Ćedomir Marković, *Conservation-restoration works at "Risan mosaics" site in 1963*, Starine Crne Gore II, Cetinje 1964.

The conditions and problems related to the protection of the site resulted in the development of a new conservation project.

To this end in 2004, a team from the Warsaw University Centre for Archaeological Exploration in South Eastern Europe in cooperation with Montenegrin archaeologists undertook corrective archaeological exploration at the site. The excavations resulted in the uncovering of two more mosaic fragments, in the northwestern and northern section of the site (rooms 7 and 8). These fragments were also detached from their original base, which had been destroyed by vegetation, and stored until conditions could permit their preservation for their return to the site.

During 2006 a new canopy was erected to cover the site, and an entrance and the information point were constructed in the northern section of the site⁹. The goal of this work was to preserve the site and to develop it for tourism.

Site description

On the western side, the site "Remains of Roman Villa with Mosaics in Risan" is situated 0.50 m below the level of the surrounding terrain and 4.00 m on the eastern side. The structure is defined by the remains of walls preserved up to a height of 15 to 50 cm, except for the massive wall on the eastern side which is preserved up to a height of 1.50 m. The walls were built of grey, crushed and trimmed stone in a lime mortar.¹⁰

⁹ The project to protect the remains of the Roman villa with mosaic in Risan (part of Stage I) was implemented in the period from September 2007 to May 2008, as a part of the IRD Project – people of the USA to the people of Montenegro, local community development assistance. The designer, Zorana Milošević, B.S.Arch. advisor-conservator

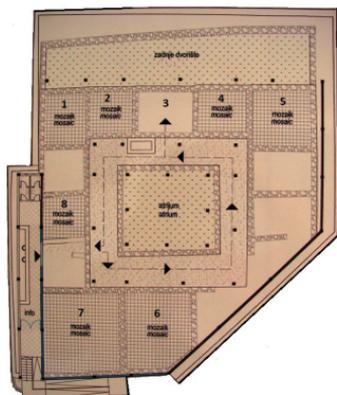
¹⁰ Čedomir Marković, Konzervatorsko-restauratorski radovi na lokalitetu "Risanski mozaici" u Risnu u 1963. godini, Starine Crne Gore II, Cetinje 1964, p. 104.

The size of the structure had been about 31 x 38 m, with the total area of around 1000 m², 790 m² of which have been preserved. It consists of the central courtyard (atrium), surrounded by rooms separated by a corridor. In seven out of the total of fourteen rooms, floor mosaics have been recovered with geometric and vegetal patterns, and in one of the rooms a unique figural image has been preserved of Hypnos – the Greek God of Sleep. Along the eastern side of the structure, there is a special room whose purpose has not yet been defined; for this reason it has been assigned the temporary name of a back courtyard. On its eastern wall, there are preserved remains of the original interior surface decoration with the remains of mortar with the traces of a painted layer. Behind this wall, along its entire length, an original drainage canal is preserved. The entrance to the villa was destroyed with the construction of the local road from Risan to Nikšić via Grahovo.

As stated above, in seven out of a total of fourteen rooms in the villa, floor mosaics have been uncovered. (drawing 1) They had been created in the "opus tessellatum" technique, i.e. assembled using square stone tesserae of different colours, with an average size of 1x1 cm. Smaller pieces were used for the mosaic in the first room¹¹, i.e. central medallion with the image of Hypnos – the Greek God of Sleep. This technique, which consists of the use of smaller stone tesserae, 2 to 5 mm in size, is called "opus vermiculatum". Out of the total of seven uncovered mosaics, six had been made with three basic types of coloured stone: white, black and grey, while only in the case of one mosaic were polychrome tesserae were used, that is, stones of several types and colours: white, black, grey, dark red, light red, ochre and yellow.

¹¹ Following the drawing 1.

A geometric pattern was used to compose mosaic carpets in the rooms 8, 7, 6, 5, 4 and 2 (following the numeration in schematic drawing 1). The pattern was enriched with stylized vegetal motifs (vines, leaves). By interlacing different designs, dynamic images were formed. Unfortunately, the mosaics have undergone significant alterations, mainly in the preservation process, which has resulted in the loss of large part of their original chromatic values. In all the uncovered rooms, the designs fill the central section of the composition. They are surrounded by the bands made of the tesserae of white stone.



Drawing 1. Schematic presentation of the plan of the site "Remains of Roman Villa with Mosaics" in Risan with numbered rooms where mosaics have been found.¹²

Room 8¹³

In 2004, in the northern part of the site, during the corrective archaeological explorations a minor mosaic fragment was found, part of a border, made of black and white tesserae, 1 x 1cm in size. This fragment is a

part of a larger group, and it testifies to the fact that the floor in this room was paved with mosaics.

Room 7

The room in the north-western corner of the site, was defined in 2004 during the corrective archaeological explorations. (figure 1) On that occasion, a larger portion of the mosaic was uncovered in the southern part of this room, i.e. longitudinal strip 1.40cm x 3.20cm, which was part of the mosaic pavement that once covered the entire floor of this room. The mosaic was detached from its original base, which had been destroyed by vegetation and ground movement, and stored to await conservation and return to its original location.



Figure 1. Room 7, western part of the villa (north-western corner), situation existing at the moment of uncovering the mosaic.

Room 6

This room in the south-western part of the site (figure 2), had been damaged by the construction of the local road. This room was defined during the archaeological campaigns between 1973 and 1976. At that time, two mosaic fragments were uncovered that were parts of a larger section which once made up the floor in this room. The fragments were detached, consolidated and then returned to the site. On the basis of their position in the room, it is possible to reconstruct the original appearance of the mosaic. It was made

¹² Drawing taken from the documentation of the former Kotor Regional Cultural Heritage Institute.

¹³ Following drawing 1.

by combining black and white tesserae arranged according to a geometric pattern in a harmonious ensemble. The central part of the mosaic is a rectangular field, filled with subtle trelliswork of circular intersections, which when joined make a distinctive black and white network.



Figure 2. Room 6, western part of the villa (south-western corner).

Room 5

The room in the south-eastern corner of the site (figure 3) was uncovered during the first archaeological campaign in 1930, and it has shared the destiny of the site ever since and was exposed to all the changes occurring there. Still, the mosaic in this room has preserved large portion of its original chromatic values, although during conservation work undertaken from 1956 to 1961 and during 1963, it was set in reinforced concrete slabs.¹⁴

The surface of the mosaic is divided into regular geometric fields, using black and white tesserae. The border along the edge of the mosaic in the south-western corner of the room is separated from the central field by a grey and white border, and then larger sections were made of white tesserae. It is to be assumed that this section of the mosaic had been used as a location marked out for some fixed items of furniture, for example

as in a *triclinium*¹⁵, a dining area with couches along three sides on which diners would recline in semi-recumbent positions during feasts. This assumption is confirmed by the position of the door in this room, opposite these areas. The room is connected to the adjacent one along the northern side, as well as to the back courtyard.



Figure 3. Room 5, eastern part of the villa (south-eastern corner).



Figure 4. Room 5, eastern part of the villa (south-eastern corner), central pattern, detail.

Room 4

By analysing the interconnections between the rooms on the basis of the preserved data presented here, it can be concluded that the eastern part of the villa used to be divided into two separate sections, the resting area in the north and the banqueting area in the south. These two sections consisted of two mutually

¹⁴ It is well-known that concrete, i.e. cement with the action of its aggressive salts can lead to the alteration of the chromatic values of the stone, as well as to the destruction of its structure.

¹⁵ During feasts, Romans would rest on the beds which would most often surround the table along three sides. In Roman architecture, such rooms are called *triclinium* (in Greek *tres* – “three”, *kline* – “couch”)

connected rooms each, one larger and one smaller "ancillary" room. In between these two sections there used to be a connecting room, in which Dušan Vuksan observed in 1930 that he found the floor "made of mortar and brick."

This room¹⁶ (figure 5) is connected to room 5 in the south-eastern corner of the site and it served as its "ancillary" room, for the needs of banquets. The floor in this room has shared the fate of the mosaics in the eastern part of the villa, from 1930 until the present day. The mosaic was cut into regular quadrants, detached from the original base and lifted. It underwent conservation between 1956 and 1961 and 1963, when the mosaic fragments were set into reinforced concrete slabs and returned to the site. Connection lines between the reinforced concrete slabs in which parts of the mosaic were set can be noticed as uneven changes in the mosaic structure. The central part of the mosaic is dominated by a square with an inscribed rhombus. Strict geometric division is emphasized with the combination of black and white tesserae. The central field is framed by a broad border using a combination of grey and white tesserae. The rather greyish blue type of stone used in the rooms of this section of the site (on the eastern side), has changed its hue, making it difficult to distinguish between these tesserae and the white ones.



Figure 5. Room 4, eastern part of the villa on the southern side.

¹⁶ According to the drawing 1.



Figure 6. Room 4, eastern part of the villa on the southern side, central motif, detail.



Figure 7. Room 4, eastern part of the villa on the southern side, central motif, detail.

Room 3

Based on the records left by Dušan Vuksan (1931), the floor in this room was "made of mortar and brick."¹⁷ Unfortunately, there are no preserved data on the original treatment of the floor. Presently the floor in this room is covered with a layer of sand and used as a passage from the interior section of the villa, the central courtyard, towards the exterior section, the back courtyard.

Room 2

Room 2 (figure 8) was uncovered in 1930, then conserved, restored and returned to the site in 1963. The central part of the room is dominated by a square field separated from the surrounding area by a black border and divided into 289 (17 x 17) smaller black and

¹⁷ Dušan Vuksan, *Illustrated official almanac – Zeta Banate Schematism*, p. 204, 1931, state printing house Sarajevo

white squares in a checkerboard pattern. Inside each of these small squares there is a central motif consisting of four diagonally placed tesserae, that is, white tesserae placed into black fields, black tesserae placed into white fields. Around the central square there is a border of tesserae in a lighter colour, in a grey and white combination, which is divided into fields within which a new division is made into smaller decorative forms of triangular shape. There is strict geometric separation, very precisely executed. Unfortunately, the original color of the stone used for assembling this mosaic has been lost to a large extent, which has resulted in the mosaic, as a whole, losing its original chromatic values.¹⁸



Figure 8. Room 2, eastern part of the villa on the northern side.

Room 1

In the north-eastern corner of the site there is a room (figure 9) which is known, on the basis of the preserved stone thresholds, to have been connected to a longitudinal room in the eastern section of the structure, the back courtyard and with the adjacent room on the southern side. In the central part of the room, in the central medallion, there is the image of Hypnos, the God

of Sleep in a recumbent position. The god is presented as having slightly spread wings, with his head bent to the right. He is leaning on his right arm which is resting on a pillow. The medallion is placed in the centre of the square field divided into 16 smaller squares filled with stylized poppy blossoms. It has been known since ancient times that poppy essence was used as sedative and soporific. The Hypnos figure is made of variegated tesserae of finely cut stone, 0.2 x 0.5cm. The colours of the tesserae are: white, black, grey, pink, dark red. The image of Hypnos was restored during conservation interventions undertaken at the site between 1956 and 1961, and 1963, on the basis of a drawing made by Dušan Vuksan in 1930.



Figure 9. Room 1, eastern section of the villa on the northern side, mosaic with the image of Hypnos.



Figure 10. Room 1, eastern section of the villa, on the northern side, detail of the central medallion which forms a circle of white meanders with the image of Hypnos in the centre.

¹⁸ It is to be assumed that the loss of the original chromatic values of the stone was caused by the use of cement on the occasion of the implementation of conservation measures on this mosaic and on the entire site.



Figure 11. Room 1, eastern section of the villa, on the northern side, detail.

Corrective archaeological explorations undertaken at the site "Remains of the Roman Villa with Mosaics" in Risan during 2004 resulted in the uncovering of two new rooms with mosaics, and also confirmed the earlier assumption that this structure had been built as a multi-storey structure during the 2nd century A.D. Both the walls and ceilings of the building had been painted.¹⁹

In the immediate vicinity of this structure, close to the entrance to the hospital, during the archaeological campaigns undertaken from 2000 to present, the remains of another private Roman residence have been found.²⁰ Floor mosaics were discovered in each of the four partially excavated rooms. Borders of three mosaics were uncovered, as well as an entire mosaic with the image of a meander. White, black and red tesserae were used for composing the mosaics. The remains of this structure were covered with a layer of soil.

¹⁹ Large number of mortar fragments with the traces of coloured layer were found in the rubble on top of the newly uncovered mosaics in 2004, Excerpt from the archaeological logbook, 2004.

²⁰ Piotr Dyczek, Rhizon, antički biser Crne Gore, Center for Research on the Antiquity of South-eastern Europe University of Warsaw, Warszawa – Risan 2013., p. 83

Conclusion

Mosaics were found in a large number of Roman buildings excavated during archaeological exploration in Risan. Their frequency is the result, among other things, of the wealth of its inhabitants, but also of the fact that in nearby Salona (Solin on the Roman Emperors Route near present-day Split) there were famous mosaic workshops, well known even beyond the Balkans.

Illyrian, Hellenistic and Roman Risan is still insufficiently explored. Practically speaking, beneath the entire town there are the remains of Roman villas with mosaics which will hopefully remain unspoiled for future generations of archaeologists and conservators.

Mosaic above the portal of the Church of St. Nicholas–Kotor

Location

Saint Nicholas' Church is located on a square in the northern section of the Kotor Old Town. It is the largest Orthodox church inside the urban core of the Old Town. It was built from 1902 to 1909, on the foundations of an older church which was destroyed in a fire in the 19th century. It is oriented in a north-south direction. The church is accessed on the south side of the square. (figure 12) Next to the church, there is a treasury with a rich collection of icons, artistic objects, documents, books and priests' robes.



Figure 12. Mosaic above the portal of St. Nicholas' Church, location.

Mosaic above the portal of St. Nicholas' church

There is an image of Saint Nicholas in the tympanum above the portal of St. Nicholas' church in Kotor. It covers an area of 2.5 m² and was composed of variegated tesserae in *pâte de verre* (fused glass paste) on a gilded background. The tesserae are arranged in regular rows, using the *opus vermiculatum* mosaic technique. The mosaic was completed in 1908, following a painting by the Czech artist Franz Ziegler, in the Venetian atelier "Cooperativa di artisti mosaicisti".²¹ It was installed above the portal of St. Nicholas' church in January 1909.²²



Figure 13. Mosaic above the portal of St. Nicholas' Church.

St. Nicholas is shown frontally, as an old man, in the central part of the tympanum. He wears an archpriest's vestment, decorated in floral patterns. There is a white omophorion draped over the vestment. On the omophorion, there are seraphs made of the tesserae of gold *pâte de verre*. The saint holds a closed Gospel in his left hand, while giving a blessing with his right hand. In the corners of the Gospel, in circular medallions, the evangelists are presented, with St John the Baptist pictured in the central, oval medallion. (figure 13)

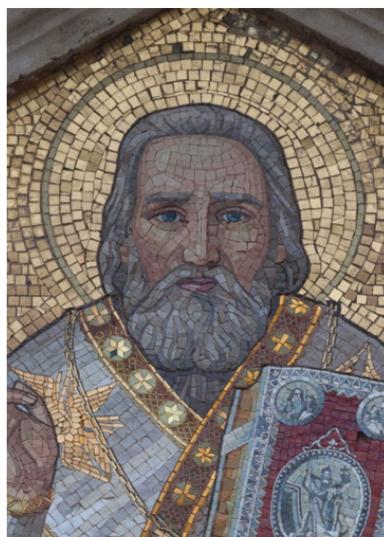


Figure 14. Mosaic above the portal of St. Nicholas' church, detail.

²¹ First, a colour painting was made following a chalk drawing made by Franz Ziegler, for the throne icon in the iconostasis of the Church. About that: Jasminka Grgurević, *Mozaik nad portalom crkve Sv. Nikole u Kotoru, Godišnjak Pomorskog muzeja u Kotoru, XLIII-XLVI, Kotor 1999.*

²² Master Brešan, Chair to the Association of Mosaicists from Venice, brought it from Venice and mounted it above the portal of St. Nicholas' church in January 1909. About that: Jasminka Grgurević, *Mozaik nad portalom crkve Svetog Nikole u Kotoru, Godišnjak Pomorskog muzeja u Kotoru, XLIII-XLVI, Kotor 1999.*

No joints can be seen in the mosaic, which indicates that the entire surface was set at one time. The so-called “negative method” was used: The tesserae were glued face down onto a sketch drawn on cardboard in 1x1 cm scale, and then fixed together using a thin mortar mixture. The sketch was then lifted together with the glued pieces as a whole and placed into a layer of fresh mortar on the wall.

MOSAICS IN ST. EUSTACE'S CHURCH – DOBROTA

Location

St. Eustace's church is located in Dobrota, a settlement some 6 km from Kotor. The older church of St. Eustace in Dobrota, which is mentioned in archival documents from 1332, was situated right on the seashore and destroyed during the 1667 earthquake. It is also known that the church was restored and decorated with frescoes. The last mention of the older church was in an 1836 document. The new, present-day church was erected on a site higher than the previous one, following the design of the Venetian architect Bartolo Riviera. Construction commenced in 1762. The church is oriented in a west-east direction. It is accessed from the side of the coast highway via a stone stairway with balustrade and semi-circular portico. Next to the church there is a parish house and graveyard. The church possesses a rich library and a treasury with silverware, textile and paintings.

Mosaics in St. Eustace's church

In the presbytery of the Church of St. Eustace, three large mosaic compositions were installed in 1990. Together they make a single thematic ensemble. The mosaics were made following the panels created by the

Croatian painter Edo Murtić (1921 - 2005), using the “opus tessellatum” technique, combining red local stone (from Đurići) and variegated *pâte de verre*.

The total area of the mosaic is about 300 square metres. This is the largest of Murtić's creations. The central motif of the mosaic is “the Exaltation of the Holy Cross”. The motif is presented by two crosses, a red one, symbolizing the suffering of the earthly life, and a white one situated in a mandorla and symbolizing the resurrection and victory of life over death. (figure 15)

The mosaic is decorated with vegetal and animal figures. In the lower section of the central scene in the presbytery, behind the altar, there are the images of a man and woman dressed in traditional costumes. (figure 16) Their garments are permeated with blue waves, symbolizing the sea, and the man is wearing a traditional Boka cap. The message of the mosaic is contained in the Latin maxim which is inscribed in an arc at the top of the presbytery: “GRATIAS AGO TIBI DOMINE QUIA FUI HOC MUNDO”/“THANKS BE TO THEE O LORD, THAT I HAVE LIVED ON THIS EARTH”.

At the bottom of the central section of the mosaic, in the lower south-eastern corner, there is the painter's signature: EDO MURTIĆ, 1988-1990. On the basis of this date one can conclude that work on the preparation of the panels lasted for two years. The mosaic was installed on the church walls during 1990. The painter himself monitored the preparation of the panels and their installation. The panels with the glued pieces were mounted on the walls directly into fresh mortar. The corrections of the fragments and the joints among the panels were done during their placement on the walls.

Besides the mosaics inside the Church, Murtić presented the iconographic attributes of St. Eustace, a cross between deer antlers, on the outer, eastern wall of the church, in the lunette of the walled-up window adjacent to the graveyard.



Figure 15. Mosaic in St. Eustace's church, central motif in the eastern wall of the presbytery.

It can be assumed that Murtić came to Dobrota, to the Church of St. Eustace, on the invitation of his friend, Don Branko Sbutega (1952 - 2006). The question remains, however, whether the priest worked together with the painter on any alterations of the mosaic or if he personally insisted on the insertion of the local motifs, as well as on the Latin text on the mosaic.



Figure 16. Mosaic in the church of St. Eustace in Dobrota, detail of the composition on the eastern wall of the presbytery.

CONCLUSION

The preservation and presentation of the mosaics in the Kotor region, including the popularization of the mosaic technique and different ways of assembling them, can be promoted with the establishment of educational workshops. This would be an artistically and aesthetically attractive way of dealing with the production of souvenirs made of local stone. These souvenirs would present local motifs and would promote in the best possible way the region and its historical-artistic values. Such products would educate broader social groups on the importance of the mosaic technique, and also raise the level of awareness on the importance and potential of preserving the values of mosaics in Kotor region.

TOURISM AND THE HOSPITALITY INDUSTRY

Tourism and the hospitality industry are developing in circumstances of an increasing number of tourists and shorter stays. The most relevant growth in this segment is the consequence of a rise in arrivals of ships on round trips (cruisers) and an increase in the number of day-trip group visits by coach from the region. In connection with this, there have been some important changes in the type and character of tourist activity within the municipality, especially in the urban core, which are reflected in an increasing number of souvenir shops and restaurants, as well as a dynamic development of other activities dedicated to excursion programs, from guided tours to rental services for road and sea trips.

ACCOMMODATION CAPACITIES

In terms of accommodation capacities, although currently there is a moderate rising trend in the number of accommodation capacities, the process is coupled with significant improvements in quality, especially in new boutique hotels with appealing architecture and ambiance. Similar trends are also happening in private studio accommodation units and hostels. Sadly, other forms of tourist accommodation capacities, such as camps or rural tourism facilities are insufficiently present and developed in the town tourist offer.

There are 34 hotels (with 1,421 beds), 7 hostels (with 480 beds) and 4 auto camps in the territory of the Municipality of Kotor.

HOTELS IN KOTOR

Based on the existing categorization, there are:

- six five-star hotels: The Jadran Iberostar hotel, Allur Palazzi hotel with four annex units, Platamuni boutique hotel with annex units, Forza Terra boutique hotel, Forza Mare boutique hotel and the Astoria historical hotel.
- There are 17 4-star hotels: Villa Duomo, Hipocampus, Vardar, Cattaro and Monte Cristo in the Old Town, Porto In Old Town contact zone, Palazzo Radimiri, Alkima, Essenza and Pietra in Dobrota, Splendido and Libertas in Prčanj, Amfora in Orahovac, Conte, Per Astra and Admiral M in Perast and hotel Aruba in Lastva Grbaljska. These are smaller hotels with a relatively small number of rooms.
- There are ten 3-star hotels: Vila Perast, Stone Bridge, Galathea, Marija boutique hotel, Bokeljski dvori, Vila Panonija, Galia, Pana, Lavanda and Perla Adriatika with an annex unit. The Belvedere boutique hotel in Muo has 2 stars
- and the Vrmac hotel in Prčanj has 1 star.

STRUCTURE OF HOTEL ACCOMODATION

No. of stars	No. of hotels	No. of beds
*****	6	558
****	17	522
***	10	313
**	1	28
*	0	

Source: Ministry of Sustainable Development and Tourism

TOURISM AND THE HOSPITALITY INDUSTRY

The Municipality of Kotor also has 6 hostels with a total of 220 beds. The Old Town Hostel (47 beds), Montenegro (53 beds), Centrum (15 beds), Cent (30 beds), Pupa (28 beds), Montenegro 4U (47 beds) , and the Spasić-Mašera dormitory for pupils and students (active as a hostel during the summer) has 260 at its disposal. A total of 6,242 beds are in private accommodation facilities.

There are four auto camps on the territory of the municipality - two in Stoliv and one in Kostajnica and Morinj, respectively.

Private accommodation structure

APARTMENTS

- ***** 17 apartments - 47 beds
- **** 317 apartments - 907 beds
- *** 457 apartments - 1290 beds
- ** 79 apartments - 241 beds
- * 5 apartments - 14 beds

PLUS: 67 apartments with 172 beds
(not categorised)

TOTAL: 942 apartments with 2671 beds

ROOMS

- **** 213 rooms - 450 beds
- *** 385 rooms - 852 beds
- ** 165 rooms - 370 beds
- * 54 rooms - 129 beds

PLUS: 80 rooms with 158 beds
(not categorised)

TOTAL: 897 rooms with 1959 beds

HOUSES

- ***** 10 houses - 64 beds
- **** 31 houses - 225 beds
- *** 16 houses - 113 beds
- ** 8 houses - 39 beds

PLUS: 12 rooms with 75 beds
(not categorised)

TOTAL: 77 houses with 516 beds

FLATS

- 244 single bedroom flats - 598 beds
- 109 double bedroom flats - 395 beds
- 18 triple bedroom flats - 103 beds

TOTAL: 371 flats with 1096 beds

Source: Municipality of Kotor

Number of visitors in Kotor Municipality increased more than 3 times during the observed seven-year period marking exponential growth of tourism. On the other hand, the increased number of overnights, even though it has been very intense, more than double, has increased in much slower tempo, which is the result of shorter duration of stay in the destination (for a day on average). Accommodating the offer to regular guests and guests who stay for a shorter amount of time increases the importance of archaeological sites and cultural institutions.

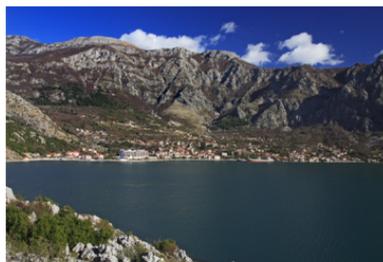


TABLE OF NUMBER OF GUEST AND OVERNIGHT STAYS

Year	Guests	Overnight stays
2012	56,042	303,900
2013	57,004	293,911
2014	58,512	287,312
2015	74,964	358,609
2016	88,814	414,817
2017	112,789	466,807
2018	139,573	571,867
2019	170,852	680,773

RESTAURANTS AND CAFÉ-BARS

Tourism as an industry is represented in various forms and contents in our municipality. Categories of hospitality facilities (specialized restaurants, taverns, cafes/bars, inns, beach bars etc) and their numbers make hospitality an important and significant segment of the town's tourist offer. According to the Municipality of Kotor's records, we have more than 200 hospitality facilities registered for business throughout the year. There are 38 hospitality facilities in the Old Town. Approximately 20 beach bars and 12 other hospitality facilities are registered for business during the summer tourist season. It is worth noting that only 10 beach bars were registered in 2019, because of the difficulties in obtaining all required administrative and registration documents.

EXCURSIONS, YACHTING AND CRUISER TOURISM

Over the previous fifteen years there was a great expansion of day trips and excursions, crucially changing the character of the town's tourist offer. Although the rising numbers of tourists taking day-trips led to a sharp increase in public sector revenue (excursion and port fees, tickets for cultural and historical sites) and various services catering to day-tripper's needs, the town is facing serious dilemmas regarding the perspectives of further development of these forms of tourism.

In terms of the total number of day trips, Kotor was visited by 502,472 people on day trips in 2018, which was a 10% increase against the comparison period the year before. (Source of data: 2018 Kotor TO Operational Report)

TABLE OF NUMBER OF DAY TRIPS PER MONTH

Year	2018	2019
January	3,122	3,601
February	3,702	9,246
March	11,786	1,859
April	39,568	47,902
May	72,766	82,899
June	69,681	78,165
July	61,866	65,777
August	61,393	63,531
September	79,079	90,695
October	66,540	80,722
November	22,024	24,766
December	10,945	12,426
Total	502,472	578,320

PORT THROUGHPUT STATISTICS (NUMBERS OF PASSENGERS AND SHIPS/BOATS)

Experiences of cities / destinations on the Adriatic coast with a similar cultural - tourist character and visitor profile (such as Venice, Trieste, Dubrovnik...) would have to be the provisional basis to create an environment and infrastructure for the future intake of guests from cruiser ships. Aside from the pressure on city infrastructure coming from thousands of visitors per day, there is an emerging risk of uncontrolled pollution of both air and sea. Sustainability and environmental adaptability are the imperative standards and principles for tourism development.

Considering the limited competence of the Municipality of Kotor in terms of planning and managing the coastal area, future development of infrastructure for the needs of marine and cruiser tourism will largely depend on national rather than local planning and regulatory mechanisms, i.e. municipal development plans. Aside from the need to alleviate current traffic and risk of the Bay of Kotor aquatory, the Municipality of Kotor has the option to develop marine and cruiser tourism in what are currently less occupied parts of the Bay of Kotor (vicinity of Orahovac, Stoliv...) and the Bay of Risan aquatory.



TABLE OF NUMBER OF SHIPS/BOATS AND VISITORS:

Year	Ships/Boats	Passengers
2006	155	36,360
2007	177	48,732
2008	223	51,305
2009	256	74,989
2010	310	145,185
2011	317	189,426
2012	343	245,400
2013	387	317,746
2014	354	309,322
2015	412	442,029
2016	488	535,232
2017	430	532,387
2018	412	502,472
2019	460	613,747

The number of visitors coming from the floating hotels, cruisers, increased more than 20 times in the observed 13 years period with notable increase of average number of visitors coming from one ship. Bigger cruisers bring change in the reception of the visitors who don't use accommodation on the local level, but only daily excursions. For archaeological sites, this certainly means more interest, but also the responsibility to secure effective and quality service.



TABLE OF NUMBER OF YACHTS AND VISITORS

Year	Boats	Passengers
2012	1,454	5,642
2013	1,493	6,485
2014	1,637	7,559
2015	1,567	7,096
2016	1,674	8,292
2017	1,838	8,630
2018	1,831	8,054
2019	1,604	8,811

TOURIST INFORMATION

Website:
www.tokotor.me

Email:
promo@tokotor.me

Address:
Stari grad 315, Kotor, 85330

Telephone:
+ 382 32 325 947

TRAVEL INFORMATION

RISAN (HUB)



Plane

Airport Podgorica (TGD) and Airport Tivat (TIV)
<http://www.montenegroairports.com/eng/>



Bus

Bus station: +382 32/325-809;
<http://www.autobuskastanicaokotor.me/>



Boat

The nearest seaports: Ports of Bar, Budva, Kotor, Herceg Novi, Risan. <https://www.visit-montenegro.com/transport/transportation-ports-marinas/>



Car

Roads (international): With Serbia (Ranče, Čemerno, Dobrakovo, Kula, Draženovac, Vuče); With Albania (Božaj, Sukobin, Grnčar), With B&H (Sitnica, Ilino brdo, Vračenovici, Krstac, Nudo, Šćepan Polje, Metaljka, Šula); With Croatia (Debeli brijeg, Kobila)

DOCLEA ON THE ILLYRICUM TRAIL IN MONTENEGRO

Illyricu



MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

The principal visible remains of the ancient city are located in the Roman city center. They consist of monumental public buildings: the forum, basilica, baths and a temple. The forum is a rectangular area closed on the west by the long side of the north-south oriented basilica and enclosed by porticos on the other three sides. The basilica was a rectangular triple-aisle structure with clerestory lighting, built as a monumental stone structure. Most of the interior consisted of a single hall for judicial and ceremonial functions with two smaller rooms flanking it on the short sides, which were separated by two three-part colonnades. A closed rectangular room with a semicircular apse could be accessed from the north side. The basilica's main facade had a decorative colonnade facing the open square. Part of an inscription from the basilica's architrave refers to the dedication of the building to Flavius Balbinus, the son of a leading citizen, Flavius Fronto. The son, who died at age 15, was also commemorated in the forum by an equestrian statue dedicated by the city council; his parents paid for covering the statue in gold leaf. The public baths occupied a central place in the social life of the city's inhabitants. They consisted of a number of rooms with various functions, including bathing rooms with hot and cold basins (caldarium and frigidarium) and a radiant heating system (hypocaust). A temple dedicated to the Capitoline Triad was set on a high podium at the end of a spacious courtyard with an entrance from the north side of the portico. This was the central shrine in Doclea and an exception-

ally important building; research indicates that it was constructed in late 2nd century and that dismantling started as early as the 4th century.

ARCHEOLOGISTS AND INSTITUTIONS THAT CONDUCT EXPLORATIONS

Archaeological excavations prior to World War II were conducted by P. Rovinski, J. A. R. Munro, P. Sticotti. After World War II the work was taken over by the Faculty of Philosophy, Belgrade University (D. Srejšević, A. Ceromanović-Kuzmanović), MNE Archeological Exhibition (Velimirović-Žižić, M. Cerović, M. Pravičević), Podgorica Museums and Galleries (M. Baković, L. Saveljić-Bulatović), MNE Conservation and Archeology Center (M. Živanović).

ARCHAEOLOGICAL REMAINS AWAITING FURTHER EXCAVATION

The triumphal arch dedicated to the Emperor Gallienus, temples consecrated to Diana and Roma and early Christian churches are just some of the buildings excavated in the past that are awaiting supplemental exploration and presentation. The triumphal arch, most likely featuring two arched passageways, is located at the beginning of main street (via [principalis](#)) and was probably dedicated to the Emperor Gallienus. The main temple at Doclea is located near the triumphal arch on the south side of the via [principalis](#). The temple is set in a walled sanctuary with a street entrance. It is a Roman-plan building with a high podium and columnar front porch. This was most likely a temple

dedicated to the goddess Roma and the imperial cult since an imperial statue and a stone medallion with a bust of Roma were recovered in the immediate vicinity of the temple. Another smaller rectangular temple was located along the same side of the street in its own sanctuary, immediately adjacent to a large urban villa. A third temple was discovered directly to the east which was probably dedicated to the goddess Diana, judging from a fragmentary pediment with a medallion representing Diana found in its vicinity.

LOCAL HISTORY

Doclea is the most important archaeological site in Montenegro and is located in the immediate vicinity of Podgorica, approximately 4 km up the Morača river. Doclea's urban plan and building inventory classify it as a leading Roman provincial city. The city lasted from the 1st through 7th centuries and was the center for the Romanization of the Illyrian tribe of the Docleates. According to some of the ancient written sources, Diocletian - one of the most important emperors of the late Roman Empire - was born in the vicinity of Doclea, where his mother was from originally. Later on, in the 7th century, Doclea was the seat of an important diocese.

LOCATION AND SIZE OF THE SITE

The city rests on approximately 25 hectares and is located on an irregular plateau flanked on three sides by the rivers Zeta, Morača and Širalijska. The area between the three rivers was inaccessible during most of the year due to high water levels, and the city was further protected by surrounding cliffs. Although it was naturally protected by the rivers, the city was fortified with strong ramparts and towers surrounding the plateau where it is located.

FAMOUS PERSONS FROM DOCLEA

Marcus Flavius Fronto and his wife Flavia Tertula as well as their son Balbinus; possibly the Emperor Diocletian.

LOCAL LEGENDS

The legend of the evil emperor Duklijan. According to the legend, Duklijan or Duklijanin lived in the city of Doclea and was notorious because of his violent nature and inhumanity. This mythical character probably resembles the Roman Emperor Diocletian, since cruel persecutions of Christians in the Roman Empire took place during his reign (284 - 305).

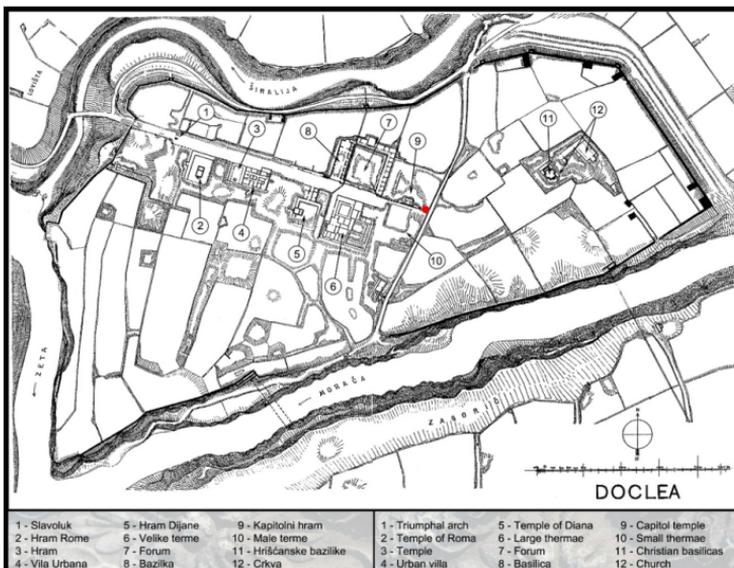
According to the legend, Duklijanin killed his own brother so he could marry his sister. Having seen what he had done, his sister committed suicide by jumping into the Zeta River. Duklijanin took her out of the river and had intercourse with her corpse. This is how the river Zeta got its name - the local proverb states that the 'river gained a son-in-law' (the Serbian word for son-in-law is zet), since he retrieved his wife from the river. This is why God sent Elijah the Thunderer after him (the Prophet Elijah is called 'the Thunderer' in Slavic countries), to strike him down with a bolt of lightning and raze the city. However, Elijah, although he did raze the city and the land around it, could not kill the evil emperor. Duklijanin forged iron fetters and nailed them to a rock above a whirlpool near the Vizier's bridge on the Morača river, intending to capture the thundering prophet. Elijah disguised himself as a traveler and came to Duklijanin. After a long conversation, he asked Duklijanin whom the fetters were for. When the emperor answered that they were intended for the Prophet Elijah, he asked him how he knew the thickness of Elijah's neck,

saying that he knew the prophet personally and that his neck was about the same size as the emperor's. Once Dukliani got the fetters around his neck to try them on for size, the Prophet Elijah captured him.

Since then Emperor Dukliani is standing in the Morača whirlpool, gnawing at the fetters. Up until Christmas every year he gnaws them so much they become thin as strands

of hair, but blacksmiths and women then strike blows on the anvil with a hammer, or strike tongs on any metal object, and the fetters thicken up again. The custom of striking iron on Christmas even made it into the 1829 Vasojevići Clan Code.

Did you know that a bridge had to be crossed to enter the city?



The city is situated between three rivers, and the main gates were placed near bridges.



TOURISM IN PODGORICA

Podgorica is an extremely dynamic city, located in the central part of Montenegro and, as its capital, is the administrative, economic, cultural and university center of the country. It has an ideal geographical position and easy access by air, road and rail. Podgorica is very specific, has a rich cultural heritage, natural and architectural attractions, sights and rich water potential (five rivers and three lakes), which justifies the description "the city on water".

The capital is located in the corridor of significant tourist, domestic and foreign transit roads to the Montenegrin coast, so Podgorica is a destination with a different positioning in relation to other regional capitals. Many natural, traffic, infrastructural and other benefits add to the development of various types of tourist offer. Podgorica is a city that does not have a conspicuous tourist season, but is visited continuously throughout the year. The dominant profile of visitors is business tourists. Since 2014, Podgorica has acquired the status of A - level tourist place in its entirety, which greatly improves the image of the city as a tourist destination. The hotel offer of the city has a total of 45 facilities, with 1,384 accommodation units and 2,792 beds. The average accommodation facility in Podgorica is the small hotel, with about 30 accommodation units, while three hotels have more than 100 accommodation units. With the development of



new hotel capacities and the presence of world hotel brands, Podgorica can be profiled as a congress or MICE center (Meetings, Incentives, Conferencing, Exhibitions).

By building new, high-quality hotel capacities and bringing in world-famous brands such as "Hilton", "HMark Hospitality", "Hard Rock Caffè", "The Capital Plaza", the offer in this segment has been enriched and improved its capacities in the congress offer segment.

Speaking about the sights of the city in the architectural sense, we single out the Millennium Bridge as a visual landmark of the city, the **Clock Tower** from the Ottoman period in the old town, the **Church of Christ's Resurrection** as a place of artistic and monumental value, and the **Palace Complex in Kruševac**, located in a green oasis - the building is used as the Center for Contemporary Art and has a permanent collection of modern art classified by geographical principle into collections of European, Asian, Latin American and African art.

In terms of archeology, there is Duklja, the largest archeological site in the Balkans dating from the Roman period, 3 kilometers away from the city center, as well as Medun, 12 kilometers away from the city center, with the Marko Miljanov Memorial Museum, which is also on the first panoramic route in Montenegro - "Circuit around Korita", where there are five viewpoints with impressive views of the mountain massifs of the Komovi, Kucke Mountains and Prokletije, bordering the Canyon of the Cijevna river, while some of them offer a view of the city and Skadar Lake.

In the very center of the city there is a popular picnic area **Gorica hill**, with the church of St. George at its foot, the oldest church in the city. There is also **Partizan the Warrior Memorial** dedicated to the victims of NLW. Cycling and recreational trails are a real paradise for outdoor activities lovers, as well as fully equipped sports

fields on the very top of the hill which offers a panoramic view of the city.

The adventure park for children and adults is tucked away not far from the entrance to the recreational zone, where there is also the first **Botanical Garden** in the city.

It is especially important to point out the wine tourism offer, that of "**Plantaze**" **company vineyards**, which present the largest vine-growing complex in entire Europe and have wine routes for wine lovers. There are also **local wine producers** with smaller wine cellars.

The city has a **rich river and lake potential** and has opportunities for kayaking and water sports. A significant natural attraction in the immediate vicinity of the city is **Skadar Lake** with numerous potentials, starting from visitor centers, cruises on the lake, rich heritage of monuments from the Crnojevic and Balsic dynasties' period, and popular bird watching and water sports.

The city is also recognized as a **shopping destination** with numerous shopping malls and high fashion boutiques. A special segment of the offer is **gastronomy**, and in Podgorica there are 60 categorized restaurants, slightly less than two thirds of which in the categories 3 * and 4 *.

Numerous tourist, cultural and sports events are organized in the Capital throughout the year. The program of the events is enriched with theatre, concert and cinema repertoires,

gallery exhibitions as well as clubs and discos for the fans of night entertainment.

According to the latest data, in the total number of tourists in Podgorica, the largest number come from the countries of the region, followed by Turkey, Italy, Germany and other European countries, while every year there is a large increase in the number of tourists from China. The leading five markets generate only about a third of the total turnover, which shows that tourism in Podgorica does not depend too much on individual markets, and that it is still predominantly a MICE destination.

Podgorica, as the capital of Montenegro with natural and other resources, has a basis for spread and growth of various tourist products as well as for further quality tourist development.

TOURIST INFORMATION

Website:

www.podgorica.travel

Email:

info@podgorica.travel

Address:

Ulica Slobode 47, 80000 Podgorica

Telephone:

+ 382 20 667 536



TRAVEL INFORMATION

Plane

Podgorica Airport (81 km); Tivat Airport (153 km); Cilipi (Dubrovnik) Airport (153 km)

Car

Regional connections in Doclea (<http://www.antickadukljacg.com/posjetite-nas>)

The proximity of European centers of the north and the south of Montenegro make it easily accessible. Distance from the Adriatic Sea is 60 km of the ground line and just 19 km far from Lake Skadar. Distance from other cities in Montenegro: Podgorica – Budva 65km; Podgorica – Cetinje 30km; Podgorica – Bar 60km (tunel Sozina); Podgorica – Ulcinj 95km; Podgorica – Kotor 90km; Podgorica – Herceg Novi 125km



DURRËS ON THE ILLYRICUM TRAIL OF ALBANIA

4

Durrës

Ohrid

Fier

HISTORY OF THE CITY

Durrës is located on the east shore of the Adriatic Sea and was a major port and commercial center in the Balkans and Mediterranean basin. The city was famous for its fortifications from the ancient Greek, Roman, Byzantine, Venetian and Turkish periods. It was called Epidamnos by its Greek founders and Dyrrachium by the Romans. Ancient Durrës was a place where a main highway, the Via Egnatia, met the sea and cultural currents from the east and west intermingled.

¹After the Roman conquest in 299 BC and the construction of the Via Egnatia, Durrës became an important port of entry for the southern Balkans and travel between Italy and the East. Between the first and second centuries AD major construction of streets, temples, residences and the amphitheater took place in the city.

The Roman amphitheater is one of the most important monuments in ancient Durrës.



Figure 1 The Amphitheater in Durrës.

² The Durrës amphitheater made its last appearance in the historical record in the early sixteenth century, when it was mentioned by Marinus Barletius. It then seemingly

vanished from both Albanian historical and archaeological surveys as well as from foreign accounts. Arthur Evans walked around the city equipped with a copy of Barletius in 1877, but failed to locate the amphitheater, while Leon Rey incorrectly identified a section of the exterior amphitheater wall as part of the city's fortification system.

The Amphitheater was discovered in May 1966. At present only half of the structure has been excavated.³ The archaeologist Vangel Toçi identified the building and began excavations by removing modern and Ottoman houses from in and around the ancient remains and uncovered all of the surviving cavea (seating area) and most of the galleries on the amphitheater's west side.⁴ The monument has an elliptical shape with dimensions of 132.4 m x 113.2 m. and a preserved height of 20 m. The arena measures 61.4 m x 42.2 m. It was built in the beginning of 2nd century in the reign of the Emperor Hadrian. From the 3rd century on wild beast combats rather than gladiatorial games were the most popular with audiences. Gladiatorial combats previously took place in the central area called the arena, while the spectators were seated in the tiered cavea or standing in the gallery. Some of the gladiators were volunteers who risked their lives and their legal and social standing by appearing in the arena. However, most were looked down upon as slaves, schooled under harsh conditions, socially marginalized, and segregated even in death.

Amphitheaters were largely a phenomenon of the western Empire, where the gladiatorial games for which they were originally designed were generally more popular. Imperial rescripts

¹ S.Sandoro Roman Amphitheater of Durres

² Kim BOWES and John MITCHELL The main chapel of the Durres amphitheater.

³ Kim BOWES and John MITCHELL The main chapel of the Durres amphitheater.

⁴ Koco Miho; The amphitheatre of Durres.

issued by Constantine and Valentinian prohibited condemned criminals from serving as gladiators, and Honorius is said to have banned gladiatorial combat altogether.

In the late Empire amphitheaters continued to host the spectacular administration of imperial justice: in 315 Constantine the Great condemned child-snatchers to be executed *ad bestias*/by wild animals in the arena. Ten years later, he forbade criminals being forced to fight to the death as gladiators:

⁵ Bloody spectacles do not please us in civil ease and domestic quiet. For that reason we forbid those people to be gladiators who by reason of some criminal act were accustomed to deserve this condition and sentence. You shall rather sentence them to serve in the mines so that they may acknowledge the penalties of their crimes with blood. [Constantine's decree]

⁶ The Byzantine period in the life of Dyrrachium was not a marked by any radical change in the layout of the city streets, the system of fortifications, of cemeteries, or of the water supply. The most obvious alterations were the erection of churches and the abandonment of pagan temples. Because of its location on a major crossroads, Dyrrachium's Christian population grew to be large and influential. One of the most interesting structures in the early Christian period is the chapel in the amphitheater. The chapel was one of the first Christian buildings in the city; it consisted of the adaptation of one of the vomitoria/galleries under the cavea.



Figure 2. Main chapel area, plan (D. Andrews)

The chapel was built after the abandonment of the amphitheater, when it used as a place of refuge. The dating is not certain, but it happened after the earthquake of 345. The altar is constructed with brick and mortar in the *opus mixtum* style with reused materials. The apse was added outside the wall of arena.

A baptistery is located on the north side of chapel. In the 6th century a mortuary chapel, dedicated to Saint Asti, the first Bishop and martyr of Durrës, was built on top of the amphitheater.

The chapel, famous for its mosaics, is a significant testimony to the origins of Christianity in Durrës. The date of this Christian conversion is unknown, and it has been assumed that the amphitheater was used for spectacles as late as the 5th or 6th century. The earliest evidence of Christian cult practice in the form of burials dates to the 7th century. For this reason, the construction of the amphitheater chapel is traditionally also dated to the 7th century. Excavations in the amphitheater have shown that part of the arena was used as a cemetery in connection with the chapel. Other graves were found in or near the chapel; the graves around the chapel in the amphitheater galleries give the impression of catacombs.

⁵ CONSTANTINE AND THE GLADIATORS
DAVID POTTER

⁶ Lida Miraj Durrës amphitheater.

⁷ Kim BOWES and John MITCHELL The main chapel of the Durrës amphitheater.



Figure 3. The Amphitheater Chapel apse.

⁸ The Amphitheater Chapel wall mosaics appear in several surveys of Byzantine art, but the chapel itself, its relationship with the surrounding amphitheater, and its other mural decoration go largely unnoticed. Stylistic analysis of these mosaics has favored a 6th or 7th century date for mosaics and chapel alike. This attribution appears to mark the transformation of the amphitheater into a site of Christian worship.



All the mosaic panels are composed of both stone and glass tessera.

The first panel (fig. 4) shows the protomartyr Stephen, a figure clothed in a white tunic with red stripe, over which is wrapped a white pallium with cruciform decorations (gammadia) inscribed on the arms. His

⁸ Dating the mosaics of the Durres amphitheater through interdisciplinary analysis Elisabetta Neri*, Bernard Gratuze, Nadine Schibille.

hands are formed with gold tesserae and are upraised in prayer. The figure's head is tilted slightly in a sign of divine invocation.

The date and interpretation of the figural panels are highly controversial. The panel on the west wall presents a large central figure flanked by two angels and two haloed female figures against a white and green background that are identified by inscription as E(IRH)NH (Peace) on the left and C(Ω)PHIA (Wisdom) on the right. The possible remains of the Agh(OC) (Holy) epithet to the left of Sophia suggests that the two female figures represent divine attributes.



Now it is widely believed that it shows the Virgin Mary (fig. 5). A small female donor is visible to the right of the central figure. Two other panels decorate the southern wall of the chapel. The figure in imperial dress (chlamys, loros, red shoes, crown) has been variously identified as different emperors, as Christ Basileus, as an unnamed empress or more commonly as Maria Regina, the Queen of Heaven. According to various interpretations, the mosaic has been dated to either to the 6th or the 7th century or as late as the 10th century. In contrast, the mention of Alexander in the inscription, identified by some as the Emperor Alexander (912–913) and the evidence of the frescoes underneath the mosaics together with some archaeological finds outside the chapel suggest a post-9th century date.

Restoration and rehabilitation projects have been prepared to integrate this significant landmark into the overall city development.

The amphitheater is surrounded by other important archaeological sites in the city and is located near the Archaeological Museum where a large number of significant archaeological artifacts are displayed. In this way the amphitheater will play a major role in the future of cultural tourism in Albania.

The amphitheater is included on the tentative list of Albania for inscribing it as a UNESCO World Heritage Site. About one third of the site was discovered and excavated in the 1960s by Vangelj Toci the rest was excavated in the 1980s by Lida Miraj.

After excavation the amphitheater slowly deteriorated, because no conservation efforts were undertaken prior to the 2000's, and construction continued to take place around the site. In the 2004 the University of Parma started restoration work to save the monument. During the restoration efforts of 2014 and 2016, the conservators collected 111 glass tesserae inside the main chapel for optical and chemical analyses. Following a two-day working visit to Durrës in October 2013 by heritage and financial experts from Europa Nostra and the Council of Europe Development Bank (CEB), a feasibility study for the rehabilitation of the Roman Amphitheater was discussed at a meeting in Brussels on 6 December 2013.

References

Dating the mosaics of the Durrës amphitheater through interdisciplinary analysis Elisabetta Neri, Bernard Gratuze , Nadine Schibille.Lida Miraj The chapel in the amphitheater of Durrës .Koco Miho; The amphitheater of Durrës .Kim BOWES and John MITCHELL, Afrim Hoti The main chapel of the Durrës amphitheater. Constantine and the gladiators David Potter, Europa Nostra.

Prepared: Ina Ajazi

TOURISM IN DURRËS - HISTORICAL BACKGROUND

Durrës is located on the eastern coast of the Adriatic Sea and it was very important as a city and port in the Balkans and the Mediterranean basin as a whole. The city has always been famous for its fortifications from Greek, Roman, Byzantine, Venetian and Turkish times.

Today, Durrës is the second largest city and the most important port in Albania known for its rapid expansion. The most notable tourist attraction in Durrës is the amphitheater.

There is even a joke we tell children in the city: "if you dig deep enough, you can get to any temple".

TOURISM PROFILE OF THE CITY

In addition to its historical value, Durrës is also a beautiful place to take a break, due to its sandy beaches, hotels and urban feel. Tourism, as mentioned above, is the leading sector of the local economy.

With regard to the number of visitors per year, Durrës region is the largest seaside tourist destination in Albania. There are many factors that make the region attractive to tourists with its Mediterranean climate, sandy beaches and rich cultural heritage. However, tourism development in the region is associated with a lot of factors that have had a negative impact on the performance of the sector such as demographic changes, uncontrolled urban planning and management, the lack of financial resources to protect tourist area zones, the lack of tourist industry development integration with other parts of economy and urban areas.

The city has an info-point and offers various tourist services: restaurants, car rental and a bicycle repair shop. It is an important point as a transport hub, the crossroads of Montenegro, North Macedonia, South Albania and Greece, as well as Italy and other Mediterranean countries, as a port.

Several small wineries and some agritourism sites are available to visitors who seek this kind of offer.

TOURISM INDUSTRY IN ALBANIA

Tourism industry has the key role in the country's economy and is an important source of its development. Tourism can make a significant contribution to three dimensions of sustainable development: create jobs, generate trade opportunities to recognize the needs and support tourism activities create, important capacity that promotes environmental conservation priorities and cultural diversity. The production of statistics harmonized with tourism supply and demand today is considered crucial to enable decision-makers to evaluate and improve this important economic sector.

The Ministry of Tourism has announced the start of registering potential applications, in the framework of the 'Smile Albania' project. 'Smile Albania 2019' tends to engage 1.000 young people with the smile of Albanian hospitality and through environmental education. The project will be under way throughout the tourist season, in all of the border crossings and tourist zones, with an aim to turn Albania into a European tourist destination. The goal is to put the beauty of Albanian nature and its hospitality to foreign visitors into spotlight, which has increased dramatically over the last few years.

For the period 2014-2018, the expenditures of foreign tourists (non-residents) in Albania on export of goods and services is approximately 47 %, while the expenditures of Albanian citizens' abroad on export of goods and services is approximately 24 %. Activities directly related to tourism (2-digit NACE Rev.2: 55, 56, 77, 79) generated approximately 366 EUR million value added in 2018, contributing 2.8 % in national GDP. Taking into consideration the indirect effect of those expenditures in other sectors of economy, this contribution is even higher.

NUMBER OF ACCOMMODATIONS FACILITIES IN DURRËS

2016	2017	2018	Rate of growth 2017-2018 %
155	173	210	18%



ACCOMMODATION FACILITIES IN DURRËS

Rapid development of tourism was supported by intensive development of accommodation capacities. Durrës is a good example of strong development in HoReCa industry particularly in accommodation

capacities in a short period of time. In the following overview some typical examples in different categories of hotels will be presented in order to illustrate a vast portfolio of accommodation capacities for all tastes and price range expectations.

Epidamn Hotel 5 stars

Located in Durrës, 4.2 km from the Port of Durres, in the heart of the city, the Epidamn Boutique Hotel provides accommodation with a restaurant, free private parking, a bar and a spa / wellness center. Among the facilities in the hotel area, there are some conveniences like an ATM and luggage storage space, along with free WiFi in the whole area. The accommodation offers a 24-hour front desk, room service and currency exchange for guests. Other information are available on <https://hotelepιδamn.com/en/home-2/>

Royal G Hotel and Spa 5 stars

A modern facility, located in Durrës, a few steps from Durrës Beach, the Royal G Hotel and Spa provides accommodation with a restaurant, free private parking, a seasonal outdoor swimming pool and a fitness center. Among the various facilities of this property are a bar, a shared lounge and a garden. The accommodation features a 24-hour front desk and concierge service, airport pick-up, room service and currency exchange for guests. More information available on <https://hotelroyal-g.al/>

Veliera Hotel 3 stars

The hotel in the very center of the city, features a restaurant, a bar, a shared lounge and a garden in Durrës. All rooms have a flat-screen TV set with satellite TV and a private bathroom. The accommodation offers a 24-hour front desk, room service and currency exchange for guests. Website: <https://www.hotelveliera.com/en/>

Brais Hotel

Set in the historic center of Durrës, 1.8 km from Durres Beach, the Brais Boutique Hotel offers air-conditioned rooms and a bar. Among the facilities of this Venetian villa-style hotel, there are a restaurant, a 24-hour front desk and room service, along with free WiFi in the whole hotel area. Private parking can be arranged for an extra charge. Website: <https://hotelbrais.com/>



CULTURAL TOURISM

Number of tourists

	2017	2018
Archaeological Museum	11,133	21,223
Amphitheatre of Durrës	12,730	22,532

An increase in the number of tourists in Durrës is accompanied by an increase in the number of visitors to cultural sites. The most attractive are the amphitheater and the museum, whose popularity is significantly contributed by its

location in the city center. However, the capacity of these sights is not even close to being crowded, even in the conditions of enhanced health and hygiene measures.

Durrës is one of the oldest towns on the Adriatic coast. Nowadays, it is an attractive tourist destination offering great beaches and a vibrant nightlife, but also something unique: The city has inherited a lot of architectural, archeological and historical values from the past times, being an interesting and important historic and archaeological center. The most interesting "must-see" places are listed below.

Archaeological Museum

Time for visits: Mon-Fri, from 9:00 – 19.00
The Museum in Durrës is one of the most visited museums in the country. The Archaeological Museum in the ancient coastal city of Durrës provides an ideal and comprehensive introduction to Albania's rich history throughout the millennia. The largest museum in the country, the Durrës Archaeological Museum holds some of the most valuable prehistoric and ancient objects in the history of Albania. Beautifully situated by the seaside promenade, the museum offers a journey through the rich history of this very important city by the sea as well as the entire country.

The Roman Amphitheatre

Time for visits: Mon-Fri, from 9:00 – 18.00
The Amphitheater ruins were discovered during the last century. Fortunately, excavations in the area continue to uncover traces significant for the history of the civilized world. The monument has the shape of an ellipse with the 132.4 m x 113.2 dimensions. The size of the arena is 61.4 m x 42.2 m, and the object is 20 m high. Only one third of the amphitheater is discovered, excavated during an archaeological research

in the '60s. It is located in the urban area, surrounded by the city, thus easily accessible to visitors. Leaflets and several information boards in English are available to visitors, which makes it easier to navigate.

Roman Baths

Roman Thermal baths are located in the center of the city, under the Alexander Moissi house-museum. The baths were almost fully discovered in 1960. With its outside walls and inner premises, these thermal baths were part of the city gymnasium. The arches of stoves, walls, and the floors of the premises are saved in them. The site was opened to the public in 2015 after the joined efforts of DRKK Durrës, Lumier Lyon 2 University in France, Institute of Archaeology and Durrës City Hall

Fatih Mosque

Fatih Mosque dates from the period of Sultan Mehmed II (Fatih)'s reign. It is the oldest islamic building in Albania. The mosque was built around 1502-1503, on the ruins of a Christian church (Basilica from 11th century).



CULTURAL TOURISM

- International Poetry Festival.
- The International Summerfest Film of Durrës.
- White night of Durrës.
- The Cinema night in the Amphitheatre of Durrës.
- Classical music in the Museum of Durrës.

TRAVEL INFORMATION

Durrës is the biggest port city in Albania, just a 30 minutes' car ride from the capital, Tirana. Durrës is well-connected by highway to the major cities in Southwestern Albania like Vlore, Fier as well as to Elbasan on the way to North Macedonia.

Plane

Tirana International Airport Nënë Tereza (Mother Therese) is Albania's only operational international airport. It is commonly known as Rinas International Airport, as it is located about 35 kilometers southeast of Durres, in the village of Rinas.

The visitor can take a taxi from the Airport, to go to Durres. Tirana Airport taxi service is provided by ATEX shpk. The service is professional, courteous and private, also quite affordable, 24 hours a day, seven days a week.

Car

Durres is well-connected by motorway to Tirana and all the other cities in the country. Key distances are:

- Tirana-Durres (35 km) – It takes about 30 minutes to arrive in Durres;
- Shkodra-Durres (140 km) – It takes about 1 and half hours;
- Fier-Durres (80 km) – it takes about 1h 20min and is on the way to Vlore;
- Kukes-Durres (222 km) – It takes at least 6 hours (at the moment).

Albanian roads are in the process of development and under construction, so the situation is getting better each year.

Bus

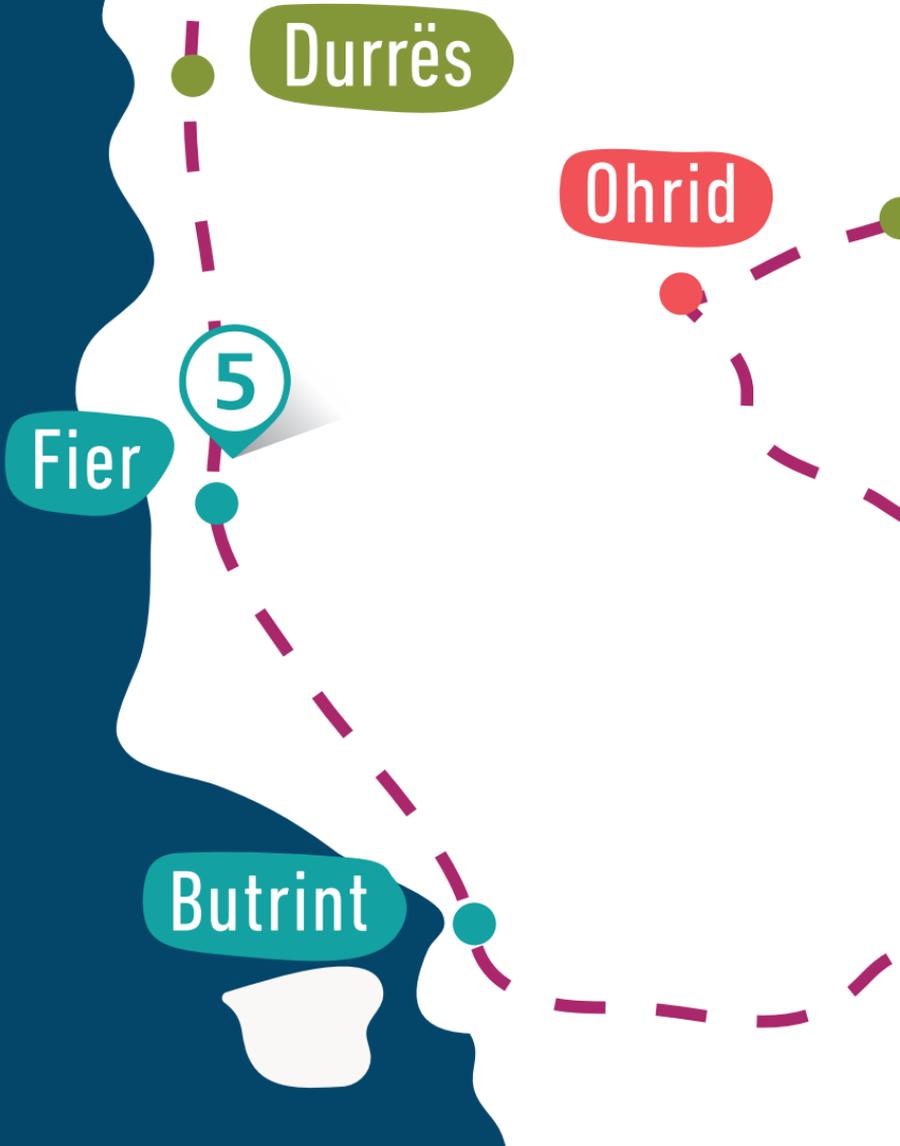
Regular bus and mini-bus lines are available from early morning to late night hours for those who want to get to Durres from Tirana, Fier, Gjirokastra, Korca, Vlora, Saranda, Shkodra. The main bus station is located in front of the Train Station on the entrance of the city.

Train

The Train Station is on the entrance of the city, near the main bus station.

VR 360 content available at
www.romanemperorsroute.org

FIER ON THE ILLYRICUM TRAIL OF ALBANIA



Durrës

Ohrid

5

Fier

Butrint

HISTORICAL VIEW

Apollonia of Illyria is one of the most important Greek colonies in Illyria (Prendi et al., 1965). The city is named Apollonia after Apollo, sun god and protector of settlers. Based on written sources Apollonia was founded at the beginning of the sixth century B.C. (Amore 2010) by colonists from Corinth and Corcyra. According to the archaeological evidence, the foundation of the city goes back to the end of seventh century B.C. (Fouilles archéologiques, 1987; Koço, 1987; Dimo, 1992; Amore, 2010). Apollonia was located on a hill, which rises from the Myzeqeja plain approximately 10 km from the Adriatic Sea, very close to the distance given by Strabo, who wrote that Apollonia is sixty stadia from the sea. Also according to Strabo the harbor of Apollonia was ten stadia from the City of Apollonia on the navigable Aos (Vjosa) River that in antiquity flowed through the Myzeqeja plain connecting the city with the Adriatic sea. Strabo says that the foundation date of Apollonia was 588 B.C. Stephanus of Byzantium called it Apollonia of Illyria and said that Corinthian settlers found the local Taulanti tribe there and settled the site first as an emporium/trading station. He adds that the original number of colonists was 200, first led by a settler named Gylax (Prendi et al., 1965). The geographical position favored trading with north Greece, south Italy and the coastal Illyrian cities; Apollonia developed as an important commercial, political and cultural centre. Throughout its history Apollonia is mentioned by ancient authors as allies in various wars, one of them was the Civil War in 48 B.C., when the city opened its gates to Julius Caesar. In 44 B.C. the future emperor Octavian and his colleague Agrippa spent several months in Apollonia studying rhetoric and philosophy (Prendi et al., 1965; Pausanias Caesar, 37, 3; Caesar III, Valerius Maximus IX, 8, 2; Plutarch Mark Anthony, 16; Appian, Historia Romana, 16; Plutarch Brutus, 22, 2). Octavian Augustus granted the city the status

of *civitas liberi et immunis*, free and exempt from taxes. Apollonia always remained a Greek city in its culture and used Greek as its primary language as well. Cicero called Apollonia a great and important city, *magna urbs et gravis*, but the city in the middle of the fourth and beginning of fifth century started to be abandoned. A strong earthquake at the first half of the third century caused serious damage in Apollonia. The city was not rebuilt but declined and step by-step was abandoned. It appears that after the earthquake the Aos River was gradually diverted 10 km to the south, so the city lost its river port, and with that its prominence and commerce too (Fouache et al., 2001; Prendi, 1965).

Several roads connected Apollonia with the hinterlands. A very important road emerging from the city was the south branch of Via Egnatia crossing through Fier, Rroskovec, and over the ancient river Apsus at the present town of Kuçova and continuing to the northeast to cross the Scampinus River (fig. 24). The Apostle Paul arrived in Illyrian lands on the Via Egnatia to preach the Christian gospel. After the third century earthquake only an episcopal centre remained at Apollonia.

The other land routes that left Apollonia went in different directions:

The northern road connected with the ancient city of *Dyrrhachium*, modern Durrës.

The eastern road linked Apollonia with Nikaia and Bylis and continued further into the regions of Epirus.



The southern road passed down the hill of Shtyllas at the Stefana (Levan) road station and continued to Aulona and Oricos.

Apollonia flourished during classical Greek and Hellenistic times and grew to be a large city, covering an area of about 120 hectares inside city wall. A 4.5 km long perimeter wall fortified the city with towers protecting the city gates (Blavatski, 1958; Ceka, 1963; Dimo, 1984; Koço, 1988). The fortification wall is one of largest monumental structures in the city. It was built in different phases, starting from the Greek archaic and classical periods, and continuing in Hellenistic and Roman times. The last alteration is documented in the reign of the Emperor Justinian. However, at that time it was just religious centre and not the famous and glorious city of previous eras (Ceka, 1982; Ceka, 2005).

The city plan had to be adapted to the contours of the hill, which necessitated the construction of terrace walls. The terrace walls are a testimony to a major effort to remake the natural view. The city plan has straight streets crossing at right angles and creating square insulae; the urban grid separates public and private areas (Mano and Dauta, 1982; Dimo, 2007; Fiedler and Franz, 2011). Monumental buildings like temples and administrative structures were concentrated in the public area. It appears that the city first started on one of the highest parts of the acropolis hill at 101m above sea level, which was located in the north part of city, and step by step extended over all the hill. One of the most important areas is the temenos (sacred area) with the preserved foundations of the Temple of Apollo. It is surrounded by a decorated terrace wall from the third century B.C. and is the highest point of Apollonia, at 104 m above sea level. The agora was built between these two hills during the Greek classical period and south of the temenos in Hellenistic and Roman times. The results of excavation on the site show that the city was carefully planned. Interesting changes took place

during the Roman Imperial period when many buildings were built over earlier Greek classical period structures.

SOME INTERESTING MONUMENTS TO VISIT ARE AT THE AGORA.

The restored bouleterion, 15 m high, is the first monumental structure a visitor encounters on entering the ancient city. The building has a rectangular plan with a façade on the east side. A staircase leads to a colonnaded portico decorated with Corinthian columns and capitals. The architrave bears a Greek inscription which states that the building was financed by a citizen of Apollonia, a member of the council of the city, who was performing his duty as *agonothetus* (overseer of public games) as was his brother. The end of the text notes that twenty-five gladiator pairs fought on the building's inauguration day. The inscription in Greek shows the autonomy granted to the city by Octavian Augustus, while the gladiator fights show a Roman lifestyle.

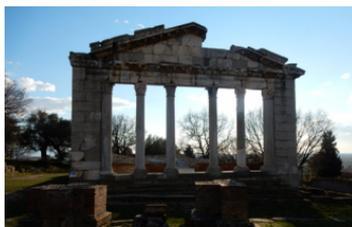
The Odeon is located opposite the bouleterion and consists of a small covered theatre built in Roman times. On its façade, facing the main square, is a raised platform built with stone ashlar accessed by two sets of stairs. This was the entrance for actors into the scaena/ stage and orchestra, while the public used the two entrances in the side walls. The cavea/ seating area is estimated to have accommodated approximately 500-600 people, which would comprise the elite of the city. The whole



monumental centre was completed with several structures built in the early centuries of the Empire. On the east side are Roman warehouses and on the north side is the library which is a square structure built in Roman concrete. The concrete walls with Roman bricks rise above a limestone foundation and are preserved up to a height of 1.5 m. This building is situated above the earlier remains of a Hellenistic period stoa. In the centre of the square between the Bouleterion and the Odeon the foundations of a triumphal arch are preserved.

To west of the bouleterion is the temple of Diana and the prytaneion. Both buildings were constructed in Roman brick and concrete. There are also Hellenistic monuments to see in Apollonia. To the northwest of the agora are the remains of **a portico with seventeen niches**, dated to the late 4th century B.C. The portico is 75 m long and 12 m wide, and the seventeen niches are built into its east wall. That wall is also used as a terrace support. Two rows of octagonal columns stand in front of the niches and several ionic pilasters and parapets probably associated with the second storey of the portico and marble statues were recovered in excavations.

The nymphaeum dates to the fourth century B.C. Five cascading channels brought water down to the Doric colonnaded main chamber. It is one of the most important and beautiful monumental buildings in Apollonia. It is located on the original slope of the hill north of the city.



The theatre occupies the west side of the hill, and like the nymphaeum, was built into the steeply sloping terrain. The semi-circular side of the hill shaped the construction of the theatre's *cavea* (seating section). The theatre's orchestra is semi-circular with entrances between the orchestra and the *cavea*. A supporting wall with an ionic colonnade separates the orchestra from the *scaena*/stage. There is evidence to indicate that during the Roman period the orchestra was converted into an arena for gladiatorial combats. Some stone blocks from the theatre were reused in the walls of the Church of St. Mary in the monastery.

Residences were usually built around the public spaces on a system of terraces. Ordinarily the houses had two stories, and the more luxurious ones were paved with mosaics.

The Middle Ages are represented by the Monastery and Church of Saint Mary built over the remains of earlier Christian buildings. The complex was built in the thirteenth century with a mixture of Byzantine and south Italian styles. Today it has been adapted into an archaeological museum, with a noteworthy exhibition of artefacts from prehistory to the Roman period.

THE ARCHAEOLOGICAL PARK OF APOLLONIA

This is one of the larger archaeological parks in Albania, with 700 ha on hilly territory in front of Myzeqea Plain and the Adriatic sea. The Archaeological Park of Apollonia was founded in 2006 and is under the supervision of the Ministry of Culture of Albania. The park also has collaborative arrangements with the National Institute of Cultural Heritage (IKTK) and the Institute of Archaeology of

Tirana (responsible of archaeological research and excavation). The short tour of the site lasts 45 minutes and full tour from 1 ½ to 2 hours. Tickets are available online (Myticket.al <https://www.myticket.al/event-detail.php?cit=1>) and on site during working hours: 9.00-18.00 during the tourist season and from 9.00-17.00 out season. Guides on the site speak Albanian, English, French, Italian, and Greek; there are also brochures and an explanatory table available. There is public transportation every 2 hours from city of Fier to the village of Pojan where the site is located. Near to Apollonia, 10 km to the west is the Adriatic sea and the lagoon of Darzeza; 25 km to the north the National Park Lagoon of Karavasta, Divjaka is located.

Inside the park visitors can take refreshment in the two cafes.

There were 60,500 visitors to the Archaeological Park of Apollonia during 2019. Some arrived at the park in campers and stayed for two days.

Our contact email:
parkuarkeologjikapolioni@yahoo.com

Facebook <https://www.facebook.com/parkuarkeologjikapolonia.apollonia>



VISIT FIER AND ARCHAEOLOGICAL PARK APOLLONIA - THE ARCHAEOLOGICAL PARK OF APOLLONIA

This is one of the biggest archaeological parks in Albania, which covers 700 ha of a hilly territory spreading towards Myzeqeja Plain and the Adriatic Sea. The Archaeological Park of Apollonia was founded in 2006 and is under the auspices of the Ministry of Culture of Albania. Also, the park collaborates with the National Institute of Cultural Heritage (IKTK) and the Institute of Archaeology of Tirana (responsible for archaeological research and excavations).

A short visit to the site takes 45 minutes, while the regular tour takes one and a half to two hours. The fee can be paid both online (Myticket.al <https://www.myticket.al/event-detail.php?cit=1>) and on the spot.

The working hours of the site are 9.00-18.00 during the tourist season, and 9.00-17.00 at other times. The guides in site provide services and guiding tours in Albanian, English, French, Italian, Greek, starting at 10.00, 11.00 and 15.00. There are also brochures and explanatory tables for visitors, as well as some web resources like online brochures you can find on: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Venice/pdf/news/Apollonia%20mapguide%20English.pdf>

There is public transport (bus) to the site every 2 hours from the town of Fier to the village of Pojan, where the site is. The Adriatic sea is 10 km to the west from Apollonia where there is the lagoon of Darzeza and 25 km to the north is Divjaka, the National lagoon of Karavasta.

In the park visitors can take a break in two bars, where they can freshen up and have something to eat or drink.

More than 60.500 people visited the Archaeological Park of Apollonia in 2019. Some of them came to the park in a trailer and stayed for two or more days.

ARCHAEOLOGICAL SITE CONTACTS

Email:
parkuarkeologjikapolloni@yahoo.com

Facebook:
<https://www.facebook.com/parkuarkeologjikapolonia.apolonia>

The Archaeological Park of Apollonia is 12 km away from the town of Fier and spreads to Myzeqe plain. The population of the city is 150.000 people living in the town and 250.000 including all the surrounding villages.

The center of Fier has a lot of small parks and a river running through it and it offers access to a large number of shops, fast-food and traditional restaurants, bars and lounge bars and other places to relax.

What to see in Fier

The Historical Museum of Fier is the first thing to visit in Fier in order to explore the history of the town, ethnographic costumes, the First and Second WW, etc. The museum is in Rue Leon Rei, and is open Monday to Friday 8.00-15.00.

"Vilson Kilica" Art Gallery having a rich collection of paintings.

A walking tour through the beautiful town center and **the town theater** in the center of the urban area.

The Adriatic Coast is only 15 km away from Fier to the west and is exciting during the summer, but also during the rest of the year. There are sandy beaches making it possible to go windsurfing, canoeing and engage in other water sports. Darëzeza is one of the villages on the Adriatic coast and in a place where visitors can stay in small houses and experience village and agrotourism in Albania (Eldi place).

Libofsha village near Fier has a **lot of Byzantine churches** and **2 monasteries** (Adrenica and Kolkondas monasteries) attracting visitors interested in religion, religious art and architecture. The village also boasts a **lot of traditional restaurants** (Like Altini, Albanica, etc). Driving 35 km southwest, you reach the site of Byllis (Archaeological Park of Byllis).



Accommodation

Fier has a lot of places to stay, especially hotels (the Fier Hotel, Mondial Boutique Hotel, Continental Hotel, Albas Hotel, etc). The town also offers a wide variety of **restaurants** (Toska, Berti, Elia, Albas, Boutique Mondial, Fieri, Boçova, Kështjella, Egnatia, Golden Crown, Forest of Levan ect) **and bars** for younger as well as elderly visitors.

The wine cellars are present and popular in Fier, like Faba Cellar, Albanica Cellar, Luani Cellar etc. Wine producers often collaborate with **agrotourism places** like Albanica **Prifti** Family Winery in Libofsha village, **Eldi** in Darzeza village etc.

Hotels in Fier – web adresses

Fieri Hotel with 4 stars in the center of the city.

Mondial Boutique Hotel in the north of the town of Fier.

International Fier Hotel near the center of city of Fier.



TRAVEL INFORMATION



Plane

Visitors to Fier may use airports in Tirana, Thessaloniki or on Corfu island and then take the road via Igoumenitsa port. There are plans to build a new airport in this area.



Boat

For visitors coming from Greece or Mediterranean ports, Fier is 451 km away from Thessaloniki (6 hours 35 minutes) or 222 km (4 hours 37 minutes) from Igoumenitsa port.



Bus

The town of Fier has public bus lines as well as a coach terminal and coach lines to other places in Albania and Balkan region.



Car

Fier is located in central Albania and the distance from some interesting places on Roman Illyricum Trail are:

- Tirana 113 km, 1hour 51 minutes
- Durres 80,8 km, 1 hour 23 minutes
- Vlore 36,5 km, 39 minutes
- Ohrid (North Macedonia) 180 km, 3 hours 27 minutes

Fier tourist info centers
SkySports Albania
Phone: +355 67 404 6313

VR 360 content available at
www.romanemperorsroute.org

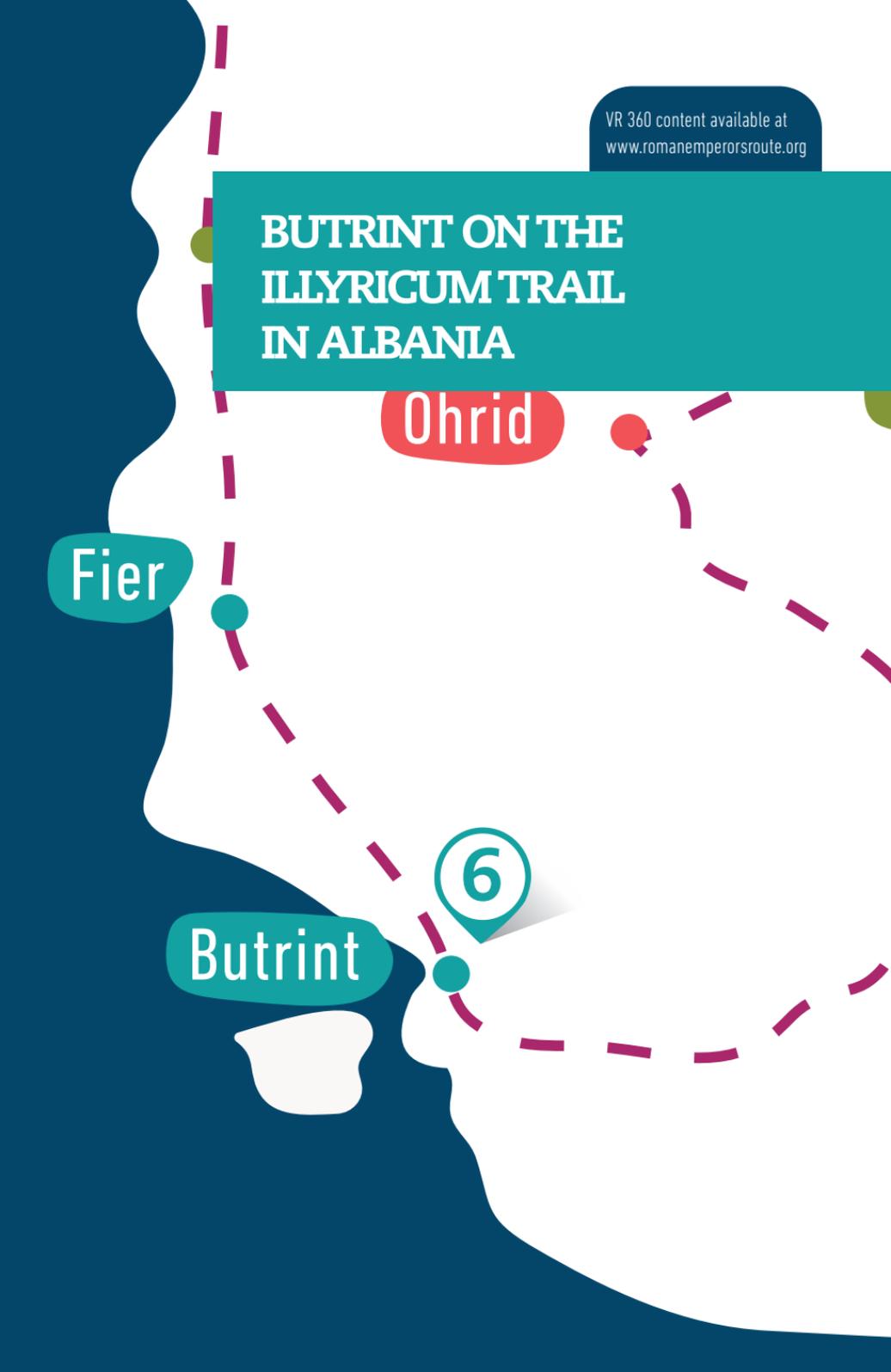
BUTRINT ON THE ILLYRICUM TRAIL IN ALBANIA

Ohrid

Fier

6

Butrint



Butrint is situated on a low promontory on the southwest coast of Albania. Set in a marshy landscape between Lake Butrint, an inland lagoon, and the busy straits separating Corfu from Albania, it is an archaeological and environmental haven.

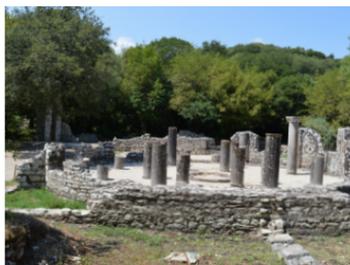
The Butrint area has been inhabited since about 20,000 BC, and excavations have revealed Paleolithic and Neolithic sites within the area of the Butrint National Park. Later, in the Bronze Age, there were a series of fortified sites, typified by the polygonal masonry of the walls surrounding the nearby hill of Kalivo.

Butrint's renown was assured by its mythical origins. According to legend, Aeneas disembarks at Buthrotum, after sailing north from Actium. He encounters Andromache weeping at the empty grave of her husband, Hector, who had been killed by Achilles at Troy. Aeneas learns that prince Helenus, son of Priam, king of Troy, founded Buthrotum in Epirus after escaping the sack of Troy. Aeneas is amazed to see that the city was built to look like a little Troy, with rivers, monuments and places named after those at Troy.

From the 7th century BC Butrint became one of the centers of a local tribe, the Chaonians. The settlement was walled, and perhaps associated with a shrine built up in later centuries. During this time the foundation of the Corinthian colony on Corfu in 600 BC provided a major stimulus to the economic and social development of Butrint. There were close links between the island and the mainland, and quantities of imported Corinthian ceramics have been found in Butrint, although Butrint itself was not a Greek colony.

During the subsequent Hellenistic age, when Butrint were an integral part of Epirus, the city was the center of a self-governing koinon (confederation), called the Prasebes. At this time the city was improved with new buildings, such as a theatre, agora and a circuit of defensive walls encircling the acropolis hill and the shrine of Asclepius on its southern slope.

Butrint's history was increasingly entangled with Roman politics. Julius Caesar used the city as a military base in his civil war against Pompey the Great. In this period Butrint was closely connected to Rome, partly as a rural residence for wealthy Romans such as Cicero's friend Titus Pomponius Atticus, and later as a Roman colony Colonia Augusta Buthrotum created by the Emperor Augustus and his general Agrippa. One of the city's greatest periods of prosperity occurred under the Roman Empire. The Roman forum was constructed in the reign of Augustus (27 BC-AD 14) and later enlarged in the 2nd century AD. Numerous baths, fountains, and public buildings were constructed during this period. A prominent and wealthy woman, named Junia Rufina, decorated in marble a spring dedicated to nymphs bearing her name. Under the Byzantine Empire, Butrint became the center of a bishopric in Epirus Vetus, with a number of important monuments such as an architecturally impressive baptistery and the Great Basilica as well as a circuit of rebuilt city walls.



During the Middle Ages Butrint changed hands often between Byzantines, Normans, and Angevins until finally, in 1386, Butrint was acquired by the Venetian Republic. At this time it had prospered for over a century on the export of fish, timber and cattle. While it had by now almost disappeared as a town, Butrint became a pawn in the struggle between the Venetians and the Ottoman Empire. This continued until the 18th century when was held briefly by the Napoleonic French before being seized for the Ottomans by the Albanian lord Ali Pasha of Tepelena in 1798. Butrint remained part of the Ottoman Empire until 1912, when Albania became an independent state.

The ruined city remained in a deep slumber until the 1920s when the Italian dictator Benito Mussolini, tracing the footsteps of Aeneas, ordered the first excavations of the area. It was continued by Institute of Archaeology under the post-war communist government of Albania. Since 1994, excavations have been undertaken by the Albanian Institute of Archaeology and Institute of World Archaeology, University of East Anglia, Norwich (working under the auspices of the Butrint Foundation). Later on the excavations continued in collaboration with the University of Notre Dame (USA) and Bologna University (Italy).

Butrint was designated a UNESCO World Heritage Site in 1992, and the National Park was created in year 2000. It is internationally famous not just for its archaeological remains, but also for its magnificent landscape and rich natural environment. The Park covers 94 square kilometres and has a wide variety of habitats – coastal wetlands, saltwater lagoons, rivers and open grazing lands – which are home to many rare birds, insects, amphibians, mammals and reptiles. Butrint's biodiversity is the richest in the all of Albania, and the Park shelters 26 species of global conservation concern such as the marginated tortoise, the wolf and the white tailed eagle. Butrint is impressive in all its

seasons. In the spring and autumn months, the Park is full of wild flowers and butterflies.

Butrint Bay and the Vrina Marshes are in particular an important feeding and roosting ground for birds, and Lake Butrint is a major site for wildfowl and waders. For centuries Lake Butrint and Lake Bufi are famous for their rich fisheries, while local communities on the Vrina Plain follow age-old traditions grazing flocks of sheep in the valleys during the wet and mild winter months, and then climbing the mountains to fresh greener pastures during the dry and hot summers. Alinura Bay, a rocky inlet, has been gradually transformed into a low lagoon area and has a number of small beaches, low rocky cliffs and small areas of reed beds. The bay provides shelter for migratory fish and mollusks, and the open water attracts wildfowl. The woodlands are dominated by Holm oak which is present on the western slopes of Mt Mile and the hill of Diaporit. Mt.Sotira, above Butrint itself, is situated in the Ksamil Peninsula and offers a splendid view over the Strait of Corfu. The area includes different habitats from olive groves to maquis and woodlands. Lake Butrint is used by the local community for fishing and mussel harvesting. Already in the pre-Roman period, the lake's abundance of fish was well known, and archaeological evidence of fishing and shellfish processing is found in every subsequent era. A tributary body of water, Lake Bufi, situated at the foot of the Mile range, is shallow and important to migratory birds. The Lake Bufi area and its surrounding area are particularly important for bird species and general habitat diversity.



There are a number of different activities organized in the Butrint National Park

1. Tours of the ancient city

The combination of the archaeological remains and the rich natural environment makes a visit to the ancient city a memorable experience. There are private guides available on the archaeological site for guided tours during the summer season, and guides can be provided at other times on request. This tour ends with the visit to Butrint's Museum which is a small excellently organized collection with archeological artifacts and interpretive panels.

2. Boat tour service

There are boats available in front of the entrance to the ancient city to take you to various scenic locations, from a cruise along the Vivari Channel to the fortress of Ali Pasha, or to the Roman villa at Diaporit or merely to discover the diversity of landscape, historic ruins and natural beauties of the Park.

3. Trekking

The Park offers a network of trails. The main areas for hikers are: the main site of Butrint, the Triangular Fortress, the Vrina Plain and its Roman suburbs; the Shën Dëlli church (a 19th century church built over Roman remains); the remains of the Roman aqueduct; the Roman villa and early Christian site at Diaporit; the prehistoric fort at Kalivo; the Roman villa site and 19th century customs house at the mouth of the Vivari Channel and Ali Pasha's Castle (accessible only by boat).

4. Bird-watching

The Butrint National Park and the surrounding area are rich in bird life, especially in migratory species. The most important

areas for observation of this resource are Lake Bufi, along the Vivari Channel and in the Vrina marshes. The best times are during the winter and spring months.

5. Handicraft and local products

In the cooperative souvenir shop at Butrint products and handicrafts made in local communities are for sale, such as traditional dresses, carpets, socks, crochet work, embroidery, decorated stones, mountain tea (a plant from of the species *Sideritis*, which grows in the mountainous area of the country), honey and other products. Sale of these products supports the activities of the Park.

6. Getting to Butrint

Butrint is in the region of Saranda, on Albania's southern border with Greece, about 300 km south of Tirana. The simplest way to arrive at Butrint is by hydrofoil from Corfu or via Igoumenitsa from the main Italian Adriatic ports. There are also international flights to the Albanian capital, Tirana. All the main Albanian towns are served with bus connections to Butrint. Cars and taxis can also be hired.

From Tirana: Tirana is linked to Saranda by bus. The journey takes about five hours. From Saranda: Butrint is 19 km from Saranda. The trip takes about 30 minutes in a taxi or there is a regular public bus service which takes around an hour. Taxis are available for hire at the port or in the centre of town. The bus stops near the port and outside the Hotel Butrinti. It leaves approximately every hour and a half.

By coach: Some of the ferry companies have arrangements with tour operators in Saranda to have coaches waiting at the port to take passengers to Butrint.

From Corfu: There is a ferry service to Saranda from the main port in Corfu. A hydrofoil service (25 minutes) generally leaves in the morning around 8.30-9am, with a boat service (which has a limited car carrying capacity) later in the day (80 minutes). The hydrofoil service returns to Corfu from Saranda at 10.30 and 12.30 daily. Tickets can be purchased from the offices of the Finikas Lines or Petrakis Lines near the Atlantis Hotel by the New Port in Corfu. Ferries leave from the new international ferry terminal in the New Port, just to the north of Corfu town. Tickets are valid only for the ferry line for which they were purchased; therefore it may be advisable to buy your return ticket separately so that you can choose your preferred return time.

From Igoumentsa: There is a regular bus service from Igoumentsa to the border crossing at Konispol (Qafë Botë). It is also possible to take a taxi. From there a bus or taxi will take the visitor to Butrint.



TOURISM IN SARANDA – GEOGRAPHICAL DATA

Albania is a country with the territory of 28 748 square kilometers and has 450 kilometers of coastline. It is located in the South Western part of the Balkan Peninsula. It is divided into 12 districts (prefectures). The region of Saranda is part of Vlora district, with the area of 2706 square kilometers. This district has 129 kilometers of land and river borders and 144 kilometers of coastline.

The region of Saranda is located in the southern part of Albania next to Greece. The whole region, and Saranda in particular, is known for its diversity of habitats. It has unspoilt natural treasures, characteristic flora and fauna and some unique species. At the same time, in this region there are a large number of cultural sites and monuments, supporting strong development of cultural, historical and tourist activities in the natural environment.

Spatial position

The town of Saranda, the center of the municipality of the same name, is located in the South of Albania. It was built on the slopes of three hills along the coast, at the bay sharing its name with the Ionian Sea. The town is located between Denta horn in the South and Paladhea horn in the Northwest, in 7.5 kilometers long and 1-kilometer wide bay. It is a deep bay where the water is clean and has characteristic color, dark blue, with a high rocky coast and the water view that reminds of the theatron of an ancient theatre.

The town of Saranda covers the area of 750 hectares along the coast line of 7.5 kilometers by the Ionian Sea and spreads almost 1 kilometer inland.

The town's coordinates:

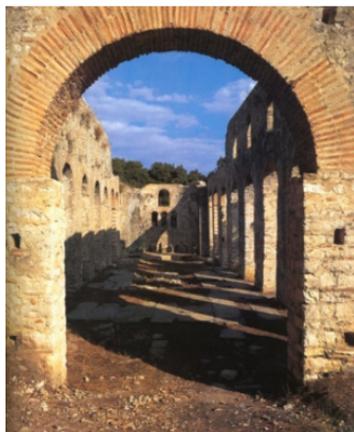
East longitude 200 00' 03"

North longitude 390 52' 20"

Saranda is considered to be "the town of the sun", having approximately 280 - 300 sunny days a year. It has mediterranean climate with the average temperature between 17 and 18 degrees C. The average temperature in winter is 10-12 degrees C and it goes up to 26-28 degrees C during the summer.

Population

The local unit of Saranda consists of four quarters and three villages in its surroundings. Its population was 39.407 inhabitants at the end of 2007, with 50.6% male and 49.4% female population. The town's population is 34.106 inhabitants or 89% of the local unit. During the last 20 years the town has experienced a big demographic change.



HISTORY

Ancient town called Onhezmi (II century B.C.- VI century A.D.) was the cradle of modern Saranda, still preserving monuments and combining antiquity with modern times. A town in this location is mentioned for the first time in books called *Angizmios* from the II century B.C. Cicero,



the famous Roman orator, who had a friend, Pompon Aticus, in Butrint surroundings, passed near the town on his way to Rome. In the later period, the name of the town, Onhezmus (Çipa, 2018), was related to a wind favorable for seamen, blowing from the Southeast to the bay where the town is.

Even though it was built in a good location, Onhezmus didn't manage to become a powerful center as Butrint, or Apolonia and Dyrrah built on the Adriatic coast. For a long time ancient Onhezmus remained only the port of a bigger town nearby, Foenike. The town became somewhat relevant during the "Pax Romana" period. Straboni, the famous Roman geographer from the 1 century B.C, mentions this town as an important transit point on the way from Rome to Greece.

During the VI century A.D. the town was enclosed by walls up to two meters thick. These walls surrounded the area of five hectares, thus creating a fortified castle with 20 guard towers. There were some houses found inside this territory along with a paleo Christian basilica from the VI century A.D. which had a mosaic decorated floor and was firstly used as a synagogue. Between 415-516 the town is mentioned in the church archives as an episcopate center. In the year 551, 50 ships with Goths and Ostrogoths led by Atila plundered and burnt Butrint and Onhezmus. Even later, the town was a victim of looting and pillaging for almost three hundred years. In 887 a powerful Saracen

fleet that came from Africa destroyed the town in a very short time. The town went through a period of development during the 10th century, the time when it was an important port of the Tema of Nikea. In 1034 the town was conquered by Bulgarians who were forced to give up the town half a century later to the Normans of Robert Guiskard that came from Sicily. They even rebuilt the castle. For a short time during the 12th and 13th centuries the Venetians stayed in the town.



Today's name Saranda is connected to the Monastery of 40 Saints (Hodges & Mitchell, 2014). This was the name of a monastery built in the Byzantine period on the top of a hill in the eastern part of town, where the remains of the monastery can be seen today. As a result of the attacks and plundering the town was forced to move several times and during the 18th and 19th centuries the town was built at the top of the hill of Lekuresi 200 meters above the sea level.

For the first time the names Onhezmus and Saranda were used for the same place by William Martin Leak, traveler and scholar studying southern Albania monuments at the beginning of the 19th century. Leak saw Saranda in 1803 while it still had traces of its antiquity.

The Ottomans came to leave the country five hundred years later, in 1413. At the end of the 19th and the beginning of the 20th century, Saranda had a customs house, quarantine, a shipping company, an inn and some service clubs. During the first quarter of the 20th

century the town had only a small pier. Despite of that, life on the coast filled with history was flourishing again.

THE EMERGENCE OF MODERN SARANDA

At the time when Albania became independent in 1912, dozens of families lived in Saranda. The town had almost 810 inhabitants. According to the data, it developed most during the rule of King Zog, in 1930s, the time when it became a sub-prefecture. During this period the first efforts to urbanize the town were made. There was a lot of public construction, the promenade along the coast and some important urban roads in town were built and some religious buildings erected.



During that period, before World War II, there were three consulates in the town, Greek, Italian and Romanian.

During the dictatorship period, in 1957, the town became the center of a district. At this very time the town's population and economy experienced sudden growth. The lighting and food processing industry, fishing, mussels collecting and relatively dominant agriculture were developed in the town area. According to the census of 1967, the town had 8700 inhabitants.

RELIGION

Saranda is part of a unified and well-integrated region united in interests and values, with all its individualities. It is a multiethnic town, but unique for its inhabitants' way of living. Two religious communities, Muslims and Orthodox Christians live there in peace and harmony.



ECONOMIC AND TOURIST PROFILE OF SARANDA

Saranda is both in its intensive and extensive stage of development at the same time. It is extensive based on the range and speed of its extension and, on the other side, intensive based on the quality and intensity of development.

It is suitable for the best functioning economic structure with lots of



opportunities, with the main focus on the development of tourism industry, fishing, construction and services. A good orientation of economy with the maximum use of the resources and potentials that have a powerful impact on the town's development has been noticed.

TOURISM DEVELOPMENT

Tourism is identified as the main economic sector in the town's development. Saranda is emerging every day in global and regional competition that is getting more and more intensive, as a destination recognized as fast- developing and intensively innovative. It is positioned at the top of the country's tourist offer list. It is one of the most important country entry points for foreign tourists, mainly from Corfu island.

There are almost 120 hotels in the town providing the tourists' lodging and other services. Almost the same number of accommodating facilities operate in the town family houses. Approximately 200.000 tourists spend summer holidays in our town annually, 40% of which were from nearly 75 countries of the world. The number of visitors increases strongly, so in 2016, more than 680.000 arrivals were recorded (Proda, 2018). The town has almost 20 000 square meters of public beaches in the urban area.

Saranda is rightfully considered to be the best representative of cultural and archeological heritage in Albania. It has 97 assets of cultural and natural heritage. Saranda is a town on the crossroads of two ancient civilizations Butrint and Foenike.

Saranda is changing every year as an attractive town according to the resources and opportunities it offers. It's improved infrastructure is fully operational. All the public and urban services have been built as necessary facilities for citizens and tourists.. The town has an inner system of urban public and taxi transport. Their inventory has more than 60 vehicles of quality service.

Two Tourist Information Offices have been built. The town has a fully operational tourist information service. There are seven tourist agencies in the town and they offer different tours such as daily, three-day, weekly tours as well as longer ones. To get better and faster information about the town, the Municipality has launched its official website.



THE ECONOMIC PROFILE OF SARANDA

The town of Saranda is involved in the agenda of potential public investments, almost in all the sectors and fields of activity. Besides tourism industry, other businesses like construction, fishing, the industry of building materials, handicraft and agriculture are being developed very fast. The town has 990 hectares of agricultural land area supporting bio-tourism.

The town has its cargo and passenger port that connects the town of Saranda with Corfu and other destinations in the Mediterranean.

Construction is the main activity in the local unit, adding 35-40% to the GDP of the town. It is concerned to have high dynamics of development. The construction activity is focused on building apartments, public infrastructure and tourist buildings.

There are 35 public companies and government institutions, and 1.600 licensed private businesses. The town has a favorable fiscal policy for the businesses with minimum taxes and levies.

Fishing has always been and will always be the main feature and tradition of Saranda. Fishing

Do not miss to visit:

- The Synagogue in the center of the town
- The ancient town of Butrint 18 kilometers from the town, that dates from VII-VI centuries B.C. protected by UNESCO since 1992 as World Heritage Site. Every year the International Festival of Theatres is held in Butrint.
- The castle of Lekuresi 2 kilometers from the town.
- The Monastery of 40 Saints, 2 kilometers from the town. The town has taken its name from this monastery.
- The Monastery of Mesopotam 11 kilometers from the town.
- The Blue Eye 23 kilometers from the town. Unique for its natural beauties.
- The ancient town of Foenike 11 kilometers from the town.

industry is increasing every day as well as its role in the GDP of Saranda municipality. There are around 50 small fishing boats and necessary means of transporting, preserving and treating fish. Our town is one of the biggest mussel producers and the important fact is that it is cultivated in its own habitat (Lake of Butrint).

An important development in the banking sector is another result of the overall economic development. In the last two years 10 foreign bank branches have opened and operate in the town. The municipality is constantly developing new collaborating policies to find solid partners in this and other sectors.



ABOUT SOCIAL DEVELOPMENT

Higher education

Developing fast, Saranda, has gained the status of a favored administrative town with expanded competences, those of a prefecture. University of Tirana opened its branch there in 2011 with 210 students. Besides the existing Economics department, a new Foreign languages department is planned to be opened.

Other education

A highly-operating educational system has been built. There are systems of both private and public education. Seven percent of municipal budget goes to education,

excluding salaries and insurance. There are two secondary schools: one grammar school and the other, quite appropriately, a vocational one, with economics, hotel management and tourism departments with 1100 students. The town also has a kindergarten and three elementary schools with 2600 students.

Besides public, there are also a private elementary and high school with 180 students and 20 teachers.

Social services

There is a health care system as well as a private pharmaceutical service. The town has 7350 square meters of health care facilities. The town's hospital has 130 beds and deals with the major health problems of the local community.

CULTURE AND SPORT

When it comes to cultural and sports activities, the infrastructure has been built and there are serious projects to further improve it in accordance with the quantity and quality of the demands which are constantly increasing.

Saranda is a cultural and ethnic mosaic, where different customs including those of the Greek minority and the ethnic villages on the coast are combined. There is a myriad of traditional clothes and garments. Local population have a rich heritage of clothing items - from kilts and doublets to fezes (tarboosh) on their heads. Women's traditional clothes are rich in fine details, delicacy and artistic beauty. The women of the Greek minority have colorful and ornamented traditional clothes. Most of them are exhibited in the town Ethnographic Museum. The

Music of the region can be described as the polyphonic and iso-polyphonic song, inscribed in UNESCO intangible cultural heritage from 2008 (UNESCO, n.d.). Songs accompanied by instruments is another piece of treasure in the brilliant mosaic of the peoples' cultures and traditions in the tourist region of Saranda.

The cultural center promotes these values by organizing various activities. In the town of Saranda some regional, national and international festivals are held following the calendar.

Cultural activities are part of this cultural and sports variety. Football, basketball, volleyball and, of course, swimming teams are the vanguard of the sport activities and events. Local sports teams have been the winners of state championships and the Republic cup.



ABOUT THE FUTURE DEVELOPMENT OF SARANDA

Saranda has had both its short-term and long-term development projected. It directs almost 45% of its modest budget to development and investments. Some of the important projects in public infrastructure and other social sectors have been identified.

The most significant projects are the ones referring to urban infrastructure like regulating and paving all public spaces,

the reconstruction of local roads, sewage, electricity, water supply, greenery, etc. Nearly 75% of the funds is destined to be used for finishing Road 5, the town entrance road, Road 1 in the new residential area in Lekures, the promenade building and the integration of the coast line tourism - Çuka Channel, and the regulating and paving the road above the port.

The implementation of the World Bank and the European Development and Reconstruction Bank projects are of great importance for the town and the region, in the frame of the Program of the Integrated Management of Southern Coast such as Bog regulation, the Landfill, the building of the passenger and yacht port, etc. This program includes the water supply as well.

Considerable investment is planned in the social field - the improvement of educational infrastructure, reconstructing and expanding the university building, building two dormitories, two elementary schools, two kindergartens, etc.

As for the improvement of the sports infrastructure, 1.5 million dollars are to



be invested in the reconstruction of the football stadium, and an Olympic swimming pool is expected to be built. A project for building a multifunctional Social Center in town is on the agenda, as well.

In order to develop as fast as possible, Saranda is supported by the national fund, which finances ambitious projects for the development of the southern region of the country. Building an airport in Saranda, the reconstruction of the Coast road, Çuka channel - Butrint road, Metoq - Mursi road, building Kardhiq - Sarande road are important projects worth mentioning. The implementation of these projects will make the town of Saranda more attractive making it closer to the capital (Tirana), Greece and other countries of the region.

The implementation of the new policy of space management known as concessionary agreements and borrowing from the private sector will be a great support.

Once a dull town, Saranda will turn into a vivid place and a hub joining neighboring countries. It will become easily accessible, healthier and more competitive not only in the country, but in the global market as well. A town on the coast of the Mediterranean and Ionian Seas between Mesopotam and Qaf Bota, within the EU borders, between the ancient town of Butrint and Foenike, bearing the name of the paleo Christian monastery of 40 Saints - that is Saranda, a God blessed town, where people, nature and history are the biggest treasures. Saranda is a harmonious mixture of antiquity and modern trends, of the warmth of the sun, spiritual and human warmth. Saranda welcomes everybody with love and sees its guests off with gratitude and the wish for them to come back. After leaving the town, visitors will definitely

want to experience what they felt and tasted in the town of Saranda once again.

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TRAVEL INFORMATION



Plane

You can fly from Rinas airport near Tirana and then drive 284 kilometers south to Saranda. However, tourists often use the airport in Corfu, Greek island divided from Saranda by the Straits of Corfu 17.3 miles (27.3km) wide. You can take a 17-mile panoramic trip from Corfu to Saranda along the Ionian coast.

The Municipality of Saranda considers building of an airport only 5 kilometers from the town its priority project, which would make a safe and cozy trip to Saranda possible.



Boat

If you are coming from Albania you can reach Saranda from the ports of Durres and Vlora, and from Greece, from the ports of Corfu and Igoumenitsa.



Car

If you are coming from the North, North-east, Durres port and anywhere in central Albania, after you reach Fier, there are two roads that can take you to Saranda:

- Ballsh- Tepelenë- Gjirokastër- Qafa e Muzinës-Sarandë
- Vlorë- National Park of Llogara, and ten along the Ionian coast (Dhermi, Vuno, Himare, Borsh, Lukove).

If you are coming driving from Greece, there are following entry points:

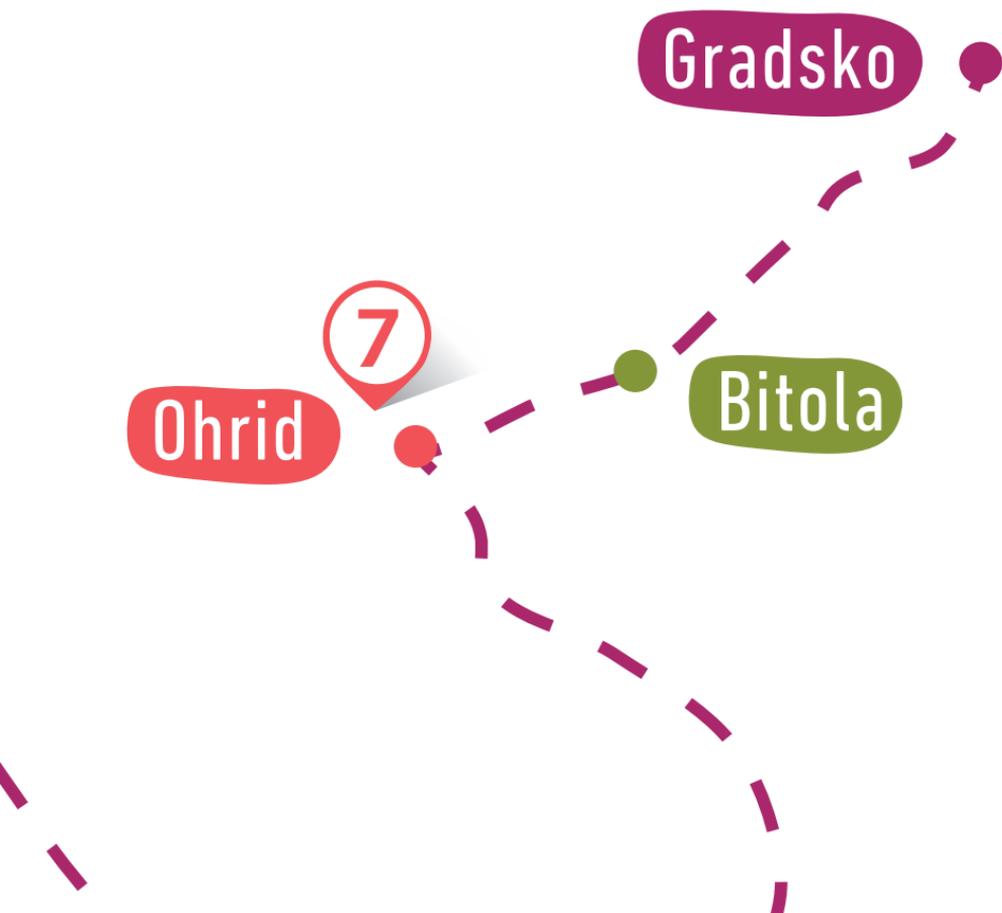
- Qafe Bote (the most southern entry point in Albania) which is connection with port Igoumenitsa in Greece, distant only 64,7 km or 1h 17min by bus;
- Kakavia
- Three Bridges (near Permet)

If you are coming from eastern Albania, North Macedonia or northern Greece (the entry point of Kapshtica), you can go through:

- Elbasan, following then one of two roads that start in Fier
- From Korça: Ersekë- Leskovik- Përmet- Kelcyres, Cold Water (Tepelene)- Gjirokastër – Muzina Pass-Sarandë.

In Saranda, the visitor will find natural and spiritual pleasures to relax. In this town the generosity of nature has come to a complete understanding with human mind and hand. Visitors will find what they long for - challenging cosiness, clean environment and spiritual warmth.

OHRID ON THE ILLYRICUM TRAIL OF NORTH MACEDONIA



HISTORICAL IMPORTANCE

The shores of Lake Ohrid have been inhabited since prehistoric times. Archaeological remains of the settlements from the Neolithic period (early Stone Age; 6,000 B.C.) rich in cultural material have been discovered in the level part of Ohrid in its northern suburb of Dolno Trnovo. The excavations have also confirmed that prehistoric pile dwellings existed in the area of present-day Ohrid in 5,000 B.C, implying that the origins of a town are as old as 7000 years ago.

According to ancient historical sources, the earliest known inhabitants of the Ohrid Lake region were Brigians, Ohrygians and Enhelians, the last-mentioned one being long dominant in the region. According to Herodotus and Apollodorus, the Enhelians were not Illyrians but were their closest neighbours. Later, the Dassaretii are mentioned as the inhabitants of this area and the town of Lychnidos (Ohrid's ancient name) as the capital of the Dassaretii region.



In the first millennium B.C. a large settlement, whose name is unknown today, existed for several centuries in the vicinity of today's international airport, a dozen-odd kilometers to the north of Ohrid. Rich archaeological finds were discovered there, including gold masks, sandals and bracelets, bronze craters. These were recovered from princely tombs in the well-known cemetery of Trebenište.



The origin of the ancient town of Lychnidos is linked to the legend of Greek Cadmus, who, banished from Thebes in Boeotia, fled to the Enhelians and founded the town of Lychnidos on the shores of Lake Ohrid. Around the middle of the 4th century BC, Lychnidos and the settlements on the shoreline of the lake were seized and fortified by Philip II of Macedonia. After conquering these regions in 148 B.C, the Romans built the Via Egnatia, linking present-day Durrës (Dyrrachium) with Salonica and Constantinople via Lychnidos.

With the spread of Christianity, which began to penetrate these regions towards the end of the 3rd century, the pagan shrines were gradually destroyed and replaced by monumental early Christian churches, the remains of which have been discovered in several locations in Ohrid and its surroundings. The first Christian missionary to come to Lychnidos was Erasmus of Antioch. Historic records state that in the 5th century the town was the seat of the bishops of Lychnidos. In the 6th century, when Lychnidos was part of the Byzantine Empire, Slavs began crossing the Danube and penetrating the Balkan Peninsula.

la. A Slavic tribe called the Brsjaci settled in the region of Lychnidos.

The name Ohrid is first mentioned in a protocol issued by the Assembly of Constantinople in 879. It is believed to have been derived from the Slavic words - vo hrid - on a hill, since the old town of Ohrid stands on the crest of a hill. Clement and Naum, the two best-known disciples of the missionary brothers Cyril and Methodius of Salonica, came to Ohrid after their banishment from Moravia. Clement came first (886), followed by Naum, who joined him fourteen years later (893) in the district of Kutmicevica, which borders present-day North Macedonia, Albania and Greece and which includes Ohrid and the now vanished towns of Devol and Glavenica. With their arrival, Ohrid developed into a leading center of Slavic cultural and literary activity.



Prehistory and the Ancient Period

The favorable geographic and climatic conditions together with its location on a fresh-water lake rich in fish contributed to the development of settlements with dwellings on pilings and near the lakeside. This was evidenced by 15 recorded archeological sites from the prehistoric period in this region.

In 1997, the first underwater archaeological explorations in North Macedonia were completed at the Plocha Michov Grad site in the Bay of Bones along the south shore of the Gradište peninsula. At the depth of 3 to 5 m, numerous wooden pilings were discovered set at the bottom of the lake along with a number of archaeological artifacts dating from the end of the Bronze and the beginning of the Iron Age. Between 1998 and 2005 underwater investigations performed at the site led to the discovery of 9,102 pilings; they were all numbered, measured and mapped. Based on the archaeological survey of the settlement, it was determined that it had covered an area of approximately 8,500 m². The settlement was built on a platform of wooden pilings in the lake. Since closest piling is located approximately 12 m from the northern shore of the bay, it is assumed that there was a pontoon bridge connecting the settlement to the dry land. Today, the archaeological site of Plocha Michov Grad in the Bay of Bones is an attractive museum complex with a number of exhibits: a rebuilt settlement on the pilings, a preserved Roman castrum, restored and presented on the highest plateau of Gradište Hill, an accessible facility with a museum exhibition and a facility for the realization of underwater tourism.

The Hellenistic Theater

The ancient theater at Ohrid was built in 200 B.C. and is the only Hellenistic theater in North Macedonia; another three theaters in Scupi, Stobi and Heraklea date from the Roman period. It is unclear how many people the original theater could seat, since only the lower section is still preserved. The open theater has an ideal location, surrounded by two hills to shelter it from winds that could interfere with acoustics during performances.

During the Roman period, the theater was also used for gladiatorial combats. However, since the theater was also the site of executions of Christians by the Romans, it rapidly earned the enmity of the locals. Because of this, the theater was abandoned and buried by the residents after the demise of the Roman Empire. Fortunately, this allowed for most of the structure to be well preserved; it was discovered accidentally in the 1960's during the construction work around the houses in the area. At that time large stone blocks with representations of Greek god Dionysius and the muses came to light, which led archaeologists to believe that a Greek theater must have been located nearby.

Dionysius and the muses were related to the performing arts.

The archaeological excavations completed by the National Museum of Ohrid quickly located the theater, which had been adjusted to the needs of Roman society. During these early excavations, among other finds, a famous ivory miniature theatrical mask was recovered. Archaeological investigations in 2001 produced valuable results; an epigraphic monument which contained the name of the city of Lychnidos, as well as 280 graves and tombs and the remains of two churches - one in the southwest part, and the other in the northeast part of the site.

Since the late 1980's, the theater has again become a highly popular venue for public performances, like plays, concerts, operas and ballet as part of the Ohrid Summer Festival.

The Ohrid Fortress of Tzar Samuel

The oldest historical records of the Lychnidos fortress are in the accounts of Rome's Illyrian wars in the 3rd and 2nd centuries B.C. by Livy and Polybius. A more detailed description of the fortress was made by chronicler Malcus



(Malala) in 478 A.D. It describes the fortress as a mighty stronghold that even Theodoric, King of the Ostrogoths, was unable to take. The Ohrid Fortress, rebuilt by Tzar Samuel in the Middle Ages, is one of the largest medieval fortifications preserved in the Republic of North Macedonia. With its massive walls and ramparts, it occupies the entire summit of the hill of Ohrid. The hilly part of the town was protected on all sides by towers and high walls three kilometers in length, stretching as far as the harbor. Only the south side, facing the lake, was left unprotected. Three gates provided entrance into the city; only the Upper Gate has been preserved.

The Fortress, in addition to serving as defence against enemies, was also an inhabited area and has come to be known as Samuel's Fortress. Following the momentous excavations by archaeologist Pasko Kuzman, it was confirmed that the fortifications had been constructed on the site of the Samuel's Fortress reaching far back into the history of Lychnidos and Ohrid.



The archeological complex of Plaošnik: Early Christian Episcopal Church and the Monastery of St. Clement's and St. Panteleimon

Plaošnik is a large archeological and historic site on a forested hill to the west of old Ohrid; it has archaeological and architectural remains from all the cultural eras in Ohrid from prehistory to the Ottoman period. Near the area known as Plaošnik (in Old Slavic it means a levelled place on a hill), there is a monumental early Christian church. Its systematic excavation began in 1961 and was completed in 1964. The church was

built and decorated in the 5th century at the time when the town of Lychnidos was an important Early Christian episcopal center. It has a trefoil plan with multiple semicircular apses and was built on the foundations of an older Roman structure. Mosaic compositions with figurative, floral and zoomorphic motifs have been unearthed in the central part and in the baptistery. Roughly one hundred square meters of mosaics have been preserved. The vaulted ceilings of the church were also ornamented with mosaics, which were set against a gold background. The presence of such luxurious decoration points to this church being the seat of the Bishopric of Lychnidos. Systematic excavations have shown that the church was of monumental dimensions.

Another important component of the Plaošnik site is St. Clement and St. Panteleimon Monastery. This was the site of the first Slavic-Orthodox School, established by St. Clement in 893. This school became one of the most important centers for the spread of Orthodox Christianity in the Balkans and all of Eastern Europe. It is attributed to Clement of Ohrid, a disciple of Saint Cyril and Saint Methodius. Archaeologists believe that the monastery was the site where students were first taught the Glagolitic alphabet (used to translate the Bible into Old Church Slavonic). The monastery stands on Plaošnik hill overlooking Lake Ohrid. St. Clement built his monastery on a restored church and a five-part Roman basilica (the remains of the basilicas can still be seen outside the monastery). The ancient sources say that St. Clement was not satisfied with the size of the church and therefore had a new one built over it and assigned St. Panteleimon as its patron saint. Clement personally built a crypt inside the monastery he was buried in when he died in 916; his tomb still exists there today. From the 15th to 17th century the monastery was in ruins and converted into a mosque several times (called the Imaret Mosque).

OLD-TOWN ARCHITECTURE

Apart from the monastery's many reconstructions during the Ottoman Empire, it has recently undergone extensive excavation and reconstruction. Reconstruction started in 2000 and the church structure was fully rebuilt by 2002. Most of St. Clement's relics were returned to the church. A partially ruined bell tower was restored on the right side of the monastery, and the floors of the church interior have been reconstructed in marble. The reconstruction was carried out by hand using the same materials employed in the original church in order to preserve the authentic spirituality of the monastery. Machines were only used to polish the interior during the reconstruction of the monastery.



On October 10, 2007, a hoard of approximately 2,383 Venetian coins was discovered by archaeologists while excavating the monastery. The coins are of special significance because they indicate that Ohrid and Venice were commercially linked.

Since this monastery is the most sacred of all the churches in the Republic of North Macedonia, thousands of North Macedonian orthodox Christians gather at Plaošnik during the major religious holidays such as Easter and Christmas to celebrate the liturgies.



The urban matrix of the Old Town of Ohrid abounds in numerous archaeological sites, spiritual centers and residential architecture typical of the region during the nineteenth century and more recent architecture created under the influence of European neoclassicism. Ohrid houses, with good views of the lake, have a vertical division between a winter and a summer part. On the ground floor firewood, wine, brandy, and winter delicacies were stored. The upper floors project outward from the main walls over the street and are the places where everyday family activities took place. A characteristic room on the upper floors was the richly decorated *čardak*; it was a large space with a striking view of the lake, used for receiving guests, celebrating baptisms and other major family events. Another feature of the city is the so-called dark streets, streets like tunnels covered by the projecting upper floors of the houses.

Fishermen had special types of houses directly related to their activities on the lake. They could be entered either from the street or from the lake, where fishing equipment was stored and the fishermen prepared fish for sale.

Within the boundaries of the protected historic zone of cultural heritage monuments, Ohrid has a total of 23 Christian sacred buildings, 74 secular buildings, 7 structures of Islamic architecture and 10 archaeological sites.

The old-town architecture of Ohrid holds its rightful place in the cultural heritage of this town, especially due to the fact that the typical look and style of Eastern Balkan town houses from the 18th and 19th centuries have

been preserved. This type of architecture can be found in other places outside of North Macedonia; however, here this architectural style has developed into an original, local feature, created under European influence. The lack of air and light in the alleys is the result of the large houses with many floors, each bigger than the previous one, and all of them having many windows facing south and the lake. The limited space for building resulted in narrow streets between the houses; some of the alleys are so narrow that two people can hardly pass without rubbing shoulders. The few preserved houses from the 19th century can be found in densely populated streets, scattered over the old part of town, each of them having its own particular charm.



Archaeological Museum in the Robevi House

The last reconstruction was completed in the 1990s to house the archeological collection that exhibits the archeological treasures of the Ohrid region from prehistory until the present. The Robevi House was finished on the 15th April, 1827, which is recorded by an inscription in Greek on a marble flagstone. This famous Ohrid merchant family lived in the house for 35 years and in 1862 a famous criminal from Ohrid, Ustref Beg, burnt it to the ground. Two years later, in

1863–1864, the house was rebuilt. It was divided vertically into two parts. Konstantin Robev lived in the left part of the house and his brother Atanas Robev in the right part. The main builder was Todor Petkov, who built a new house in the old site. The family lived in the newly built house until 1900 when they moved to Bitola and used the house as their summer residence.

ACCOMMODATION

Hotels

There are 34 categorized facilities in Ohrid offering a wide range of services, quality accommodation and a variety of locations close to the city center or close to the beaches. There are two one-star villas in the city (Amsterdam, Ohrid) and four 2-star hotels, two of which in the city (Toni, Riviera) and two at the beaches.

The majority of the hotels are 3-star hotels (15), some of them with their dependencies located both in the city or on the beaches, out of the city. Ohrid offers service in twelve 4-star hotels and one 5-star hotel with its own beach, not so far away from the city, the Gorica hotel. The offer also includes one 3-star motel, the Emperor, on the access road to Ohrid.

Private accommodation

There are 127 facilities offering apartments in Ohrid, which is the number relating only to officially registered facilities.

The actual number of private accommodation owners offering an apartment or just a room is much larger, and one can see it on the bus station where there are always local people inviting tourists to stay at the private accommodation (room) they are offering even during the peak of the season.

Camping sites

There are 5 equipped camping sites around Ohrid city: Elešec, Scout Center, Lagadin, Gradište and Ljubaništa. Each camping site is on a public beach and this type of accommodation is very popular in North Macedonia. In some camps it is even possible to rent a static trailer.

Old Town Architecture

The old-town architecture of Ohrid holds its rightful place in the cultural heritage of this town, especially due to the fact that the typical look of an oriental town house from the XVIII and XIX centuries, with its stylish features, has been preserved. Such architecture can be found in other places as well, not only in North Macedonia; however, this architectural style has developed into an original, local feature, created under European influence. The lack of air and light in the alleys is due to the big houses with many floors, each of them bigger than the previous one, and all of them with a lot of windows facing south, with the view of the lake. The limited building space resulted in narrow streets between the houses; some of the alleys are so narrow that two people can hardly pass without rubbing their shoulders against each other.

A few houses preserved from the XIX century can be found in densely-populated streets, scattered around the old part of town, each of them glamorous in its own way.



Robevi House was finished on the 15th of April 1827, which proves the inscription in Greek on the marble flagstone. This famous Ohrid merchant family lived in the house for 35 years and in 1862 a famous criminal from Ohrid, Ustref Beg, burnt it to the ground. Two years later, in 1863–1864 the house was rebuilt. It was divided in two parts: left and right. Konstantin Robev lived in the left part of the house and his brother Atanas Robev in the right part. The main builder was Todor Petkov who built the house from scratch. The family lived in the newly built house until 1900 when they moved to Bitola and used the house as their summer residence.

This marvelous building was last reconstructed in the 1990s. At present, the largest part of the museum with the archeological collection that demonstrates the archeological treasure of the Ohrid region from the prehistoric period to this day is located in the architectural beauty of Ohrid, in the house of the Robev family.

The Krapche House represents a unique artistic achievement. It is a typical representative of the house from the XIX century as part of organic urbanism, using minimal space on a given location, near the lake and near St. Sophia Church. The most characteristic element is the tympani on its western façade, which increases the spatial structure of the house creating harmony of the walls.

Extensive conservation work was done for it to be preserved as an object in its original form. In 1968 due to construction instability of the building a set of steel structures such as beams and columns was put up on the south facade of the building.

The House of Patchev is located in the old heart of Ohrid called Varos, in 60 Car Samuel Street, surrounded by a dense urban structure of houses holding on to each other separated by narrow lanes, facing south and the lake. The surrounding complex of houses is one of the few authentic examples of old architecture in Ohrid. The visual effect created by the houses' front is often the inspiration for photographers and painters, post-cards, various publications, and even postage stamps as a symbol and something unique, authentic, recognizable as a landmark of Ohrid.

The House of Bojadjevi is located in the protected part of the city. The house represents the southern part of a fraternal house, an originally preserved specimen of Ohrid's old town architecture. What is unique is that it is one of the few houses that do not follow the street line, but is freestanding in its location, pulled back into its intimate yard. According to its overall dimensions and architecture, it is a typical example of meet-the-requirements-of-a-wealthy-man's house. The building is typical of the era in the way that the ground-floor walls are made of stone with grout lines and wooden structure covered with plaster. The floor and roof structures are wooden, made from boards and the roof is covered with Turkish old-style tiles. The building was declared cultural monument in 1951.

The Gallery of Icons in Ohrid is situated in the museum complex of Holy Mother of God Peribleptos Church. The collection consists of thirty-odd icons of the highest artistic quality from Ohrid, thus making this gallery part of the three most famous galleries of the kind in the world.

OHRID HANDICRAFTS

The Ohrid Bazaar

The best place to find old crafts started developing a long time ago, as a logical horizontal conclusion along the hill that was the

residential, religious and cultural centre. Ohrid territory was rich in products wanted outside its borders, and many important traffic arteries of the Balkan Peninsula, including Via Egnatia road, passed through it. The people of Ohrid have a special artistic spirit, and numerous handicrafts have been practiced here for centuries. Today these traditional skills are still used in a pretty original manner.

The Ohrid pearl

A secret that has been carefully kept for almost a century is the brightness and uniqueness of the one-of-a-kind Ohrid pearl, a jewel that the city is famous for far and wide. In the old bazaar in Ohrid you can hear many complex stories about the creation of the pearl. The secret story of the pearl's origin begins with the scales of Plastica, an Ohrid fish species, but the elaboration manner and the glazing recipe is a family secret passed on only to the male descendants. The recipe is known to have been bought back in 1924 from a Russian soldier who was staying in Ohrid and the material was brought from Bethlehem by the Talevi family.

The Talev family have been designing Ohrid pearls since 1924. The secret of the emulsion preparation has been passed on from father to son, only to male successors with no exception, whilst the females were trained for assistance if necessary. The emulsion used to cover the Ohrid pearl has its natural origin and is made by taking silver out of the skin of Plastica, which are unique to Lake Ohrid. Kliment Talev belongs to the second generation of the family, designing Ohrid pearls. His son Vane is the third and his grandsons Kliment and Mihajlo will be the fourth generation.

A significant place in the Ohrid pearl designing business belongs to **the Filev family** which is one of the candidates for the King of Ohrid Pearls title with family tradition dating from 1923. Back in 1923, Mihajlo Filev discovers the secret of pearl production from the skin of Plastica - an

endemic fish species in Lake Ohrid. The Filev family begins with pearl design passing this craft on from generation to generation. For almost 100 years Filev pearl jewelry, as one of the leading souvenirs in the city of Ohrid, updated by each new generation, becomes a piece of jewelry collections of many people in North Macedonia and worldwide.

Filigree

A review of holy and cultural sites in Ohrid wouldn't be complete without mentioning Vangel Dereban, whose filigree workshop is a living museum of this traditional filigree craft of designing jewelry. The silversmith's craft, that is, the filigree is a century long tradition in Ohrid. In the Dereban family as well as in other families involved in the silversmith's craft it has been passed on from father to son.

Woodcarving

North Macedonian woodcarving reaches its peak in the first half of the 19th century with the design of the iconostasis in St. Spas Church in Skopje and St. Jovan Bigorski Monastery situated in the Valley of Radika River. At that time, besides Petar Filipovski from Gari village, the most famous wood carvers were his brother Marko and Makarie Negriev Frckovski. They worked together for a period of time.

Woodcarved iconostases, products of Macedonian woodcarving from Debar vicinity, adorn St. Bogorodica Bolnicka and St. Bogorodica Kamensko Churches in Ohrid. They are among their most significant accomplishments.

In the periods before and after the First World War, woodcarving craft began to decline sharply. In 1928, in order to renew this artistic activity, academic sculptor Branislav Jovancevik founded the School

of Art Woodcarving in Debar. In 1930, this school was transferred to Ohrid. After the Second World War a woodcarving school was founded in Ohrid, later transferred to Skopje to become a department at the School of Applied Art.

The latest generations, descendants of the woodcarvers from the early 20th century, live and work in Ohrid: Ljupco and Saso Djambas, father and son, Ajri Doko, Dimce Janko, Koco Ainoski and other followers of the woodcarving tradition in North Macedonia.

School of Byzantine Painting

Ohrid has been a city with rich medieval painting tradition for centuries. Apart from Sinai and Altos, Ohrid holds the richest collection of Byzantine icons from the period 11th - 19th century. The Ohrid collection displayed in the Gallery of Icons in the museum complex of Holy Mother of God Peribleptos Church consists of over thirty icons of outstanding artistic quality. Most of the icons were painted in Ohrid craft shops, and some were sent as presents from Constantinople or Thessaloniki in the course of history.

Almost all the icons of today's Ohrid gallery painted until the 15th century feature superb colorful solutions and beauty of the painters' final touches. They seem as if they were woven with subtle combinations of golden, violet and blue colors and the tones of yellow, none of which emphasised, thus not spoiling that colourful harmony. Some of these icons were created for religious processions, so they were painted on both sides. The icons of the Ohrid collection painted religious processions are among the best pieces of art in this collection of Byzantine icon script.

Most of them were painted with tempera on wood, and those that were designed in a

mosaic technique, hammered as reliefs in silver or woodcarved, are rarity. Most of the Ohrid fresco painters also did icons for the churches of Ohrid.

Most of the Ohrid icons that were damaged or, later on, unprofessionally repainted were found by this man in the state of irretrievable destruction. Painter Blazik, having done a detailed examination, decided that the greatest enemy of the wood the icons were painted on was a type of worm known as 'Anobium'. This worm destroys the icons to such an extent that the core of the wood turns into spongy material. As a result of this, a procedure of replacing the damaged wood had to be undertaken in order to save Ohrid icons. The blackness from the smoke melted by the polishing cover would not allow the recognition of the real artistic qualities of some of the most significant Ohrid icons. In such condition the well-known icon of apostle Mateo from the XIII century was found, as well as the widely-famous icon of Bogorodica Psychosotrija (Soul saver), with the composition of Blagovestnie, presented on the back of the icon.

In collaboration with painter Vladislav Kocarev Ohrid, the first school of Byzantine icon painting was opened in 2005. During a ten-day beginner's course including lectures on both theory and practice of icon painting, all the lovers of medieval art have the opportunity to produce icons following the original Byzantine tradition and are able to take them home as their souvenirs.

Copper products by the Marinov family

The tradition of copper products by the Marinov family from Ohrid has lasted for nine centuries. Slave Marinov as the third and his daughter Maria Marinova the fourth generation in this family craft successfully follow this century long tradition: they manufacture copper and brass items and jewelry by hand carving and hammering.

The Metal Obsession of Anastas Dudan

The craft of producing works of art made of metal is more than 2,600 years old in the Ohrid region. As early as the sixth century BC, the people of Trebenista cultural area produced, showing great inventiveness, brilliant artifacts that still excite art lovers. With his works in metal, Anastas Dudan from Ohrid revives historical art objects as reminiscence, aiming to achieve the artistic values of the old masters. Dudan has achieved enviable results using his technological knowledge and expertise in decorations adorning the mediaeval icons of the famous Ohrid Collection.

Manufacturing leather products

In the old Ohrid Carsija (shopping street) there is a well-known workshop of Gorgi and Milcho Belevi brothers for manufacturing leather items. They are well-known in the Netherlands. Dutch visitors often visit them by recommendation and they usually buy souvenirs made of leather such as dancing shoes or some other products.

Handmade Paper

The tradition of making paper in North Macedonia began in the second half of 16th century in the Monastery of St. Naum. It was used for internal needs in limited quantities. The National Workshop for Handmade Paper St. Climent Ohridski, Ohrid continues this tradition. It started its work on 23.10.2002. The workshop is situated in the magnificent part of the old town, next to the National Museum - Robev family house.



MANAGEMENT PROBLEMS

The Management plan will provide a vision for the future of the cultural and natural heritage of Ohrid and the region using the status of a world heritage site with universal values as its strategic potential for improving the local community and for the benefit of all its citizens. The World Heritage of the Ohrid region, with the awareness of the value of the natural and cultural heritage it possesses, will build its prosperity based on a contemplated management policy.

In addition to that, there are musical – cultural events with a long tradition such as the Ohrid Summer Festival and the Balkan Festival of Folk Songs and Dance. We should emphasize the Macedonian Language Seminar with worldwide experts in slavnic languages– slavists as its participants, which has already been held for many years.

Establishing several institutions of the region under the protection of UNESCO as natural and cultural heritage shows the awareness of the importance of the region and the need for its protection. The potential monument value of the urban integrity of Ohrid is a lot more meaningful than the generality of the preserved material data. The old matrix of the ancient solutions and urban agglomerations is kept, but the total cultural, historical, architectural and artistic potential has not been fully determined even for the most valuable examples of the architecture in the region, which are known as individual monuments. The valorization of the cultural heritage has a double objective: to accentuate the value of the architectural entity, and to estimate its role in expanding our knowledge about the genesis of the urban agglomerations.

A world heritage site is sensitive to change and growth, but these two are both unavoidable and desirable for its development and the life in it. However, an uncontrolled and excessive change of this protected area's character and essence can endanger the values due to which the natural and cultural heritage of the Ohrid region is on the World heritage list. A particular danger for the area is the excessive and uncontrolled urbanization that is taking place continuously, so that, as ascertained by the UNESCO-ICOMOS-IUCN mission back in 1998, the construction of many buildings along the coastal zone of Ohrid Lake, from the village of Radozda to St. Naum, leads to a permanent change in the existing structure of the settlements on the coast, the landscape itself and, more or less the untouched coast, which was identified as a risk and which could jeopardize the universal value of the World Heritage area of the Ohrid region.

The historic city center of Ohrid is a vivid example of how two justified goals can come into conflict with each other: on the one hand the goal to preserve the cultural heritage in a form as authentic as possible, and on the other hand to improve the living conditions of the people who inhabit the town. When Ohrid became World Heritage in 1979, most of its houses were original buildings – an ideal situation when it comes to



authenticity and integrity. However, these houses were more than 100 years old, and many of them were on the verge of collapsing. Furthermore, they did not have some of the basic facilities which would make them inhabitable according to modern standards, and over the years most of the owners had their old houses pulled down and new ones built in their places.

Another interesting and a very controversial case is the Plaoshnik Project. Plaoshnik is a large archeological and historic site on a forested hill to the west of old Ohrid, bearing witness of all the cultural eras from prehistory to the Ottoman era, but most importantly, it is the site of the first Slavic-Orthodox School, established by St. Kliment in 893. This school became one of the most important centers for the spread of Orthodox Christianity in the Balkans and all of Eastern Europe.

In both of the cases mentioned, dialogue and compromise are needed in order to preserve the values of the World Heritage while, at the same time, allowing Ohrid to remain a living – and changing – urban organism which has to provide opportunities for its citizens.



It is necessary to provide the adequate mechanisms for the protection and management of the area in order to avoid changes or diminish those changes that could be detrimental to the area of the World Heritage as much as possible. Moreover, what is indispensable is an adequate policy in this area, legal and institutional infrastructure, the cooperation within society on the

political, professional, private and civil levels, so that all parties in the system of protection and management of the area could monitor and control the changes in order to preserve the universal values of the World Heritage area. The World Heritage status offers many opportunities such as improving the management and conditions of the area, improving accessibility and utilization of the area as well as the contribution to the cultural and economic life of the local community and the visitors.

WHAT FAMOUS PEOPLE SAID ABOUT OHRID

The Fortress of Ohrid has a pentagonal shape, it is built of curved stone and situated on a high rock. Its total length is 4.400 steps. Within the outer fortress situated on a hill there is an inner fortress that faces north, with walls high 40 yards. No man can be compared to the creator of the Ohrid Fortress. **Evliya Çelebi (Turkish traveller, 1670)**

One can see every part of Lake Ohrid from that place, except for its most distant southwest part, where Ohrid is situated on a very narrow band, the centuries old Ohrida, that, thanks to its hill and its fortress, situated along the lake coast, is much like Geneva, situated along Lake Léman. Such comparison made by visitors is provoked by the similar blue and transparent colour of the waters, which is typical of both lakes. If one should decide which one of the two is clearer, then one would say Lake Ohrid, because, as in Rhone near Geneva, one can notice the fish at the bottom of the lake even from the windows of the monastery. **Doctor Ami Bue (French traveller, 1836/38)**

You can see from a balcony or feel and see from a high window what it is, what it looks like, what the main goal of this architecture and the biggest need of these people is: the air and the

sun, and the beauty of the view of the Lake and the landscape around it. **Ivo Andrić (writer, 1961 winner of the Nobel Prize in Literature)**

The frescos from Ohrid are unique. This art, above all, captures people with its strength and manhood. **Academician Viktor Lazarev (Soviet byzantologist, 1961)**

I visited the churches in Ohrid, there are around thirty. They are proofs that there was no gap between the Byzantine church art, Ravenna and Sicily, on the one hand, and the Italian renaissance on the other. Ohrid is a significant bridge of European art. **Sir Herbert Read (British art historian, 1961)**

Ohrid has numerous old churches. There is a church that existed long before the seventh century, before the arrival of Clement. It was built below the high tower of the fortress, and was turned into a mosque during the Turkish governance. This church was reconstructed several years ago. You can find the tomb of Clement in its southern part. Clement built the tomb himself and was buried there on March 26th, 916. **Tang Kuang Si (Chinese publicist, writer and translator, 1986)**

What is actually happening in the archaeological sites in Ohrid is actually fascinating. A real renaissance of North Macedonian archeology and art related to Ohrid. **Academician PhD Dejan Medaković (art historian, 2002)**

These are just a few of the many impressions about Ohrid. They could be of great help for one to understand Ohrid and its beauties, complexity, values and their exciting unity.

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TRAVEL INFORMATION



Car

Ohrid (an old Macedonian Greek city, active in Roman times, was very accessible in the ancient period, located on Via Egnatia and connecting Byzantium and Dyrrachion/Durres).

Nowadays, it is also well connected:

2 hr 41 min (172 km) from Skopje (North Macedonia)
 3 hr 36 min (181 km) from Fier (Albania)
 3 hr 03 min (168 km) from Durres or shorter
 2 hr 31 min (130 km) from Tirana (Albania)
 By road: Heraclea (Bitola) 1 hr 09 min (70km) and Gradsko Stobi 2 hr 26 min (163km)
 4 hr 06 min (251 km) from Thessalonica (Greece).

Taxi service is available at very moderate prices.

Two border-crossings to Albania are close to Ohrid: Struga and St Naum.



Plane

Ohrid has its own airport in the vicinity of the city, only 10 km away or a 12-minute car or taxi ride. This is an international airport welcoming regular carriers, charter and low-cost flights.

Visitors can also use the airport in the capital of North Macedonia, Skopje, or the airport in the capital of Albania, Tirana, since there are regular bus lines from Ohrid to these cities.

Other transport possibilities

It is possible to rent a car, bicycle, bike, boat or a camping place (with/without accommodation).

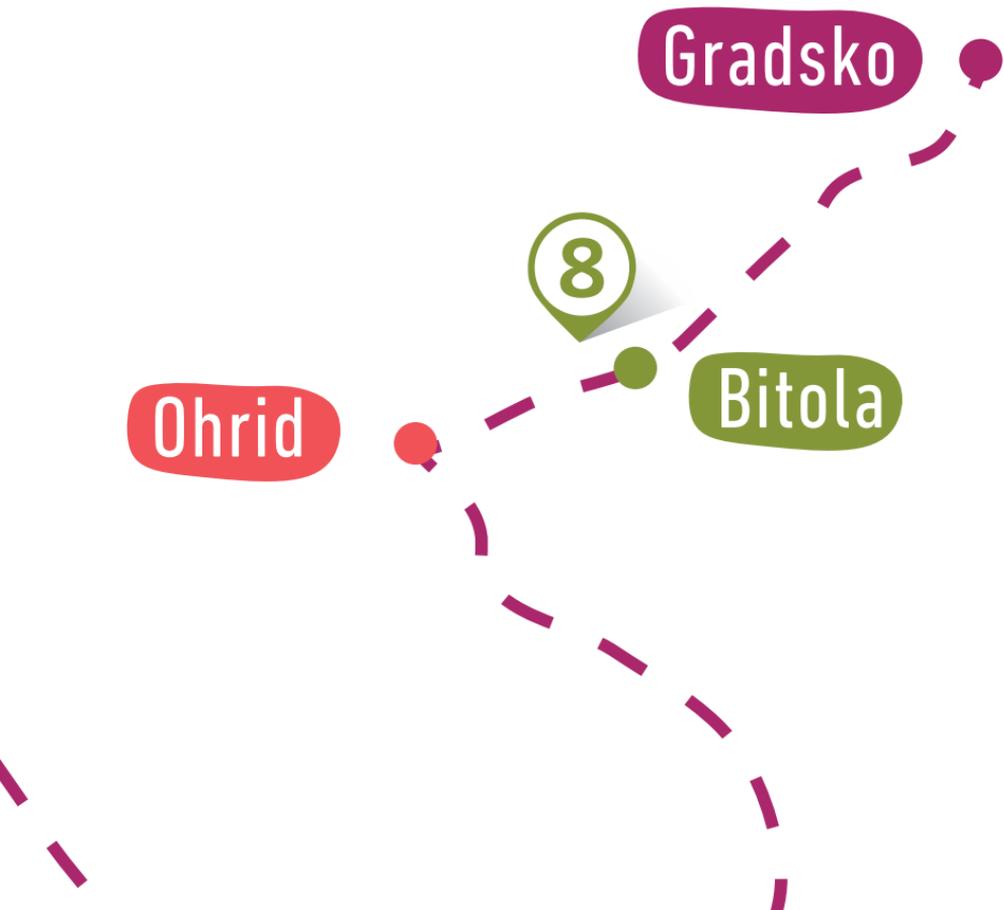
HERACLEA LYNCESTIS ON THE ILLYRICUM TRAIL OF NORTH MACEDONIA

Ohrid

8

Bitola

Gradsko



The archeological site of Heraclea Lyncestis is located in the south part of the Pelagonian plain called Lyncestida in ancient times, and presently near the modern city of Bitola (2.5 km from the center). It is considered one of the most impressive archeological sites in the Republic of North Macedonia.

THE HISTORY OF THE CITY

Archaeological research at Heraclea Lyncestis goes back many years. As early as the 19th century, foreign diplomats excavated at the site and, with special decrees issued by the Turkish sultans, they carried the excavated artifacts back to their own countries. Many masterpieces from the archeological site became the pride of several world-famous museums at that time.

Interest in the ancient city did not abate in the following 20th century when archaeologists from the Prince Paul Museum in Belgrade led the first professional archaeological excavations in several sectors on the site, while the first systematic archeological excavations in Heraclea took place in 1959 and continue to this day. The excavations revealed the history of the city which in its name preserves the memory of a North Macedonian tribe called the Lyncesti. The importance of the city is indicated by frequent references in the ancient sources, and it appears on all the important maps of its time.

One source which indicates when the city began is in Demosthenes' first speech against Philip II of Macedon in 351/2 BC. In connection with his ceaseless military activity, Philip II founded Heraclea as a strategic centre on the northwest border of the Macedonian region Lyncestida. There is nothing unusual about the city being

named Heraclea, since the Macedonian kings claimed that their genealogical line originated from Heracles.

The archaeological evidence shows that life in Heraclea began at the top of a hill, marked by the erection of a fortress which covered an area of 1.5 - 2 hectares. The choice of this location for the settlement was primarily due to its dominant position and view of the surrounding countryside; strategic position was of great importance during those turbulent times and frequent battles against the Illyrians. Besides habitation layers, pottery and coins were found on the north and northeast slopes of the acropolis, and several graves have been unearthed from the late Macedonian-Hellenistic period.

The Roman period saw the city slowly extending toward the south and east sunny slopes of the hill near the course of the River Siva Voda, with a fortified area of 7.5 hectares. During the period of Early Christianity, the east part of the city was abandoned, and the area surrounded by the internal fortifications decreased to 5 hectares.

The prosperity of the city was facilitated by its location at the intersection of the two main Balkan roads: the Via Egnatia – connecting Rome to Anatolia and further on to the Middle East, and the Diagonal Road as the shortest route connecting Rome to the Danube and Dacia.

The geographer Strabo mentions Heraclea for the first time as an important station on the Via Egnatia. Heraclea later on was noted in a number of ancient maps like the *Itinerarium Antonini Augusti*, the *Itinerarium Burdigalense*, as well as the famous *Tabula Peutingeriana*. Subsequently the site of the city was also recorded in the *Ravennatis Anonymi Cosmographia*.

More information about the Lyncestida region comes from Polybius' histories about Rome's Macedonian wars when the area suffered extensive devastation.

Towards the middle of the 2nd century BC, after the Romans conquered Macedonia and made it into a province, they divided it into four parts with a ban on mutual trade and intermarriage. Heraclea belongs to the fourth district as a central city and received the status of a Roman colony, which would bring it economic prosperity. After Macedonia became a province, the Romans started building roads and fortifying towns in the region, which gave Heraclea a Roman appearance. Additionally, many Romans migrated to Heraclea as provincial officials and to run commercial enterprises. Numerous epigraphic monuments testify to the presence of the migrants from south Italy and eastern provinces as the citizens of Heraclea. This is the period in which Heraclea became distinguished for its architectural heritage.

Heraclea faced significant damage in the late 3rd century by the Goths and Herules, and in the middle of the 5th and 6th centuries it experienced its last phase of prosperity. At that time it became an episcopal seat – a spiritual center from which its bishops were the first in the region to spread the Christian religion. They are mentioned as participants in many ecumenical and regional synods from the 4th to the 6th centuries.

With the Avaro-Slavic attacks during the 6th century, the city was plunged into poverty, and its urban life was largely wiped out. Numerous archeological finds bear witness to these events.

With the latest archaeological investigations from 2008 to 2019 the artifacts recovered confirm that the city continued to exist from the 7th to the 9th century, while the city's existence from the 9th to the 11th century is validated in clerics' names from church records.

In the Middle Ages, Heraclea and its surroundings continued to be active. The modest information available mostly concerns church history. From the 9th century, in a list of eparchies subordinate to the Constantinople patriarchy, the term "Heracleian" is mentioned probably as a title allocated to bishops from Heraclea.

MAIN UNEARTHED AND VISIBLE ARCHAEOLOGICAL REMAINS

The Portico – an elongated porch with statues on a rectangular plan. It is dated from the 2nd century and it is assumed to have been a courtroom because of the presence of an inscribed statue base with a dedication to the goddess of justice.

Along its north wall stands a line of honorary and votive monuments, including three statues on pedestals and two headless statues in military armor which were probably represent emperors. There is also a statue of the goddess Nemesis and one of the high priest Titus Flavius Orestes, a benefactor of the city.

The Theatre is the most monumental structure in the city; it is located on the slopes of the hill in the immediate vicinity of the city center. It was built following Vitruvian standards for Roman theatre construction. Construction started the beginning of the 2nd century during the reign of the Emperor Hadrian and continued under the Emperor Antoninus Pius.

The theater was intended for musical and dramatic performances, but later it was adapted for gladiatorial combats. In the course of the 4th century the theater, along with other similar arenas in the Empire, was abandoned due to the ban on the shedding of human blood in public places issued during the reign of the Emperor Constantine the Great (AD 325/6) and again un-

der Theodosius I (edict from 386). Later the theatre was dismantled, and huge deposits of waste were found inside. In the late 5th and the 6th centuries modest dwellings were built over the theatre area.

The Baths are located to the south of the Portico and bordered on the south by the city rampart and on the north by a street from Late Antiquity. They were built in the late 3rd or early 4th century. The facility has a rectangular plan with a symmetrical layout and an entrance in the middle of the east side.

The City Square – Forum – The archaeological evidence shows that during Roman period in the Great Basilica area there was an open type of building complex with a rectangular central area framed by seventeen massive arches along its length and six arches along its width. The central open space measures 150 x 50 in Roman feet. The arches were divided by small shops; the remains of their supporting walls are visible behind in the rectangular bases of the arcade. Behind the row of small shops, on the outside of the complex, there was another series of long halls with no inner partitions. The massive size of the excavated walls and foundations indicates that the facility may have had another story. Its dating coincides with the construction activities of the Portico and the Theatre from the beginning of the 2nd century.

Roman rampart – The City Wall underwent various reconstructions and abandonments because of the changing needs for city defenses through time. According to the analysis of recovered artifacts and the quality of masonry (well-shaped stone blocks joined by mortar) in the ramparts and towers, the wall circuit is dated to the end of the 3rd century. The date is confirmed by the presence of the Circular Tower (preserved

only in its lower parts). This type of tower is typical of the Middle Ages, while in the late empire they were built only during Diocletian's reign. The construction of the city walls most probably was the result of the first serious barbarian attacks on the city.

The Small Basilica – Basilica A is located to the south of the Portico beside the south city wall. The complex consists of three rooms which are linked together with a west-east orientation. The building originates in an old martyrion. The first room has a rectangular layout with two side entrances on the east and west sides. The floor of this room was paved with a mosaic in the opus tessellatum technique which dates from the end of the 5th – or 6th century. The second room also has a rectangular layout (part of the former forum). An old Roman fountain was converted into a Christian baptistery and paved with large marble slabs. To the east there is a small church resembling a three-aisled basilica. The aisles are separated by stylobates and three pairs of columns standing on them. The central part ends in an apse which has a semicircular shape on the inside with three rows of seats (*synthronon*) and on the outside has a rectangular form. The central aisle and the presbytery are paved with white marble slabs in the opus sectile technique. The side aisles are paved with bricks. Especially noteworthy is a column capital with the monogram of Bishop John which dates to the second half of the 6th century. This building was in use from the 4th to the 6th centuries.

The Great Basilica – Basilica C is a three-aisled basilica of monumental dimensions. It consists of the following rooms: the exonarthex and narthex, the atrium, the nave which ends in a deep semicircular apse, and a baptistery on the southeast side. In the

northwest corner there is a deaconry (chapel) with a vestibule and wide apse. All these architectural elements are subordinate to the nave which comprises the primary architectural emphasis.

On its exterior, the apse is strengthened by buttresses to support a massive two-story structure. The base of the baptistery is rectangular with a semicircle basin in the center, which could be entered by stairs on both sides. Under the central aisle of the church as well as in the eastern yard, the remains of an older building were found which is assumed to have been part of the Hellenistic city agora and urban center of the city. The trial explorations completed under the floors and around the walls of both churches led to the discovery of the remains of an early monumental Roman forum.

The basilica is almost entirely paved with floor mosaics in the three aisles, the narthex, deaconry, atrium and the baptistery. These mosaics have been dated from around the end of the 5th century to the middle of the 6th century. They are made in the opus tessellatum technique with geometric, floral and zoomorphic patterns. They represent some of the most magnificent achievements in mosaic art in North Macedonia and the wider region.

The Episcopal Residence is situated to the west of the Great Basilica. The excavated part consists of fifteen rooms arranged around a central courtyard with a well in the middle. On the north side there is a large apsidal dining room (triclinium) and on the east side a martyrium with its narthex. A porch with arcades is located on the south side, while on the west there is a porch with arcades on both sides. In the southeast part, there are several rooms probably for administrative and residential purposes.

The floors of the more luxurious rooms (dining room, martyrium with narthex and room 4, most probably a library) are paved with mosaics in

the opus tessellatum technique dating from the end of the 6th century. This building underwent several reconstructions and remained in use from the 4th to the 6th century.

Extra Muros Basilica – Basilica D, a three-aisled church, is situated in the east part of the city and was built as a cemetery church over the ruins of the settlement in Late Antiquity at the end of the 5th century. On the east side, in the presbyterium with its altar, a mosaic in a rectangular field defined by a frame is preserved.

The city fountain is attached to the east wing of the theatre building. On the front wall of the pool stands a profiled garland with an inscription which states that “the fountain is erected in the course of the 35th anniversary of the reign of our most divine Lord Justinianus Flavius I (562) with the holy and blessed Bishop John in the month of September, tenth day, tenth indiction”.

City Residence – The Villa Urbana is a residence with a typical Roman house plan. Five rooms in two rows were excavated, some paved with mosaics and others with tiles. There is a triclinium on the west with an apse facing towards the west and a tile floor; to the south a room with hypocaust was excavated.

The floor mosaics discovered in Heraclea represent some of the most beautiful and valuable works of ancient art surviving in the Republic of North Macedonia; they are part of a unique cultural heritage for their artistic achievements in the creation of mosaic pavements at that time.



ARCHEOLOGISTS AND INSTITUTIONS WHICH CONDUCT EXPLORATIONS

In the 19th century, diplomatic officials excavated the site and carried off the excavated material to their homelands with the permission of the Turkish sultan. The Prince Paul Museum in Belgrade completed the first professional archaeological excavations. In 1959, the Federal Institute for Protection of Cultural Monuments from Belgrade began systematic archaeological research on the site. Today, the NI Institute for the Protection of Cultural Monuments and Museum - Bitola is responsible for the archaeological site of Heraclea Lyncestis.

Size of the site and type of terrain

The visible remains of the archeological site at Heraclea Lyncestis occupies an area of approximately 20,000 m².

FAMOUS PERSONS RELATED TO HERACLEA

The city of Heraclea Lyncestis was founded by Philip II of Macedon as a strategic center on the northwest border of the Macedonian district of Lyncestida.

The Emperor Hadrian passed through Heraclea Lyncestis in 124/5.

In 202 the Emperor Septimius Severus arrived in Heraclea as he traveled along the Via Egnatia; and on this occasion the city was awarded the right to add the imperial name to its title - Septimia Aurelia Heraclea.

At the Church Council held in Serdica in 343, Bishop Eugarius from Heraclea is mentioned on the list of bishops from Macedonia.

The name of Bishop Quintilius Heracleae is found in documents from the Ecumenical Council in Ephesus in 449.

Heraclea Lyncestis was also visited by Michail Saronit, a Magister and Duke of the West, a Bulgarian ruler in the 11th century.



VISIT HERACLEA LYNCSTIS ARCHEOLOGICAL SITE

Visiting conditions: fees, working hours, guides (languages) on site

Fee for foreign visitors 120 den (2 euros)

Fee for local visitors 60 den (1 euro)

Fee for students (foreign) 60 den (1 euro)

Working hours - every day from 8 am to 6 pm.

Languages: English, German.

Print materials, brochures, VR and other electronic presentation devices

English language guide.

Mobile and VR applications are in the process of development and will soon be available to visitors.

Time to be spent on site (quick visit and full tour)

Quick visit 20 min.

Full tour 1 hour.

OTHER ATTRACTIONS NEAR THE ARCHEOLOGICAL SITE

The first choice of course is the city of Bitola, the administrative center of the region offering a comfortable stay and interesting places to see. The visitor should not miss to visit:

Church of St. Demetrius

The church dates from 1830. It was built in the shape of a three-aisled basilica, with side galleries. Each ship is a separate chapel. Inside the church there is another reason for the interior of the temple to be a real work of art of famous North Macedonian carving, especially from the XVIII and XIX centuries. The iconostasis, with its monumental dimensions, is especially amazing. Signs of European Baroque and Rococo style are noticeable. As an integral part of this remarkable building of Bitola architectural and cultural heritage is the new bell tower, built in 1936. In 1999/2000, inside the Church of St. Demetrius, an undeniable medieval cultural layer that dates back to the 10th century was found. It was an irrefutable proof that a part of medieval Bitola is exactly underneath the foundations of today's Bitola.

Clock Tower

It was also erected in 1830. It is a recognizable landmark of the city. It is said that during its construction, 60,000 eggs were used in the material for tying the stone blocks, collected by the village households from Bitola. The builders thought that with that the walls would be much stronger. Over the past few centuries, this masterpiece has fully justified it, which is another proof of the architectural skill of the time. It is 33 m high.

Bezisten

This is one of the most valuable and well-preserved old buildings, with distinguishable architectural and aesthetic values. In the past,

the Oriental market was covered, intended mainly for sale and storage of precious goods, textiles, money, etc. There was no travel writer who passed through Bitola without mentioning it as a remarkable building, and most often as a place where precious products could be bought. It impressed with his massiveness and its dome of lead, which could be seen from afar. There was a total of 86 shops inside this covered market. As for the exterior of the building, it is a basically solved longitudinal structure, with an irregular rectangular shape.

Isak Mosque

Due to its monumentality and beauty, this is one of the most famous monuments of Islamic culture in Bitola. It was built in 1506 as a tribute to Cady (judge) Ishak Chelebi, who before coming to Bitola, was a cady (judge) in Thessaloniki. Due to its architectural distinctiveness, the exterior and interior, the harmony of the lines, it is a perfect Brusani type of mosque. The mosque is believed to belong to the classical Ottoman style of Turkish building heritage. The interior is rich in colorful ornaments. On larger areas along the walls, medallions with the text of religious messages from the Koran have been written. Ishak Chelebi himself is known to have been buried next to the very mosque.

Yeni Mosque

It is located in the central part of the city, just opposite the Clock Tower. It was built in 1558/59 by Cady Mahmud-efendia. The beautiful decoration of the interior, as well as the use of faience around the main portal, is an attempt to achieve the highest architectural and artistic level - a privilege that only the rich and famous cultural cities of the Orient had (Mihajlovski, 2020). Otherwise, the faience originates from Iznik - a very famous center of so called "Blue and white" pottery from the XVI and XVII centuries. This shows that Bitola of the time was considered to be a very developed cultural environment in which everything that was modern and

expensive was to be present in this famous city in the center of the Balkans. Today, the Art Gallery of the City of Bitola is located in Yeni Mosque, which has not been used for religious ceremonies for a long time. In the Gallery, annually, 20-30 art exhibitions of various kinds are held: solo, group, thematic, retrospective, studio, etc. A special collection of their own works of art has been established, obtained through purchasing and donation, which is about 800 exhibits; Almost half of them make up a collection of drawings unique in our country.

Shirok Sokak (Wide alley)

This is an ambient street in Bitola. The need for most of the city's public life to take place in the city center, which has always had an intense cultural and entertainment life, required the construction of numerous representative buildings in this street space.

North Macedonian builders from Bitola and beyond, with a lot of love and invention, managed to make a connection between various European styles and inexhaustible local tradition. In this way, extremely harmonious relationships, harmony of lines, functionality, a sense of elegance and taste have been achieved. At this Sokak (Turkish word for street), the people of Bitola often welcomed and said farewells to various people: kings and emperors, sultans and viziers, bishops and missionaries, circus performers and idlers. Literally, it was a crossroads between East and West.

The Old Bazaar

This is a traditional market complex, dating from XVII century. Throughout its long history, Bitola was known as an important trade center in this part of the Balkans. Bitola merchants were known from afar. The Bazaar, as one of the vital parts of the city, with everything that meant the economic life of

the local citizen, played a very important role in its prosperity over the centuries. It was not only an integral part of the daily life of the inhabitants of the time, but also a much wider region, and a large variety of people: merchants, artisans, farmers, anglers, carriers, etc. The Old Bazaar is one of the most important landmarks of Bitola as a cultural as well as a historical monument. In the seventeenth century the Old Bazaar had over 900 shops, which grew to several thousands by the middle of the nineteenth century. In this bazaar everything was traded. As for the Bazaar as an urban and architectural complex, with its autochthony and original solutions, with all the inevitable external influences and specifics of oriental urbanism and construction, it remains a unique example of Bitola's cultural heritage (Dimitrov, 2015). In its almost five centuries of development, in its greatest prosperity (especially during the nineteenth century), it had over 2,000 shops and 30 functionally divided sections, determined by the goods sold. During the First World War, the Bitola Bazaar was hit the hardest, which never regained its former glory and economic power.

The Catholic Church of "Sacred Heart of Jesus"

The church is located in Bitola city center on the main street called Shirok Sokak. In 1870 on today's location of Main Street (Shirok Sokak) a new Catholic church was built. This church was built in Baroque style.

A memorial room of Mustafa Kemal Atatürk

The exhibition is displayed at the Bitola Museum. Mustafa Kemal Atatürk is a famous statesman and the father of modern Turkey. His life is shown through exhibited photographs and documents as well as his work as a great reformer of Turkey, who in 1899 graduated from a military high school (McTebby Askers Idadi) then located in

today's building of the Bitola Museum called the Old Bitola Barrac.

Permanent exhibition at the NI Institute and Bitola Museum

It is an impressive permanent museum exhibition which through the Paleolithic, prehistoric, antique, the Middle Ages, the Renaissance of North Macedonia and the new century exhibits presents the life on this territory over the period of several millennia. Through special exhibitions of archeology, history, ethnology and contemporary art, all the most important things for the civilization course of the population in this area are captured. And one should bear in mind that it is an important part of European cultural history.

Besides attractions in the city of Bitola, there are many attractions in the vicinity of this city, interesting for visitors. For those who travel to Stobi, another place on the Roman Illyricum Trail, the first stop may be Prilep, the city of Krali Marko (Prince Marko), a famous person from the epic folk poetry of this region, and after crossing the Pletvar mountain pass, the visitor will experience the most famous wine region in this area, Tikveš valley. Travelling in the opposite direction, from Bitola to the west, the visitor may see Pelister National Park and Ohrid.

National Park Pelister

It is located 10 km from the site. This mountain national park is situated between Prespa Valley (lake) and Pelagonia Plain. This is the first national park in North Macedonia covering an area of 17,150 hectares. Although it is situated high in the mountains, this national park is quite accessible.

Lake Prespa

This lake is close to the small town of Resen, 30 km away from Bitola. It is a natural lake shared by three countries – North Macedonia, Greece and Albania.

Lake Ohrid

Ancient Lihnidis, nowadays Ohrid is located 70 km from Bitola. It is the largest natural lake in North Macedonia and one of the oldest in Europe. This place has rich history, culture, archeological sites and natural beauties.

Due to these features, in 1980 Lake Ohrid and the city of Ohrid were declared a UNESCO World Heritage Site.

HOTELS, RESTAURANTS, CATERING NEAR THE SITE

The city of Bitola has several hotels of different categories, hostels, boarding houses and night-clubs. Highest ranked, 4* hotels are The Grand Central and Treff, followed by a list of 2* star and 3* hotels offering good value for money. More information can be found on www.kayak.com

There are also a number of restaurants, cafes, etc. Some of them offer accommodation and wine tasting experience, like the Lozar Hotel and Winery. Others offer traditional gastronomy (like Grne restaurant meaning traditional ceramic pot). There are a lot of very modern restaurants and bars offering different cuisines: Italian (Manaki Bitola Lounge Bar, and many pizza bars) European (Bourbon Street Pub) International (Kus-Kus) and many others that can be found on www.thingstodopost.org

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TRAVEL INFORMATION

Bitola is located on the edge of fertile Pelagonia lowland, close to the international border to Greece, and between two historical cities, Ohrid and Prilep. Bitola is a university center and also, the center of business, culture and social life.

Plane

Besides Skopje Airport and Ohrid Airport in North Macedonia, not so far away is Thessaloniki with its airport, which is 219 km away (mainly on motorway) or 2 hours 35 minutes.

Car

The site's distance from important points:

- 180 km from Skopje or 3 hours by bus, 2 hours by car;
- 70 km from Ohrid or 1 hour 15 min by bus, 1 hour by car (taxi at affordable price);
- 2.5 km away from the city center, a 15-minute walk or taxi (less than 2 EUR).

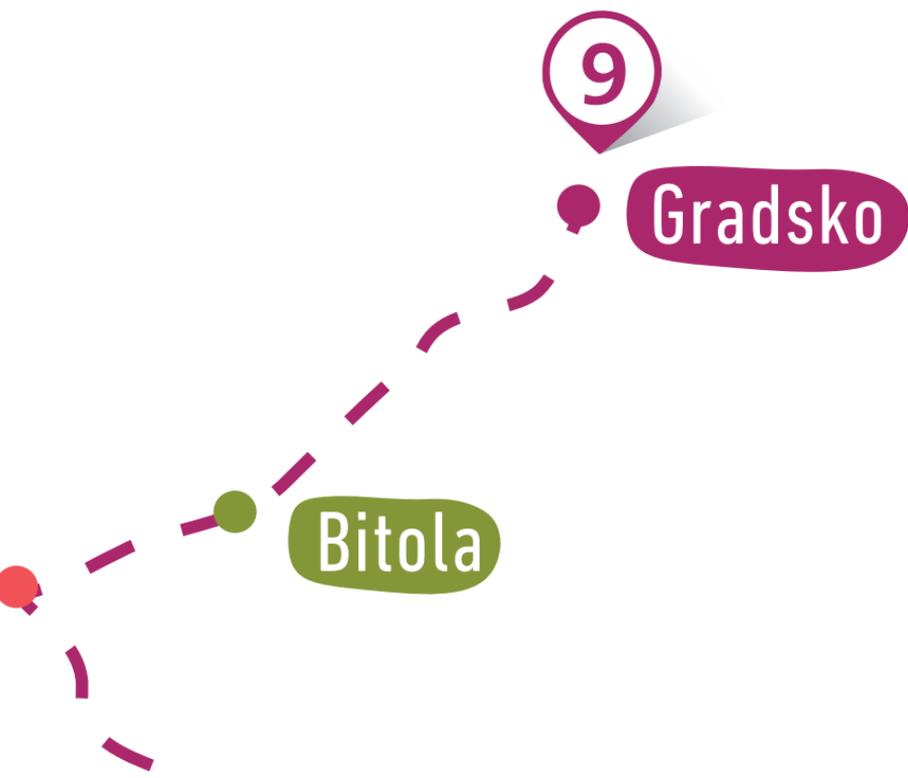
International border:

- Greek border - 14 km, on the way to Thessaloniki or Corfu;
- Albanian border - 80 km, passing through Ohrid on the way to Elbasan and Durres.

Tourist info web site

Web page: <https://bitola.info/>

STOBI ON THE ILLYRICUM TRAIL OF NORTH MACEDONIA



MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

The archaeological site presents the remains of three major urban phases of the ancient city of Stobi, between the 2nd and the early 7th century CE.

The Theatre, the Library and the Temple of Isis are the best representatives of public architecture in the Roman Imperial period (2nd and 3rd centuries). The Roman theatre at Stobi is a well preserved, multipurpose building that housed theatre shows, gladiator combats and animal fights. In order to provide the necessary facilities for the various programs, the design of the ancient theatre was modified with elements from amphitheatre architecture. Construction was started towards the end of the 1st century CE following a western model of Roman theatre design, and it was finished in the first half of the 2nd century CE with an altered design closer to that of Roman theatres in Asia Minor. The *cavea* (auditorium) was built on almost flat ground with a complex substructure of walls and corridors that were approached through an arcaded outer wall. The seats were divided into two segments, the lower - *ima cavea* and the upper - *summa cavea*, separated by a corridor - the *diazoma*. They were made of marble blocks from the local quarry Pletvar, 50 km southwest from Stobi. The total capacity of the auditorium was 7,600 spectators. The theatre did not have a permanent stage in front of the *scaenae frons*, which allowed for a larger space for performance in the orchestra. The scene building is separated from the *cavea* by open corridors - *parodoi*. It has five rooms with five doorways in the *scaenae frons* that lead to the orchestra. The

scaenae frons was rectilinear with simple marble decoration of pink breccia marble columns and white marble bases, capitals, architraves and cornice blocks. The central room of the scene building was a shrine devoted to the goddess Nemesis. The theatre was damaged by an earthquake around CE 300, after which it was repaired and remained in use until the fourth quarter of the 4th century. After its abandonment, much of the marble was reused in other buildings, and the walls were occupied by dwellings.

One of the best preserved structures from the Roman period and probably one of the most important Roman buildings in the geographical region of Macedonia is certainly the so-called Building with Arches. Its architectural design suggests that this might have been the city library and archive. The excavated part occupies an area of approximately 1000 m² and is comprised of a large rectangular hall formed by walls lined with arched niches and two apsidal rooms divided by a corridor that runs directly into the hall. The large hall originally had two levels with total height of around 13 metres; only the lower one is preserved to a height of around 5.5 metres. Originally there were 51 niches in three walls that could have held cupboards with books or sculptures. The interior of the building impresses with its elaborate marble decoration and the recovered statuary. The walls of the large hall were plastered and covered by polychrome revetments of pink, white and green marble. The apsidal rooms also had veneered walls and floors decorated with *opus sectile* pavement. Each room had two niches for statues in the west apsidal wall. The many fragments of sculpture include remains from gilded marble statues of various deities, multiple hands with scrolls and a fragmented head made of obsidian. One of the statues most likely belonged to a representation of the goddess Minerva, given the evidence of a

recovered head with a helmet and a shield with a painted Medusa head. Unfortunately the building was damaged by an earthquake and destroyed by fire around CE 300. The intense fire disintegrated the decoration and sculpture. The building was repaired and during the reconstruction the remains of the lower story with its collapsed decoration were covered by soil while the upper level was renovated. The edifice continued to exist and function until the third quarter of the 4th century when it was abandoned.

The temple dedicated to the Egyptian divine couple Isis and Sarapis was built in the early 2nd century AD. It is a typical Roman temple on 2.40 m high podium, possibly templum in antis or tetrastyle prostyle, with two subterranean vaulted chambers. It is oriented in a NE-SW direction and measures 16.10 x 8 meters. Eleven stairs on the north side led into the front porch and the **cella**. The front part of the podium and the stairs were built of pink breccia marble, the rest of the podium of green sandstone blocks. The upper structure of the temple is not preserved and parts of the entablature and simple pediment were scattered around the site or built into later structures around the temple. An over life sized marble sculpture of the goddess Isis, discovered in front of the temple, probably originally stood inside the cella. Votive inscriptions were placed on the first step, and sculptures of various deities or devotees stood around the temple, as well as on the bases found on the west side of the stairs. In front of the temple there was an altar for sacrifices made for the worship of Isis and Sarapis. The construction of the temple was commissioned by a distinguished citizen of Stobi. The inscription found reused in later context, dated in the time of Domitian or slightly later, mention the augustal T. Flavius Longinus who dedicated "sacrum Isidi" to the **municipium** of Stobi and to **Deo Caesar**, thus relating the cult of Isis to the imperial cult. The entrance to the subterranean chambers is located on the south side from where four steps led down into

the first chamber. No water installations which are typical for the temples of Isis and Sarapis, were discovered inside the chambers, therefore it is assumed that the chambers served for initiation rituals of the devotees. The temple was surrounded with large complex consisting of an apsidal room on the northeast and series of rooms towards south and west. The temple was damaged in the earthquake that struck the city around CE 300. The damages to the building were repaired, two small altars covered with a baldachin were added on the south side, and the rooms of the complex on the east side were extensively rebuilt. The temple was in function until the late 4th or early 5th century, when the upper structure was completely destroyed, and the surrounding complex was rebuilt and adapted to residential use.

Five large peristyle houses, two baths and four Early Christian basilicas represent Late Antiquity (4th to early 6th century) at Stobi. The most elaborate residential building at Stobi is located in the center of the Late Antique city and it is called the Theodosian Palace. The building's name is based on the assumption that the emperor Theodosius I was accommodated here during his visit to Stobi in CE 388. The rooms with mosaic floors are arranged around an open court surrounded by columns (a peristyle). The floor of the court and the corridors around it also have mosaic floors. At the eastern end of the peristyle there is a pool enclosed with pink marble parapet blocks. Above the pool there are niches and marble bases once decorated with statues. Some of that sculpture was discovered in the pool during excavations, for example, the famous two bronze satyrs from Stobi, the bronze statues of Apollo, Aphrodite and Lar, as well as the marble head of Sarapis, exhibited today in the National Museum in Belgrade. It is interesting to point out that some of the statues like the satyrs, were made during the Hellenistic period (2nd century BCE), and the palace was built in the second half of the 4th century CE.

Among the basilicas, there are the two episcopal churches built one on top of the other. The earlier structure, built towards the end of the 4th century, is one of the oldest churches in the whole region of Macedonia, and certainly the oldest in the Republic of North Macedonia. The preserved mosaics and wall paintings provide insight into the beginnings of Early Christian art at Stobi. The later episcopal basilica, built by the Bishop Philip in the second half of the 5th century, was a large edifice dominating the urban landscape of the city. The two-story building incorporated many seats and columns from the theatre which emphasized its monumentality. The narthex has a mosaic floor depicting animals and geometric motifs. The central aisle was separated from the north and the south one by a colonnade. The columns had white marble composite capitals with reliefs depicting peacocks and bulls. The floor was made of marble tiles combined with segments of mosaic and sandstone slabs. The ambo and the altar were in the east half of the aisle. The marble panels from the altar screen were decorated with reliefs of crosses. The floor and the altar were reconstructed after an earthquake in the early 6th century. At the eastern end there is a double apse. A crypt is located in the inner apse and the outer one had a window with massive painted and gilded impost capitals. The southern and the eastern aisle had fresco decorated walls. The south aisle was reconstructed and it has two mosaic floors one above the other. The older floor was cut by the foundation of a tomb. The deceased might have been one of the bishops. The south wall of this aisle was doubled and there is another tomb inside. The baptistery is to the south of the basilica and it has the plan of an inscribed quatrefoil. In the center there is a piscina with steps on two sides. The mosaic floor is decorated with peacocks flanking a kantharos and deer

flanking a kantharos. This is an allusion of David's Psalm 42. The walls had fresco paintings with figures of saints. From the beginning of the 6th century a marble kantharos was added on top of the piscina.

A changed urban layout, modest houses, a market and the Early Christian basilicas mark the final urban phase in the Early Byzantine period (6th to early 7th century).

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

The National Institution for Management of the Archaeological Site Stobi (NI Stobi) is the legal authority fully responsible for excavation, protection and presentation of the site. The Director of NI Stobi is Mr. Spase Perovski.

Contact: contact@stobi.mk; +389 43 251 026

The active archaeological projects are directed by Dr. Silvana Blazevska, Goce Pavlovski, Jovan Radnjanski and Dimitar Nikolovski, archaeologists employed in the Museum and Research Department of NI Stobi.

MAIN DISCOVERED BUT STILL NOT EXCAVATED REMAINS

The synagogue at Stobi, which existed between 2nd and 4th centuries CE, is one of the oldest Jewish monuments in the Balkans. It was excavated in the 1970s and due to the Early Christian Basilica constructed on top of it in the 5th century, it has not been adequately presented.

An architectural complex surrounding the Temple of Isis is still in process of excavation.

A residential building named Casa Romana, which existed from the 1st to the 3rd century with beautiful fresco and stucco decoration on the walls was subject of excavation in the 1970s. However, due to subterranean water the wall decoration was removed and the excavations were interrupted.

A building with two subterranean chambers was interpreted as a the prison by archaeologists in the 1920s. The function was assigned due to the discovery of a skeleton that was presumably shackled. However, the building has not been fully excavated, and the visible architectural remains point to the possibility of a sacral building from the Imperial period.

A complex of 6th century houses and streets was excavated in the southeast corner of the city in 2009 and 2010. The area has not been fully excavated nor conserved, except for one large house. The west fortification wall of the city was excavated in 2009 and 2010. The wall is 330 metres long and 2-3 metres high. The structure has not been conserved and is not presented to the visitors.

Large part of the city lies on the opposite bank of the Vardar River. Those remains have not been excavated, but they were visible in an aerial photograph from between the two world wars. Also, part of the defensive wall along the river and remains that presumably belong to a port are visible today.



BASIC KNOWN FACTS ABOUT SITE – DATES, CAPACITY, PURPOSE

The earliest excavated finds date to the Eneolithic period, around 3000 BCE. Remains from the Late Bronze Age (12th century BCE), Iron Age (10th to 6th century BCE), Archaic and Classical period (6th and 5th century BCE) have also been documented.

Stobi was a city in the Hellenistic period with its earliest written mention in the history *Ab Urbe Condita* by Livy. Stobi was a Paionian town which became part of Macedonia when King Phillip V annexed Paionia in the 3rd century BCE. We learn from Livy that the same Macedonian king gained victory against the Dardanians in a battle near Stobi in 197 BCE. Livy refers to Stobi as an old town located at the confluence of the Erigon (Crna) and Axios (Vardar) rivers. According to Livy, after the third Macedonian Roman War that ended in 168 BCE, the Dardanians were allowed to buy salt from Stobi. The excavations at Stobi have revealed remains, mainly graves from the Hellenistic period.

Stobi achieved its largest urban and demographic expansion between the 1st and the 3rd centuries CE mainly because its strategic location on the crossroad between the road along the Axios (Vardar) that connected the south and the north regions of the Balkans and the road that ran along the rivers Erigon (Crna) and Astibo (Bregalnitsa) connecting Heraclea Lyncestis with Serdica. These two roads enabled communication for Stobi with the major urban centres located on the **Via Egnatia** and the **Via Militaris** roads. The city had the rank of *municipium* with a *lus Italicum* for its citizens. In 69 CE, the emperor Vespasian established a mint in Stobi that occasionally issued coins until the 3rd century. In this period, Stobi was the largest city in the northern part of the province of Macedonia, and

it occupied around 27 hectares within its known boundaries. It probably also extended on the other side of the Axios where the city limits are unknown. Based on the capacity of the theatre, the total population of the city and its vicinity in the 2nd and 3rd centuries could be estimated at around 30,000. Stobi was struck by an earthquake and flood after CE 300. Some scholars believe that Stobi might have suffered an attack by the Goths and Heruli in 267/268 CE.

The city was rebuilt in the 4th century, evolving into the capital of the province Macedonia Secunda and an Early Christian centre with known bishops. Residential palaces, baths and Christian basilicas dominated the urban landscape. The city was attacked in 472 CE by the Ostrogoths lead by Theodoric and the city was only pillaged. The Ostrogoths attacked again and burned down Stobi in 479 CE.

Located on a major road network, the city was exposed to potential attacks by barbarians during the migration period. The city started to decline and change its urban layout. A new episcopal basilica with large proportions was built on top of the older one by the Bishop Philip. The construction occurred towards the end of the 5th century. Another earthquake hit Stobi around 520 CE and buildings were repaired. The end of the 6th century is the time of the Avar and Slavic invasions of the Balkans which combined with climatic and economic factors led to the complete abandonment of Stobi.



SIZE OF THE SITE AND TYPE OF TERRAIN

Stobi is located on the Pleistocene river bed of the Crna River (ancient Erigon), with three terraces sloping towards the contemporary river flow to the east.

Inside the fortification walls on the right bank of the Vardar River, the site occupies around 27 hectares. Part of the city continues to the left bank of the river and its size is unknown.

There are many inscriptions with names of officials who were important for local Roman history. However, the name of the most famous citizen of Stobi comes from literary traditions and his name is Iohannes Stobaeus or John of Stobi. He lived in the early 5th century and he is known for his Anthology, a compilation of extracts from Greek authors like writers, poets, historians, orators, philosophers and physicians. Stobaeus created this edition for the education of his son Septimius. The Anthology of Stobaeus is the only source for many works of ancient authors which has survived until today. Tiberius Claudius Polycharmos is known from an inscription as the father of the synagogue in Stobi in the 2nd century AD. He is an important historical person as one of the oldest known Jewish religious leaders in the Balkans.

DID YOU KNOW

- Stobi is referred as *urbs vetus* or old town of Paionia by the Roman historian Livy in order to emphasize the pre-Roman foundation of the city.
- Coins were minted at Stobi between the 1st and the 3rd century AD, mainly used to finance the campaigns of the Roman army in the north. Some issues of the coins have the ancient logo of Stobi depicted on the reverse. It is a scene with the personification of the rivers Axios and Erigon flanking the syncretic deity patron of the city. The two rivers are depicted as two figures who pour water out of their vessels.
- Stobi was the largest city in the northern part of the Roman province of Macedonia and became capital of the later province of Macedonia Secunda.
- Gladiator combats, animal fights and theatre shows were the main public entertainment events held in the multipurpose theatre at Stobi. Visited by thousands of citizens they were perfect opportunities for propaganda and political display. A preserved inscription from the 3rd century shows a general invitation to the public for upcoming gladiator and animal fights sponsored by an unknown official and his wife Tiberia Claudia, the high priestess.
- Stobi had a Jewish community between the 2nd and the 4th centuries CE with their synagogue being one of the oldest monuments of the Jewish religion in the Balkans.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT OF THE SITE

A visitors' centre with a museum exhibition is one of the planned projects of NI Stobi that awaits adequate funding. This facility will significantly improve the presentation of the site and, besides onsite storytelling, all visitors will have the opportunity to see original artifacts once used by the ancient citizens and experience additional interactive presentations.

Goce Pavlovski, NI Stobi
Silvana Blaževska, NI Stobi



TOURISM IN STOBI

Goce Pavlovski, Stobi National Institution
Ana Koteva, Stobi National Institution

VISITING CONDITIONS

Fees

Regular admission is 120 MKD (2 EUR) for adults, and 50 MKD (1 EUR) for children, students and senior citizens. In groups over 10 people the admission fee for each individual is 100 MKD (1.7 EUR).

Opening hours for visitors:

Working hours depend on the season. In regular season, lasting from April – September the site is open every day 8:30 – 19:00 h.

In winter season, from October – March, the site is open Monday – Friday 08:30 – 16:00 h.

Visits on weekends and outside working hours are possible in winter season only for organized groups with prior online arrangement at contact@stobi.mk or by telephone: +389 43 251 088.

Free guided tours are provided by Stobi NI (National Institution) guides in Macedonian, English and Serbian or by Stobi Audio Guide application in Macedonian and English, available for Android and iOS.

PRINT AND OTHER MARKETING MATERIALS

Stobi archaeological site offers a number of printed materials in Macedonian and English, including books and brochures which can be

purchased from the souvenir shop. There is also a free leaflet with basic information and a map for every visitor.

Stobi Audio Guide is a free application for Android and iOS that offers a guided tour with information about the history of the town and the visible buildings.

VR application for an incredible time traveling experience of a gladiator combat held at the ancient theatre in the 2nd century CE.

Access to tourist information via the website www.stobi.mk and the official Facebook page Stobi/Стоби, responsive and viewable on all types of computer and mobile devices.

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR)

Standard tour at Stobi

This tour offers basic information about the history of the town, the excavated buildings and everyday life of the people who lived in Stobi in different centuries (Pavlovski, 2019). It is a storytelling experience about the foundation and development of the town and its glory, the turbulent periods of destruction and reconstruction, until the final abandonment in the late antiquity. The duration of the tour – at least 45 minutes.

Early Christian Tour

This is a journey through early Christianity in Stobi with detailed information about 6 basilicas, their mosaics, wall paintings and their symbolism (Dimitrova, Blaževska, & Tutkovski, 2012).

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS)

Wineries

Stobi is located in Tikvesh sub-region, famous for its vineyards and wine production. Continental-Mediterranean climate and the surrounding mountains on three sides make it perfect for winegrowing and there are predominantly 20 different grape varieties grown.

Many wineries are located in the region and the most famous are Tikvesh Winery in Kavadarci (20 km away from Stobi), Stobi Winery in Gradsko (5 km away from the archaeological site), Bovin Winery in Negotino (13 km away from Stobi), Popova Kula Winery and Royal Winery Queen Maria, both in Demir Kapija (30 km away from Stobi). Lazar Winery is the closest one, located within walking distance (250 metres) of the entrance to the archaeological site.

- Stobi Winery – Gradsko, 5 km from Stobi
- Lazar Winery – 250 m from Stobi
- Tikvesh Winery – Kavadarci, 20 km from Stobi
- Bovin Winery – Negotino, 15 km from Stobi
- Popov Winery – Sopot, 20 km from Stobi
- Dudin
- Winery – Krivolak, 17 km from Stobi
- Chateau Sopot – Veles, 38 km from Stobi
- Exclusiv local tavern – Gradsko, 5 km from Stobi

Environmental attractions

Lake Tikvesh is the largest artificial accumulation in the Republic of North Macedonia, located 32 kilometres to the southwest of Stobi. Surrounded by mountains, the lake has a beautiful landscape and it is great for fishing. It has various species of fish, and the particularly famous one is the Tikvesh catfish which can grow

up to 2 metres in length. Polog Monastery with the Church of St. George is a monument from the 14th century, located on the shore of the lake. The church has wall paintings from the 14th and 17th centuries. It was once part of Poloshko village which was flooded with the construction of the dam. Today it is approachable only by boat.

Demir Kapija is the largest gorge along the valley of the Vardar River. The modern toponym is of Turkish origin which literally means the Iron Gate. The gorge has many archaeological sites dating from the Classical period (5th century BCE), when the ancient town of "Stenae" existed, until the Middle Ages, when the medieval fortification was named Prosek. However, the archaeological sites are not approachable. What makes Demir Kapija attractive for tourists is the landscape of forests and rocks perfect for hiking and climbing. The gorge is home to the griffon vulture, a large bird of prey with a wing span of 2.3-2.8 metres.

Lake Mladost is another artificial accumulation, located 35 km to the north of Stobi, near the city of Veles. It is a known local recreational center equipped with necessary tourist-catering facilities including hotels and restaurants.

PROGRAMS FOR YOUNG EUROPEANS

Archaeological field school and conservation workshops:

As a collaboration between Stobi National Institution (NI) and the Balkan heritage Foundation from Bulgaria, every year since 2010, Stobi is the host to an archaeological field school and conservation workshops. The variety of activities and team flexibility make these projects suitable for both beginners and advanced (either volunteers or students) who would like to gain theoretical and practical experience in field ar-

chaeology or conservation of floor mosaics, as well as pottery and glass conservation. Excursions to archaeological sites and historical places are also included.

The course is designed primarily for students in Archaeology, Conservation, Anthropology, History, Art History, and other related scientific fields. Each participant is provided with university credits.

Important websites

<https://www.bhfieldschool.org/program/stobi-archaeological-excavations>

<https://www.bhfieldschool.org/program/roman-mosaics-conservation-course>

<https://www.bhfieldschool.org/program/roman-pottery-glass-conservation-course>

ACCOMMODATION NEAR THE SITE

Various types of accommodation and restaurants are available around the archeological site. Most of them are small (up to 10 rooms) or medium sized capacities (up to 50 rooms):

Medium sized capacities

- Popova Kula Winery – Demir Kapija, 30 km from Stobi, 33 rooms
- Hotel Romantique *** – Lake Mladost, Veles, 30 km from Stobi, 25 rooms
- Hotel Pamela Superior *** – Negotino, 13 km from Stobi

Small capacities

- Royal Winery Queen Maria – Demir Kapija, 30 km from Stobi, 5 rooms
- Moderna Apartments Spa and Restaurant **** – Demir Kapija, 30 km from Stobi, 8 rooms
- Hostel "Ж" – Gradsko, 5km from Stobi, 6 rooms

CLOSEST CITY

Veles is the closest city, 30 km to the north of Stobi. It has the population 43 000 people. The number of tourist arrivals in Veles in 2018 was 9.634, while the number of overnights was 17.254. Close to the city is Veles lake, popular during the summer season. City itself offers travelers a visit to the museum and a couple of churches worth visiting.

WHAT COULD BE IMPROVED IN THE TOURIST OFFER

Increased visibility of Stobi and an integral strategy for presenting the wider region will immensely contribute to the improvement of the tourist offer. The increased visibility includes online campaigns as well as information panels and signs along the main roads in the country. The comprehensive strategy for presenting the tourism of the region should define further investments and pragmatic steps for further development of adequate infrastructure and contents. All of the museums in the region need improving and cultural heritage sites need serious attention.

Stobi archaeological site desperately needs a planned visitor center, as well as restoring and adapting into a space suitable for presenting some of the excavated buildings which have not been presented to the audience in their full capacity. On the other hand, given the central location of Stobi in the country, further investment in tourist capacities in the vicinity of the site will enable establishing a permanent tourist base where many of cultural heritage sites and other tourist attractions in the Republic of North Macedonia will be just an hour drive from.

References

- Dimitrova, E., Blaževska, S., & Tutkovski, M. (2012). Early Christian Wall Paintings from the Episcopal Basilica in Stobi. Stobi: National Institution Stobi.
- Pavlovski, G. (2019). Archaeological Site Stobi: Different Aspects. *Archaeology and Science*(9), 155-161.

TOURIST INFORMATION

Transport access

Stobi archaeological site lies in the center of the Republic of North Macedonia, in fertile Tikvesh valley. It is very conveniently situated next to the European corridor 10, directly approachable from the E-75 international highway. It is also accessible from the railway line connecting Ljubljana, Belgrade, Skopje and Thessaloniki with the railway station in close proximity to the archeological site.



TRAVEL INFORMATION



Plane

The closest airports to Stobi are Skopje International Airport (64km, 44 min) and Thessaloniki airport (157km, 1h 44min). The most convenient options for further transport to Stobi are the airport taxi services or car rental.



Train

The nearest train station is at Gradsko (5 km away from Stobi). From there, local taxi drivers can take visitors to Stobi. The local train going to Gevgelija also stops at a train station in Stobi.



Bus

The nearest bus stop is at Gradsko (5 km away from Stobi). From there, local taxi drivers can take visitors to Stobi. The local buses going to Negotino or Gevgelija can stop at Stobi on request.



Car

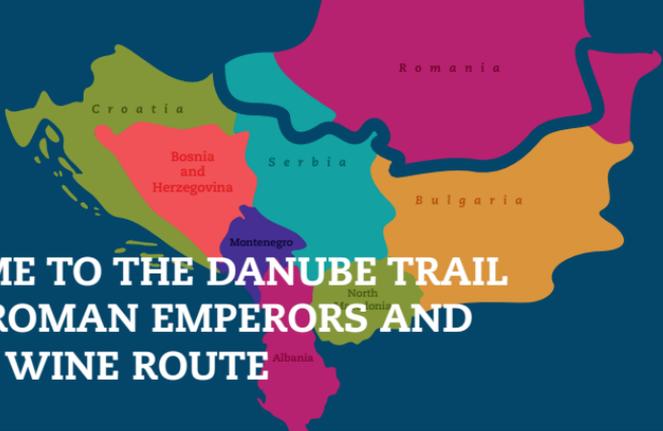
Should one choose the car as their means of transport there, the distance in km and the time it takes to reach the site from different destinations:

Region:

Bucharest: 725 km - 9 h
 Beograd: 473 km - 4h 40 min
 Zagreb: 862 km - 8h 40 min
 Sofia: 275 km - 3h 40 min
 Tirana: 287km - 4h 57min
 Podgorica: 436km - 6h 35 min
 Sarajevo: 549km - 9h 05min

North Macedonia

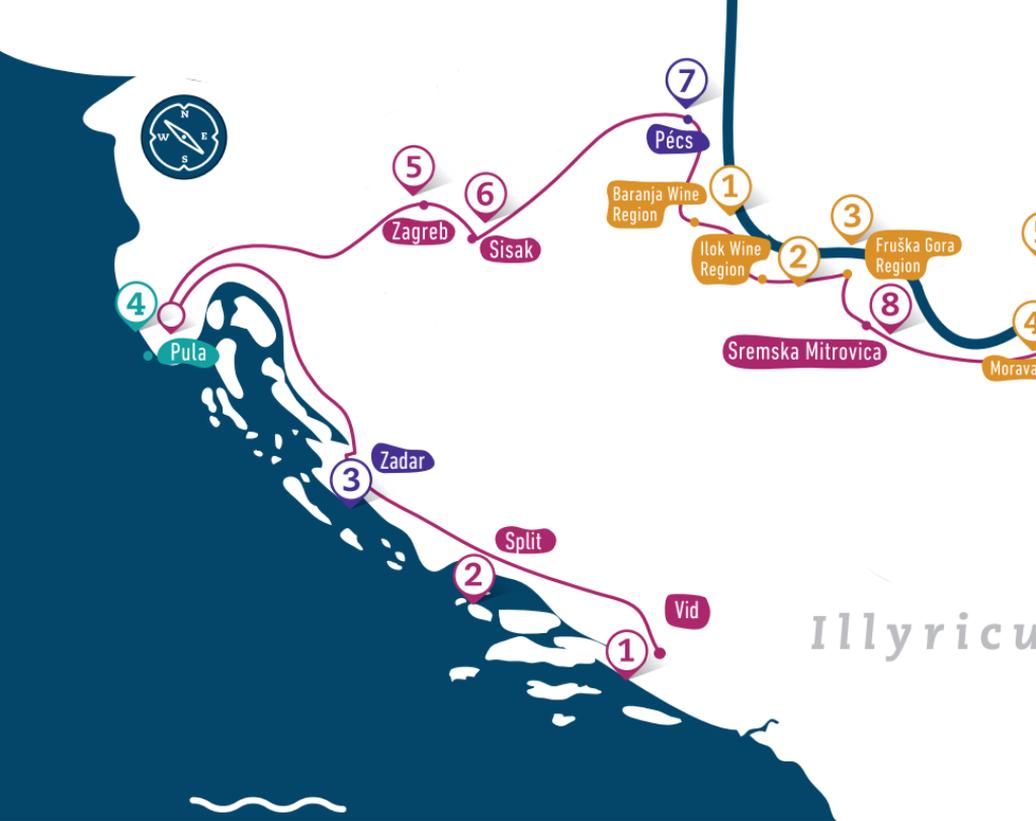
Skopje: 80 km - 1 h
 Gevgelija: 80 km - 1 h
 Veles: 30 km - 25 min
 Kavadarci: 20 km - 25 min
 Negotino: 13 km - 15 min
 Bitola (Heraclea Lyncestis): - 92km - 1h 21min
 Ohrid (Lychnidos) - 159km - 2h 24min



WELCOME TO THE DANUBE TRAIL OF THE ROMAN EMPERORS AND DANUBE WINE ROUTE

The Danube Trail of the Roman Emperors Route and Danube Wine Route is a series of archaeological sites and vineyards that tell the story of the expansion and defense of the Roman Empire on its northern Danube frontier. Principle players in the history include well-known rulers from Trajan who added Dacia (modern Romania) to the Empire and Constantine, born in the Balkans, who made Christianity the legal religion of the Empire and changed the course of European history.

In a brief historical moment, somewhere between the 2nd and the 4th century, the political center of the Roman Empire was not in Rome, but on the Northern-Danube frontier which was maintained by a constant military presence which necessitated the personal, on-the-scene leadership of the Roman emperors at critical moments. The provinces on the borders of the empire became the focal point of imperial administration. The Danube Trail is conceptually rooted in the factors which drew Roman emperors to be physically present and militarily active along the northern frontier of the Empire and encompasses archaeological sites with their individual histories that are monuments to the leadership of the Roman emperors during the period of the Late Empire.



Illyricu

The Roman Emperors and Danube Wine Route

- Life and lifestyle of the roman emperors
- Everyday life, art and culture
- Military
- Architecture
- Religion in roman culture
- Wines f



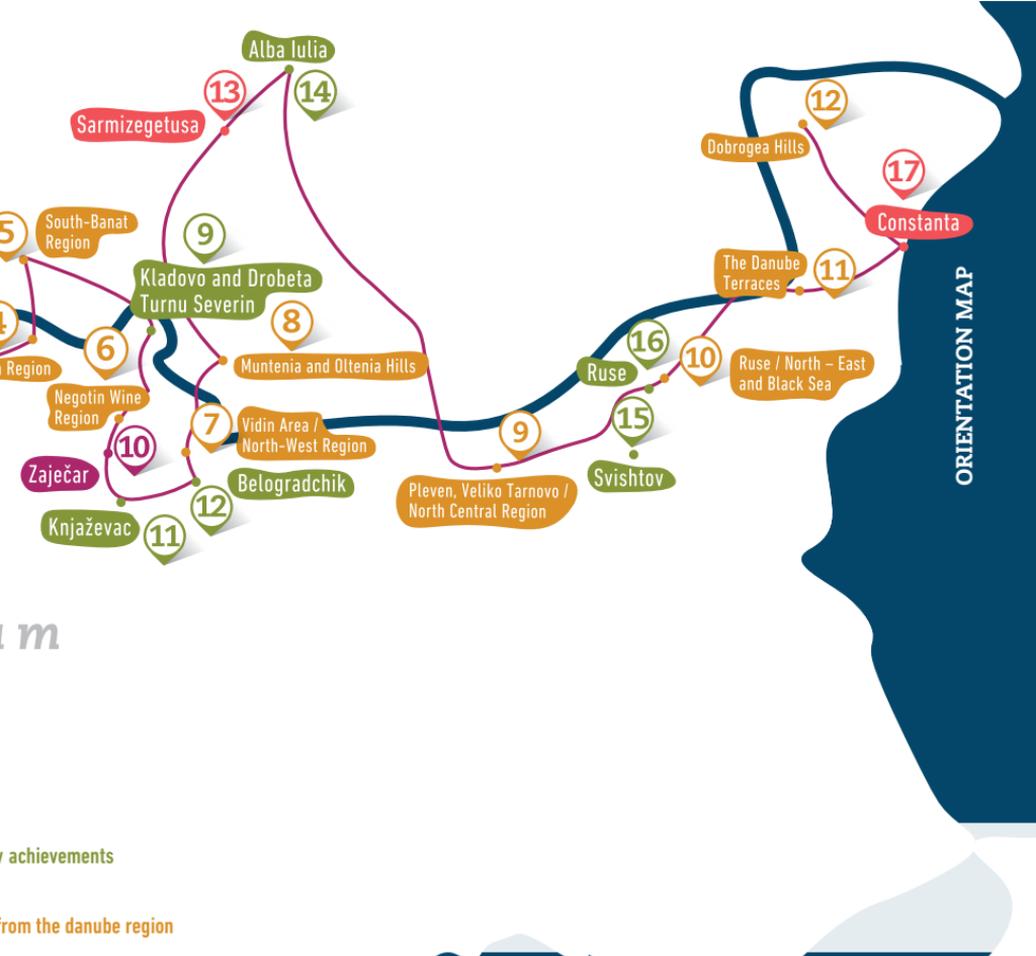
The Danube Trail

- | | | | |
|--|---|---|--|
| 1
Narona
Vid | 2
Salona
Split | 3
Aenona
Zadar | 4
Colonia Pietas Iulia Pola Pollentia Herculanea
Pula and Brijuni |
| 10
Felix Romuliana (UNESCO)
Zaječar | 11
Timacum Minus
Knjaževac | 12
Kaleto
Belogradchik | 13
Colonia Ulpia Traiana Augusta Dacica Sarmizegetusa
Sarmizegetusa |



Wines from the Danube Region

- | | | | | | |
|---|--|--|---|--|---|
| 1
Baranja Wine Region | 2
Ilok Wine Region | 3
Fruška Gora Region | 4
Morava Region | 5
South Banat Region | 6
Negotin Wine Region |
|---|--|--|---|--|---|



achievements

from the danube region

5

Andautonia
Zagreb

6

Siscia
Sisak

7

Roman Tomb
Chapel (UNESCO)
Pécs

8

Sirmium
Sremska Mitrovica

9

Trajan's Table and Trajan's Bridge
Kladovo and Drobeta
Turnu Severin

14

Alba Iulia
Alba Iulia

15

Roman Legio Camp Novae
Svishtov

16

Sexaginta Prista
Ruse

17

Histria
Constanta

7

Vidin Area /
North-West

8

Muntenia and
Oltenia Hills

9

Pleven,
Veliko Tanovo /
North-Central

10

Ruse / North-East
and Black Sea

11

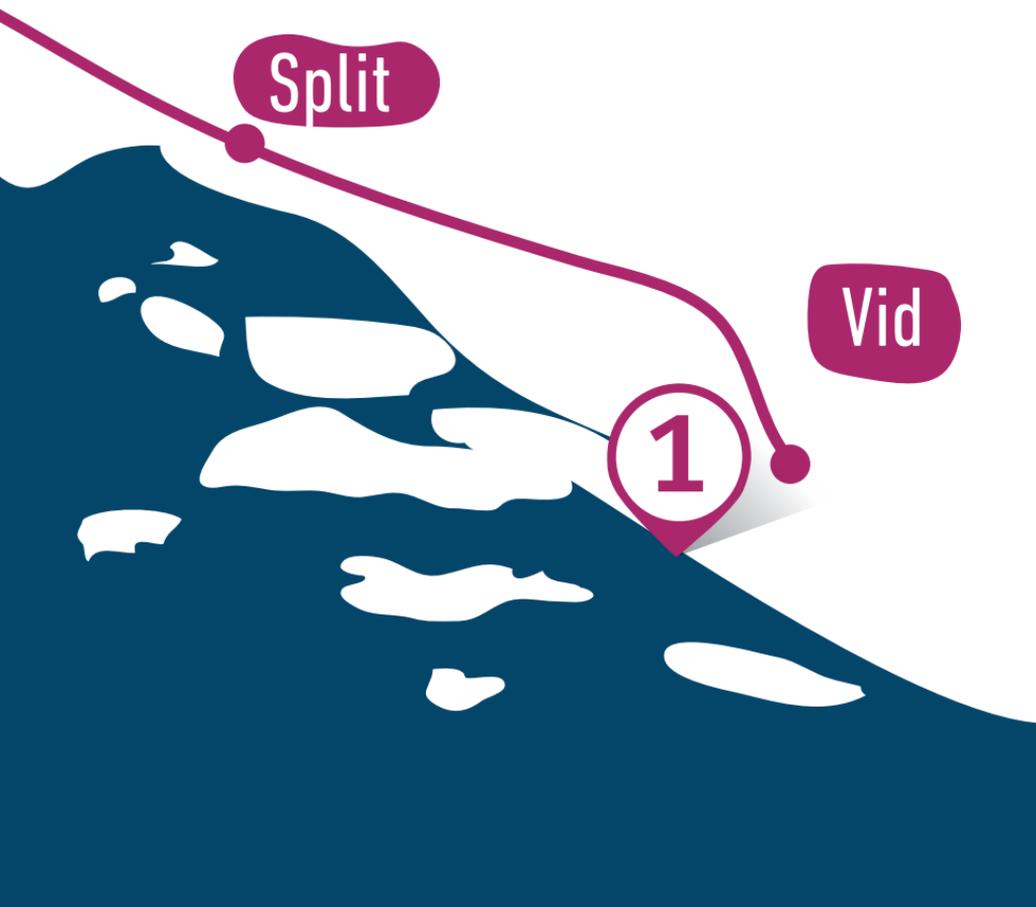
The Danube
Terraces

12

Dobrogea
Hills

M.Sc. Toni Glučina, senior curator, Narona Archaeological Museum

NARONA - VID ON THE ROMAN EMPERORS AND DANUBE WINE ROUTE



PRIMARY EXCAVATED, VISIBLE ARCHAEOLOGICAL REMAINS

In Roman times, the important city of Narona prospered at the mouth of the Neretva delta. Its remains can be seen in the small village of Vid, four kilometers from downtown Metković. Artifacts recovered in the archaeological excavations carried out since late 19th century have added to various museum collections and cast light on the city's development throughout history. Particularly prominent among Narona's archaeological sites is the Roman temple of the Augusteum on the western side of the Forum. This is by far the most important archaeological discovery in Vid to date. The remains of this cult building show the grandeur of Roman architecture and bear witness to the religious and social activities that once took place in the forum – Narona's central square. The discovery of the temple and numerous statues of Roman emperors was exceptional not only for Croatia, but also for European archaeology in general, because they document the rise and fall of the Roman imperial cult. The larger than life size statues depict Roman emperors (Augustus, Tiberius, Claudius, Vespasian), empresses (Livia, Agrippina the Younger) and other members of imperial families (Octavia, Antonia the Younger, Drusus the Elder, Germanicus, Julia, Agrippa, Agrippina the Elder, Gaius Caesar, Lucius Caesar). Because the museum building was built around the Augusteum and its adjacent structures, the temple's remains and the imperial statues constitute the very essence of the permanent display, making the Narona Archaeological Museum the unique *in situ* museum in Croatia.

The northern, western and southern sides of the Late Republican town walls can be visited. Compared to other fortifications from the same period in the region, the Roman walls in Vid are rather well-preserved. After the town walls, the Ereš Tower can be also be visited, which commands a great view of the Neretva River and its surroundings. This structure, built in the traditional style of the first half of the 19th century, is significant because it incorporates more than 40 Roman inscriptions and other spolia. It constitutes the first museum dedicated to Narona.

In a marshy area at the Erešove bare location are the remains of an early 7th-century church, with foundations containing architectural elements of a 3rd-century Roman suburban villa. Another Early Christian church, from the 5th and 6th centuries, can be seen in the foundations of the 17th-century St. Vitus' Church and its surroundings. One of the oldest baptismal fonts in the Eastern Adriatic was found in one of the annexes of this Early Christian church.

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE THE ARCHAEOLOGICAL EXCAVATIONS

The history of excavations in the Roman city of Narona is closely connected with archaeologists from the Split Archaeological Museum. The first archaeological excavations in Vid were conducted back in 1877, led by Mihovil Glavinić, director of the Split Museum. Although the excavations were on a small scale, they yielded numerous Roman inscriptions. The first large-scale excavations took place in the early 20th

century, under the leadership of Carl Patsch, curator of the National Museum in Sarajevo. They were published in the first monograph on Narona. After that, the Split Archaeological Museum resumed its field work in Vid. Frane Bulić, the father of Croatian archaeology, was particularly attached to Narona. It was with his support that Narona Antiquarian Society was founded in Vid in the 1930s. The Society created an archaeological collection dedicated to Narona. The 1960s saw the beginning of systematic archaeological excavations led by Nenad Cambi. The results of these excavations added to the earlier insight into Narona's history and contributed substantially to our knowledge of the urban development of Narona. In the late 1980s, Emilio Marin took over as the leader of the excavations. Under his guidance, the professional team from the Split Archaeological Museum made a major breakthrough in Narona research. Numerous sites in Vid were explored, presented to the public and published in a series of papers and articles on Narona. In 2005, the newly founded Narona Archaeological Museum in Vid took charge of the site research. The series of smaller-scale excavations that the Museum has undertaken ever since are a continuation of the earlier investigations. They have confirmed that Narona is an extraordinary location for studying the Roman period in Dalmatia.



MAIN DISCOVERED BUT STILL NOT EXCAVATED REMAINS

Despite numerous excavation projects, only a small area of the village of Vid has been explored. Most of the town walls have been excavated, but it still remains unknown whether Narona also had a wall on the eastern side or if its inhabitants relied on the river as a natural defense line. A number of inscriptions – all from the mid and late 1st century BC – mention the reconstruction of the town walls and its towers and gates. Many Roman milestones have also been recovered, but the alignments of the roads in and around Narona remain to be explored.

The archaeological rescue excavations carried out in the 1980s, when the regional water-supply system was built, revealed the remains of an Early Christian three-nave basilica of which only an apse and a small portion of a nave have been explored. The basilica was built in two phases and can be dated to the 5th and 6th centuries. It is the largest sacral structure in Narona and requires full-scale excavation.

The preserved inscriptions from Narona mention various types of structures, but no archaeological confirmation of their existence has been found yet. According to the inscriptions, there were other temples in Narona in addition to the Augusteum. Confirmation has been found for a Concordia shrine from the early Imperial period and a Jupiter Dolichenus temple from the late 2nd century AD. Several inscriptions mention the restoration of the old temple of Liber and Libera in the 2nd and 3rd centuries and restoration of the winter baths in the second half of the 3rd century AD. One inscription and fragments of a relief with dancing girls suggest that there might have been a theater in Narona in the Augustan period.

BASIC KNOWN FACTS ABOUT SITE – DATES, CAPACITY, PURPOSE

A trading place (*emporion*) on the River Neretva is first mentioned in the historical sources from the 4th century BC (Pseudo-Scylax and Theopompus). It is still not known whether it was in present day Vid or on some other location along the Neretva. The earliest small finds attest activity in Vid in the mid-2nd century BC. The city developed thereafter, playing an important role in the Roman conquest of Illyricum. In the late Republican period, Naronā was the seat of the juridical district for southern Illyrian ethnic groups. Naronā saw its peak of prosperity in the period of Caesar or Augustus, when it was elevated to the status of colony. Material remains indicate that it developed from a trading place to a powerful agrarian and commercial center. In Late Antiquity, Naronā was the seat of a diocese. We know the name of only one bishop of Naronā: Marcellus, one of the signatories of the Salona Synods of AD 530 and AD 533. A large Early Christian basilica and two churches (some archaeological finds in Vid indicate there may have been more churches) can be seen as evidence of the power of the Naronā bishops. After the Avar and Slavic raids into Dalmatia in the early 7th century, Naronā was probably abandoned. Not entirely, however, because traces of life there can still be followed, with some breaks, to the present day. Naronā's urban development can be divided into three major periods: Late Republican, Imperial and Late Antiquity.

SIZE OF THE SITE AND TYPE OF TERRAIN

Naronā lies on the southeastern slope of a small hill bordered by the small river Norin. In Roman times, the present-day Norin was probably part of the riverbed of the Neretva, one of the longest rivers of the Adriatic basin. Owing to its excellent geostrategic position at the mouth of a delta and by a river connecting the coast with its hinterland, the small trading place of Naronā developed into one of the biggest ports in the Adriatic. The city extended over 25 hectares. It stretched not only up the slope of the hill, but also around its foot. Where the Upper and the Lower Town met, the town square – the Forum – was built in the Augustan period.

With its abundant water supply and fertile alluvial soils the Neretva delta was ideal for agriculture. The numerous farming establishments, including the fortified villa rustica at nearby Mogojelo, scattered along the river are evidence of ancient exploitation of these resources to feed Naronā's growing population. The natural river connection with the Adriatic Sea and the Roman road network enabled trade on a large-scale. As a result, the Naronā developed into a major Roman urban center on the Neretva.



THE MOST FAMOUS PERSONALITIES RELATED TO THE SITE

There is no reliable evidence for a Roman emperor associated with Narona, although the often inaccurate Augustan History mentions the possibility of the Emperor Carus being born there. After the assassination of Emperor Probus in AD 282, Marcus Aurelius Carus ascended to the throne. After successful campaigns against the Germanic tribes and Sarmatians, he died while campaigning against the Sassanid Empire. Allegedly he was struck by lightning, but it is more likely that he was murdered.

MYTHS AND LEGENDS CONNECTED WITH THIS PLACE

The best known legend from the Neretva region, For the King of Norin/U *kralja od Norina*, tells about a king who kept his secrets by killing all those who happened to learn them. In the end, the cruel ruler dies. It is believed that the names of the present-day places along the river can be associated with this legend of the King of Norin. The legend was probably inspired by the ruins of the large Roman city around Vid. This is why the king is associated with the River Norin and the Roman city of Narona.



DID YOU NOW

A number of inscriptions dedicated to Liber, the Roman god of fertility and the fields, have been found in Narona and its surroundings; they indicate that he was one of the most popular gods there. Liber was revered as a patron deity of Rome's plebeians. Interestingly, owing to the similarity between Latin words *Liber* and *liber* ("free"), the old agrarian god of fertility was also worshipped as a god of freedom. Numerous freedmen (ex-slaves in Roman society) who held high-ranking positions in the city were under his protection.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT OF THE SITE

Only a small part of the Roman site of Narona has been excavated so far – specifically, less than 5 percent of its overall area. The sensational finds from the 1990s indicate that Narona has a large archaeological potential and that it is likely to yield more rich finds in the future. Archaeological excavations should be continued so that we could fill the gaps in our knowledge of the historical development of Narona. We should also continue presenting to the public and to the growing numbers of visitors the site and its archaeological heritage that reflects the life of its inhabitants in the Roman times.

M.Sc. Toni Glučina, senior curator
Narona Archaeological Museum

TOURISM IN NARONA

Where the rolling hills meet a fertile valley, and where a green river and mysterious swamps meet the clear blue sea – you will find Metković. Located in the Neretva river valley, open to the sea, Metković offers a myriad of possibilities for a great holiday!

Here, you can feel the call of the wild, enjoy juicy, fresh tangerines and other fruit, meet kind-hearted hosts... And most importantly, have a great time!

HISTORY OF NARONA REGION

Roman age

Among the many ancient remains in the area, the most prominent is Narona, an ancient Roman town found in today's village of Vid (Pio, 2020). Along with Salona and Jader (today's Zadar), Narona was a major city in the ancient Roman province of Dalmatia. Recent archaeological finds have led experts to believe that the town continued to exist after the Roman Empire, well into the Middle Ages. This is supported by the discovery of early Christian basilica at Erešove bare, which was built in the 7th century on the ruins of a 3rd-century Roman Villa rustica. The greatest feature of Narona is the original Augustean temple from 10BC (Marin & Rako, 2015), found in the middle of the ancient town forum. The first Croatian on site (in situ) museum was built right above it – the Narona Archaeological Museum in Vid.

Medieval age

New settlers into the area – Slavs, Bulgarians and Avars – came into what was then Byzantium, the eastern part of

the Roman Empire. In the early Middle Ages the Neretva area was inhabited by Croatian tribes. The main activity of medieval people in the Neretva area was piracy at sea, like in neighboring Pagania, the land of pagan, non-Christian pirates, between the rivers Cetina and Neretva. The early Croatian state in the south was called Neretva Principality, to which Venetians used to pay a toll to gain free passage to the sea. Croatian duke Domagoj was believed to be from this principality; for Venetians he was "the worst Croatian duke" ("*dux pessimus Croatorum*").

In the 14th century the valley was invaded by Bosnian kings Stjepan II. Kotromanić, Tvrtko and Herceg Stjepan Vukčić Kosača, as well as counts Radivojević, Jurjević and Vlatković. The Turks built a tower at Kula Norinska in the 15th century for easier control of the traffic across the Neretva Valley. The remains of this mighty tower are well preserved and can be seen off the main road between Metković and Opuzen. The role of Roman Narona was taken over by the port town of Drijeva, which was probably situated on the right bank of the river Neretva in today's Gabela. It is believed to have been a major trading post for a wide range of goods, such as cloth, wax, salt and spices, as well as slaves. It was mentioned frequently by public notaries in the Republic of Dubrovnik.

Public notaries in the Republic of Dubrovnik mentioned the town of Metković in the 15th century, in a document from 1422, kept at the State Archive in Dubrovnik. Metković was first depicted on a map in 1570 by Venetian cartographer Jacopo Gastaldi. In 17th century Venetians destroyed and abandoned Gabela and founded a new port on the river Neretva, in today's Metković which grew to become the center of the valley for agriculture, farming, fishing and trade.

In 1812 Metković became the municipal centre on the left bank of the river. Its real boom time, however, began during the second Austrian rule. The first state institution in Metković was the port authority, which set up office in 1823, and the post office was opened in 1849. Metković started to grow into a prospering trade and port town with booming services and crafts. Banking, shipping and insurance offices opened around town as it spread from the foot of Predolac hill into the valley.

The wetlands were dried up and the course of the river was changed for safer travel. The Austria Hotel was built in 1890, seven years before the first hotel in Dubrovnik. The railroad connecting Metković to Mostar and Sarajevo prompted the building of the railroad bridge in 1895, which allowed the town to spread across the right bank of the river as well.

XX century

During the First World War and immediately after it, the port of Metković, however, became the second largest port in the Adriatic (after Rijeka) due to its importance as a trading and transport centre. The 1931 census counted 3000 inhabitants in Metković. In the period between the two world wars, the town brass band was started, two cinemas were built, as well as the Zagreb Hotel, a new town park, tourist office, customs offices, veterinarian and doctor's offices, schools and even a tobacco factory.

During the second half of the 20th century Metković established itself as the center of business, administration and transit in the Neretva Valley.

Today

Metković offers visitors a host of interesting cultural, natural, gastronomic and tourist facilities of exceptional value, both in the town and in wider area. While enjoying the landscape of the region, tourists can try the delights of

many specialties including fish and frogs, as well as the fruit and vegetables which grow here in abundance. Cruising in an ancient Neretva boat (photo safari) through the meandering rivulets and canals in the Neretva valley, one can enjoy the clear waters of the Norin, a tributary of the Neretva, and can pass by floating islets with many flora and fauna.

WHAT TO SEE AND EXPERIENCE

Tour of the surroundings

Stories will be told of sunken towns, of ancient heroes and famous travelers who wrote down their fascination with the region, thereby recording their impressions of the Neretva valley for eternity.

These ancient towns and their walls which the water reveals from time to time are picked out in the remains of Roman villae rusticae scattered all along the way.

They are also proofs that the swamp was a fertile soil which nourished ancient Naronia and which exported its products to other regions of the Empire. The Neretva boat, a solid, large-ribbed vessel of sound proportions is the most beautiful way of appreciating the many facets of the swamp and can provide you with local refreshments, along with entertainment by the musicians armed with accordions, guitars and mandolins.

The voyage can start from the pier at Vid, on the Norin, both upstream and downstream, but also from other places in the surroundings of Metkovic. Navigating the waters of Kuti Lake in the south-western part of the valley is a special experience.

Gastronomy

For those who wish to taste local food in a calmer and more intimate ambience, a series

of excellent restaurants is recommended: "Đuda i Mate", at Vid, the restaurant "Vrilo" at Prud, restaurants "Adria" and "Lanterna" in Metkovic, "Villa Neretva" in Kravac II and many others.

All of them provide a wide choice of dishes, from traditional European cuisine to unusual specialties created by fusing the culinary traditions of both East and West.

One of the best-known gastronomic specialties, famous all over Europe, is the local "Neretva brujet" in which the main ingredients are eel and frog. Sometimes, one finds flounder in this famous dish and it is known that it only inhabits the cleanest waters.

The preparation of "brujet" is apparently simple but this is just an illusion because every Neretva kitchen, every restaurant and every house has its own method and secret of how its brodetto differs from others and it is quite difficult to say which is best.

Eel can be baked on a stick and it is good to eat dried as well. Neretva cuisine also has dishes and specialties prepared with wading birds, especially coots.

The proximity of the sea ensures that fresh marine fish is caught by local fishermen in the Neretva channel. Neretva cuisine also comprises casserole dishes ("sačura").

Bird watching

The Neretva river unites the region surrounding this fertile valley in which the riches of nature grow. The diversity of animal life here is preserved in ornithological reserves. The best example of a rich and diverse bird population of the Neretva delta can be observed in the Natural History Museum in Metković. Its ornithological collection was founded by famous Croatian ornithologist Dragutin

Rucner. Unfortunately, the dalmatian pelican, griffon duck and marbled teal are gone. But, even today we can see bitterns and ferruginous ducks nesting in the Neretva delta. The delta is an important resting place for millions of migratory birds, but also a popular destination for many nature lovers.

Natural History Museum

The Natural History Museum is open weekdays from 9 to 16, and Saturdays from 9 to 14. During public holidays, the museum is closed.

Regular fee is 30 kn (3,97 EUR) for individual visitors, while students and pensioners pay 20 kunas (2,65 EUR). Family fee is 50 kn (6,6 EUR) and group fee (for 10 or more pupils) is 15 kn (1,99 EUR) per person. For children under the age of 7, the disabled, members of ICOM, CMS and related associations there is no fee.

CONTACT

Kralja Zvonimira 4, 20350 Metković

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Mob: +385 91 566 1603

www.pmm.hr

muzej@pmm.hr



Narona archeological site

The ruins of the city of Narona are located in the modern-day town of Vid, 4km northwest of Metković, where the Narona Archaeological Museum was built as the first in situ museum in Croatia. It was built on the location of an ancient temple dedicated to Augustus, the first Roman emperor. The museum features a unique collection of ancient statues created between the 1st century BCE and the 1st century CE (Fejfer, 2015). The Narona Archaeological Museum is a unique, unmissable destination for all lovers of culture, art, history, and archaeology.

WORKING HOURS

October 1 - May 31

Tuesday- Friday: 09:00 - 16:00

Saturday: 09:00 - 17:00

Sunday: 09:00 - 13:00

Closed on Mondays and public holidays

Summer working hours

June 1 - September 30

Tuesday - Sunday: 09:00 - 19:00

Closed on Mondays and public holidays

Ticket prices:

Individual 40,00 kn

Pupils, students, pensioners 20,00 kn

Group 25,00 kn (5 persons and more)

Members of ICOM, HMD and similar associations - free of charge

Contact:

Archaeological Museum Narona

Naronski trg 6, 20352 Vid

Tel: +385 20 691596

www.a-m-narona.hr

info@a-m-narona.hr

ACTIVE HOLIDAY

Tangerine harvest

If the visitor is looking for an active holiday, there is a possibility of joining the tangerine harvest. You will be given equipment and instructions by experienced harvesters and will be informed about the history and the tradition of growing citrus fruits. Along with jolly music following you through the groves, great company and clean air, bags are filled with this orange treasure and the day ends with a tasty and rich meal in the one of our restaurants.

Walking, cycling

Tourists will also find a wide range of different and interesting trails and routes offered. Cyclists can fully enjoy their vacation in one of the most impressive, magical and diverse landscapes in Croatia. Those who like long walks, the town offers a variety of trails through the remarkable landscape of Predolac-Šibanica, or, if you prefer cycling, you can also explore the landscapes of Prud-Dragovija-Vid MTB bike route.

Navigation on the river

It is a special feeling to sail 20 kilometers on the emerald river surrounded by abundance of wildlife!

- up to 4,5 metres draught;
- 80 metres in length and up to 14 m in height (under the middle of the bridge in Rogotin);

The Port of Metković (Left Bank Of the River)

- Berth alongside;
- Depth: max 4 m;
- Electricity connections: 32A and 16A;
- Drinking water plumbing for yachts;
- Garbage removal;
- Port provides services for yachtsman, taxi, rent-a-car, etc.

TOURIST INFORMATION

Accommodation

Metković has hotels, holiday houses, villas, apartments, as well as traditional restaurants. Around 100 places offer different kinds of accommodation via sites like <https://www.esky.rs/hoteli/ci/58291/hoteli-metkovic>, or www.booking.com and others.

Additional information about the stay in this area can be accessed via tourist information website www.tzmetkovic.hr

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TRAVEL INFORMATION

VID



Plane

There are international airports close by: Split (160 km), Dubrovnik (115 km) and Mostar (38 km).



Boat

For those who prefer sailing there is a pier on the Neretva in the very center of the town.



Car

Visitors can reach Narona on the A1 (E65) motorway, the Adriatic tourist road (D8-D9). Metković is 173km away from Sarajevo (2h 58min), 513km away from Zagreb (5h 04min), 232 km away from Podgorica (4h 16min).

SPLIT - SALONA ON THE ROMAN EMPERORS AND DANUBE WINE ROUTE



Zadar

A stylized map showing a route from Zadar to Split. The route is a thick red line that starts at Zadar, goes south, then east, then south again, and finally east towards Split. The map is set against a dark blue background with white, abstract shapes representing land or islands. A red pin with the number 2 is located near the Split label.

Split

2

In the modern town of Solin, which is located around 6 kilometres from Split, the remains of the largest Roman city, Salona, on the east Adriatic coast (72 ha) and the metropolis of the Roman province of Dalmatia can still be seen today. Salona's ancient prosperity is owed to a favourable geographic position in the central part of the Adriatic coast, a settlement at the head of the sheltered Kaštelanski Bay along the delta of the today's Jadro river, and good road connections with inland areas through the Klis mountain pass.

Salona was initially a coastal stronghold and a harbour of the Illyrian tribe Delmatae in the immediate vicinity of Tragurion and Epetion, coastal settlements founded by the Greeks from Issa in the 3rd century BC. Salona was first mentioned in historical records as a place where the Roman proconsul Lucius Caecilius Metellus spent the winter with his army from 119 to 118 B.C. during the Roman conquests of the eastern Adriatic coast and their battles with the Delmatae. He was awarded the title Dalmaticus for his victories over the Illyrians. At that time, there were large numbers of Italian immigrants living in Salona along with the local Illyrian population and Greek settlers.

In the middle of the 1st century BC, Salona became one of battlegrounds in the civil war between Julius Caesar and Pompey. Since the city sided with Caesar, the winner, Salona received the status of a colony, *Colonia Martia Iulia Salona*, and became the capital of Illyricum, later the province of Dalmatia.

The old city centre – the *Urbs vetus* – had a trapezoidal form and was enclosed by city walls and fortified with towers whose oldest parts date back to the 2nd century BC. The eastern part of the city walls was primarily built of large stone blocks, and a

gate called *Porta Caesarea* was guarded by two octagonal towers. The eastern part is one of the best-preserved sections today. The towers underwent a rapid development during the reign of the Emperor Augustus, especially after the construction of extensive road systems that connected Salona with the distant parts of the Empire.

A forum was located in the southeastern part of the old city – the centre of the public and political life of the townspeople. The remains of a town council building (*curia*) were found on its eastern side. On the north side of the *forum* was the *capitolium*, a three-cella temple dedicated to the chief Roman gods Jupiter, Juno and Minerva. By the end of the 1st century, a theatre was built in its immediate vicinity which could accommodate around 3,000 spectators. South from the theatre was a temple with two porticos dedicated to the Roman god Liber. The expansion outside the old city centre to the east and west began in the 1st century BC with the construction of residential complexes and monumental public buildings. The long period of peace – the *Pax Romana* – contributed to Salona's prosperity. The *Pax Romana* lasted until the second half of 2nd century AD when the Emperor Marcus Aurelius started campaigns against the Germanic Quadi and Marcomanni tribes on the northern borders of the Empire. Fear of Germanic invasions caused many towns in the provincial interior to build defensive walls. The unprotected parts of Salona, the eastern city (the *Urbs Nova Orientalis*) and the western city (the *Urbs Nova Occidentalis*) were defended with new walls. The fortifications included a series of rectangular towers along the northern section. Over 90 towers have been discovered to date. During construction of the ramparts, already existing structures were incorporated into them to accelerate the building process. In the

1st century AD an aqueduct was constructed on the ramparts, which supplied the city with fresh water from a nearby source at the Jadro river.

The building of the city walls changed the urban appearance of the city, so the layout took on an elongated shape. The Roman poet Lucan in the 1st century AD refers to Salona in his epic poem the Pharsalia as *longae Salonae*.

In the second part of the 2nd century on the western edge of the city, the largest monumental building in Salona was constructed – the *amphitheatre*, which could accommodate almost 19,000 spectators. The northern part of the structure was integrated into “the new” city walls, and so became part of the city defensive system. Two shrines were discovered in the substructures under the auditorium, where gladiators worshipped Nemesis, the goddess of fate and revenge. Later on Christians converted these shrines into chapels to commemorate the Christian martyrs who were executed in the arena. The amphitheatre was well preserved in its entirety until the 17th century when the Venetian district governor, the proveditor, had it dismantled so the Turks could not use it as a fortress. Until recently, there was a road along the western part of the amphitheatre, which was removed during the last archaeological campaigns. This enabled a better presentation of the substructure of the western auditorium and the major western gate leading into the arena. Major conservation works are planned, as well as a partial reconstruction and restoration of the structure to hold theatrical performances and concerts there.



In the eastern extension of the city, remains of residential buildings and urban city blocks, *insulae*, have been discovered, and southeast from the *Porta Caesarea* the ruins of a luxurious residence have been found which is thought to be the *praetorium*, the official palace of the provincial governor. The floors of the building were decorated with multi-coloured mosaics depicting mythological characters (Apollo, Triton, Orpheus), which are exhibited today in the lapidarium of the Archaeological Museum in Split. A large number of private and public baths were also discovered in Salona. The best-preserved are the so-called Great Thermae built by the end of 2nd century in the eastern part of the city.

A particularly significant period in the development of the city was during the reign of the Emperor Diocletian, who was born in this area. He built a magnificent palace in Split near Salona to which he retreated after his abdication in 305. During his reign, the city experienced an architectural boom with the reconstruction of public buildings such as the amphitheatre, the theatre and a new forum. The Emperor even added his gentile name Valeria to the official name of the colony.

Salona was a populous city at that time (a population of around 60,000 citizens including the surrounding area) and a strong cosmopolitan spirit was evident in the city centre. Aside from the official Roman religion, various oriental religions were practiced in Salona such as the cults of Isis and Cybele. The worship of Mithra, the Iranian divinity of the sun, was particularly widespread; his shrines were found at multiple locations in the city. From the middle of the 3rd century, we can follow documentary evidence for the growth of the Salonitan Christian community, which is connected with the work of the first Salonitan bishop Venancius. He was sent from Rome with a mission to organize churches in Salona and to evangelize Dalmatia. Many Salonitan Christians, led by the bishop Domnius, were martyred during Diocletian's persecutions in 304.

The tombs of these martyrs became objects of pilgrimage and sites on which basilicas were built during the 4th and 5th centuries after Christianity was legalized. Further development of the city was characterized by the new religion: Many churches were built inside and outside the city walls, and they completely changed the urban appearance of the city.

The main city centre moved from the forum to the eastern, residential part of the city, where in the 5th century an episcopal centre was built with twin basilicas, a baptistery and a bishop's residence. The complex was restored in the 6th century. The baptistery was changed from a simple rectangular building into an octagonal structure with a cruciform baptismal well covered in marble. The room to the west of the baptistery had a unique multi-coloured floor mosaic depicting a deer drinking water from a kantharos accompanied by an appropriate text from the Psalm 42: *sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te deus*. This mosaic image, which symbolized baptism, is not preserved. The Salonitan bishop Honorius II built a large basilica with a Greek-cross plan on the site of the south longitudinal basilica in the beginning of the 6th century. This basilica reflects the influence of Byzantine architecture of the Emperor Justinian's time. Important church councils were held in 530 and 533 there prior to the Byzantine conquest of Salona.

Seven church buildings have been discovered inside the walls outside of the episcopal centre. Their construction dates back to the 5th century, while the basilica in Gradina (a central -plan building with a dome) was built in the 6th century under Byzantine influence. Outside the city walls of Salona, at the beginning of the 4th century, early Christian

cemeteries appeared in Manastirine, Marusinac and Kapljuč. The Salonitan martyrs executed in Diocletian's persecutions were buried in these cemeteries, which were originally part of pagan burial grounds. Their tombs became places of special worship, Christians were buried around them, and building complexes are constructed above their tombs.

The oldest cemetery basilica was built in the middle of the 4th century in Kapljuč over the tombs of five martyrs (the priest Asteria and four soldiers of the imperial guard). In Marusinac, in a family mausoleum the remains of the martyr Anastasius were buried, who was thrown into the Salonitan Bay with a millstone around his neck.

At the beginning of the 5th century, a large basilica was built to the east of the mausoleum and Anastasius' sarcophagus was moved to its presbytery. Additionally the remains of another basilica were discovered, which is believed to have lacked a roof, an open basilica (*basilica discoperta*). Bishop Domnius (St. Domnius, later patron of the city of Split) was buried in Manastirine in 304, and a memorial chapel was built over his tomb in the 4th century. Soon similar chapels were built around it for Christian burials. In the 5th century, Bishop Gajan built a large three-nave basilica above the cemetery complex; the tomb of the martyr Domnius was placed in the presbytery, and his successors, the Salonitan bishops, were buried there during the 4th and 5th centuries.



In the middle of the 7th century AD, after several successive incursions of Avars and Slavs, Salona ceased to exist as an ancient urban center. The population took refuge on the offshore islands and in nearby Diocletian's Palace, which became the core of medieval Split. Along the eastern walls of ancient Salona, Croats settled and built one of the most important centres of medieval Croatia. After accepting Christianity in the 9th century, the Croats rebuilt the early Christian monastery complex in Rižinice during the reign of Duke Trpimir. They also built new medieval churches. On Lady's Island, today Lady's Sanctuary, in 1898, Don Frane Bulić discovered the remains of the church and the sarcophagus of the Croatian Queen Jelena, who was buried in the narthex in 976. Further north, along the river is the Church of St. Peter and Moses (the so-called Hollow Church) in which the Croatian king Zvonimir was crowned in 1075. The church was built inside an extensive Christian basilica. Archaeological research shows that life in ancient Salona stopped in the middle of the 7th century. However, after centuries of oblivion, with the discovery of monuments and architectural remains of buildings over the past two centuries, the largest ancient city on the east Adriatic coast is gradually becoming a sizeable archaeological park covering an area of about 10 ha. A stroll through the city streets among the remains of monumental buildings gives visitors the opportunity to experience and reconstruct life in the Roman city. The richness and beauty of the city will be complemented by future projects which will present the mosaic floors in the basilicas, which were produced in Salonitan workshops. Interest in Salona and its monuments began at the end of the 15th and the beginning of the 16th century with two prominent citizens of Split. The famous Croatian writer Marko Marulić and his friend Domina Papalić often walked together through the ruins of Salona and collected inscriptions that they exhibited in Split in the courtyard of Papalić's palace. This is how the oldest collection of ancient inscriptions was

created, which was described by Marko Marulić in the catalogue *Inscriptiones Latinae antiquae Salonis repertae*. A few centuries later, in 1750, the Archbishop's Museum was founded in Split with a large number of inscriptions from Salona.



At the end of the 18th and the beginning of the 19th century, the first private collectors appeared who owned valuable stone monuments and artifacts from Salona. The first archaeological excavations in Salona began in the early 19th century and continued under the direction of the Archaeological Museum, which was founded in 1820 with the encouragement of the Austrian Emperor Francis I. In the middle of the 19th century, the Museum director, Frano Carrara, conducted important research that resulted in the discovery of the alignment of the city ramparts, and thus the size and shape of the city of Salona. He also discovered the eastern gate of the old city, the Porta Caesarea. He explored the amphitheatre, the theatre, the western town cemetery and the Christian sites outside the walls at Marusinac and Manastirine. His most significant discovery was an early Christian mosaic in a baptistery in the eastern part of the town. The golden period for the research of Salona started when Don Frane Bulić became the director of the Archaeological Museum in 1884.

During his long career, he continued ongoing research and started many new projects. He began his work with a long-term systematic investigation of early Christian cemeterial basilica complexes built at the burial sites of the Christian martyrs Bishop Domnius (Manastirine) and the fuller Anastasius (Marusinac). He explored the monumental episcopal centre built in the 5th century in the eastern part of the city and the oldest cemetery basilica at Kapljuč built on the tombs of the five Salonitan martyrs in the middle of the 4th century. These productive research results enabled Bulić to organize the First International Congress of Early Christian Archaeology in Split and Solin in 1894. In addition to early Christian buildings, he systematically investigated many other public buildings like the amphitheatre, theatre and temple, baths, the governor's palace, the western cemetery, and the bridge with five arches in the eastern part of the town. His work was supported by a number of foreign archaeologists (W. Gerber, E. Egger, E. Dyggve, J. Brønstead, Fr. Weilbach) who produced numerous monographs based on their research: *Forschungen in Salona I-III* and *Recherches a Salone I-II*. Over his long career Bulić managed to explore and purchase about 10 ha of Salona's territory in which the excavated buildings were appropriately presented. Research cooperation with foreign archaeologists and institutions continued after Bulić's time. In the late 1940s, the Split museum, in collaboration with E. Dyggve, a Danish architect, conducted corrective excavations in the episcopal centre, and in the early 1970s, the museum collaborated with the U.S. Smithsonian Institution to explore the forum and curia, a residential neighborhood in the centre and parts of the western cemetery. Corrective investigations of the Manastirine cemetery and basilica with the tomb of St. Domnius were conducted by the museum

in collaboration with the École française de Rome under the direction of N. Duval and E. Marin. Once again the significance of Salona as an early Christian centre was recognized by the organization of the 18th International Congress of Early Christian Archaeology at Split and Poreč in 1994.

SOLIN, CRADLE OF ANCIENT AND CROATIAN HISTORY - ABOUT SOLIN

Solin is a real town monument starting from Roman Salona, the capital of the Roman province of Dalmatia and its huge walls with towers and doors, the square with temples, the amphitheatre and graveyards with Salona martyrs (Manastirine, Kapljuč, Marusinac). It continued through the times of Croatian rulers when Queen Jelena walked over St. Mary's Isle and King Zvonimir was crowned in Hollow Church in 1076. There is also a mill from 18th century, and many other historical monuments. Walking along the Jadro river, the visitor can see fish reserves with a special kind of trout living there and discover the abundance of other cultural and historic legacy from Gradina, from a fortification from the Ottoman period to Hollow Church where king Zvonimir was crowned. Walking in the shadows of swamp cypresses, through a protected architectural monument, park and the largest aquarium in Croatia on Vranjica, every visitor will be delighted and leave with eternal memories. More on www.solin-info.com



VISITING CONDITIONS: FEES, WORKING HOURS, GUIDES (LANGUAGES)

We recommend visiting the following places in Solin:

Salona archeological site

More than 2000 years ago, in one of the most beautiful bays on the eastern Adriatic coast, along the delta of the river Jadro, Salona was built. Due to its excellent geographical position and favorable historical events at the turn of the era, it becomes a metropolis of the Roman province of Dalmatia. Within the walls a forum, the political and religious center of the city, was built and near the end of the 1st century, a theater as well. In the far northwest in 2nd century, an amphitheater was built, as a popular entertainment place for Romans. There are archeological researches stating that this amphitheater in later period was used as martyral church (Bowers, 2014) indicating Salona as episcopal center - the center of the Christian community. On the opposite side of Salona, a large thermal spa was built, an essential part of the urban culture of a Roman city. It is the biggest archeological park in Croatia and according to a legend, birthplace of Roman emperor Diocletian (Sanders, 1989).

Working hours and conditions of visit

In the period of April 1st to May 30th, and in September the museum is open every day from 7 a.m. to 7 p.m. except on Saturdays from 8 a.m to 7 p.m. and Sundays from 9 a.m. to 1 p.m.

In the period of June 1st till August 31st, the museum is open every day from 7 a.m. to 8 p.m. except on Saturdays from 8 a.m to 8 p.m. and Sundays 9 a.m. to 2 p.m. In October the museum is open every day from 7 a.m. to 6 p.m. except on

Saturdays from 8 a.m to 6 p.m. and Sundays 9 a.m. to 1 p.m. In winter period, from November 1st till March 31st, the museum is open every day from 7 a.m to 4 p.m., except on Saturdays from 9 a.m. to 4 p.m. and it's closed on Sundays. Groups should call in advance.

Fee: adult - 40 kn, children, students, disabled people: 20,00 kn.

Archeological site Salona

Address: Don Frane Bulića 91,

Manastirine, 21210 Solin

Telephone: +38521 212900,

+38521 280790

Email: info@armus.hr

Web page: <https://www.mdc.hr/split-arheoloski/hr/FS-dislocirani.html>

Gašpina watermill

Gašpina watermill is one of the rare watermills on the Jadro River that has been preserved. It was built in the early 18th century and the first records of the mill date back to 1711. Within the mill, visitors may see the old mill running with old tools once used, buy flour and souvenirs, and enjoy the beautiful ambience of the mill and the Jadro river. The mill is open every day from 9 a.m. till noon and 5 p.m. to 7 p.m. except on Saturdays from 09:00 a.m till noon, and Sundays when it is closed.

Fee for adults is 15,00 kn and for children 10,00 kn.

Address: Gašpina mlinica 20,21210 Solin

Telephone: 0038595 914 6188

ST. Mary's Isle

The church of Our Lady of the Islet, the oldest marian shrine in Croatia, surrounded by the Jadro river, became the first settlement of Croats in the Middle ages. Queen Jelena, had two chuches built

there in the 10th century, one dedicated to St. Mary and the other to St. Stephen.

This shrine was visited by Pope John Paul II in 1998 when thousands heard the words: "Nurture the treasure of faith that history has given to you"

To visit the church, one needs to contact the church office. Groups should call in advance. The entrance is free of charge.

Address: Gospin otok 1, 21210 Solin

Telephone: +38521 210 646

Hollow Church

Close to the river Jadro, to the east of Salona there are remains of churches on site known by the local people as Hollow Church for centuries. The remains of a three-aisled basilica, dedicated to St. Peter and Moses appear to have existed at the end of the 17th and the beginning of the 18th century, when the newly arrived inhabitants of Solin named them so picturesquely. The church dates from the 11th century, linked in the coronation of Zvonimir as a Croatian king in 1075, built within a large early Christian basilica, probably from the 6th century.

The site is open for visitors on a daily basis. The entrance is free of charge.



PRINT MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

Main brochure – My travel planner Solin

This brochure provides what visitors may see through 4 stages of the year – summer, fall, winter, spring both in term of attractions and events. It also includes information on restaurants, traditional dishes, accommodation and all-important telephone numbers.

Languages: bilingual – Croatian / English

Map of Solin

This map provides not only the marked attractions and all points of interest for tourist but also provides brief information about the main attractions along with the most important telephone numbers (information, attractions, taxi, hotels, etc).

Languages: English

Image brochure Solin – Cradle of ancient history

It is an image brochure with a short overview on Solin history with pictures. It does not include specific data and contacts.

Languages: bilingual – Croatian / English

Brochure of Solin

This small-size brochure (10x10) cm offers only pictures, a small map of Salona and short introduction.

Languages: English, Italian, German, French, Spanish

Solin – culla della storica antica ed anticcroata

This brochure gives the overview of Solin by naming 5 reasons to visit Solin: Salona, Gašpina watermill, culture and events, St. Mary's islet and geographical position.

Languages: Italian

Social networks

If you google www.solin-info.com, you will find an official website of Solin Tourist Board. On the website you can find all kinds of information regarding what to see and do, along with tourist information. We also recommend checking the Facebook page, Instagram profile and YouTube channel named Visit Solin. On Visit Solin YouTube channel you can find a variety of videos about Solin.

GPS bicycle maps

The Vision One application offers you a selection of GPS cycling maps for the area of Solin.

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR)

For visitors who would like to visit Salona, the biggest archeological park in Croatia, it will take 4 hours to visit it in details and app. 1 hour to pay it a brief visit. For visiting all the other attractions, we recommend visiting our info office first. Visitors may start their tour of the city centre from there and visit St.Mary's Islet (5 minutes' walking distance from the info office) and following the river they get to visit Gašpina watermill and Hollow church (10-15min walking distance from the info office).

Info office may provide the phone numbers of tour guides to check on their availability.

HOTELS, RESTAURANTS AND OTHER HOSPITALITY PLACES

In the city of Solin there are two hotels, one five-star hotel in the city center and the other a four-star hotel situated at the entrance to Salona archeological site. Apart from hotels, one may find private accommodation in apartments or private villas with pools. There are 5 restaurants in Solin and many coffee shops where visitors can enjoy traditional food and drinks.

If you have decided to try some of Solin traditional dishes after seeing all the town's attractions, you cannot get disappointed with the dishes such as Trout a la Jadro, Queen Jelena's stake, grilled eel or Diocletian's pancakes.

OTHER TOURIST ATTRACTIONS NEAR SOLIN (DISTANCE AND ACCESS)

Klis fortress – Municipality of Klis

It is located six kilometres from the centre of Solin, in the Municipality of Klis. It has been famous since the Ottoman period. Nowadays it is also famous for The Game of Thrones series that was filmed on this site. From Solin it can be reached by bus or taxi.

Tourist Board of Klis, Megdan 57, 21231 Klis, Tel: 00 38521 240 578;

<https://www.tvrdavaklis.com/>

Diocletian palace – the city of Split

It is located five kilometres from the centre of Solin. It is a UNESCO city, the second largest city in Croatia, with beautiful cultural heritage from the Roman period. From Solin it can be reached by bus or taxi.

Tourist Board of Split; Obala HNP 9, 21000 Split, Tel: +38521 360 066

E-mail: touristinfo@visitsplit.com

Web page: <https://visitsplit.com/>

City of Trogir

It is located twenty-two kilometres from the centre of Solin. It is a UNESCO city, with beautiful cultural heritage from the romanico-gothic period. From Solin it may be reached by bus or taxi.

Tourist Board of Trogir; Trg Ivana Pavla II/1, 21220 Trogir; Tel: +38521 885628;

E-mail: info@visittrogir.hr; Web page: <https://www.visittrogir.hr/>

City of Kaštela

It is a city next to Solin that stretches over 17 kilometers and is specific because of the fact that it developed around 7 settlements (Kaštel Štafilić, Kaštel Novi, Kaštel Stari, Kaštel Lukšić, Kaštel Kambelovac, Kaštel Gomilica and Kaštel Sućurac) or around their castles. Each village has its own particularity merged into the character of this part of the Mediterranean. From Solin it can be reached by bus or taxi.

Tourist Board of Kaštela; Dvorac Viturri – Lušiško Brce 5, 21215 Kaštel Lukšić, Tel: +38521 227933

E-mail: www.info@kastela-info.hr

www.kastela-info.hr

CLOSEST CITY (POPULATION, NUMBER OF TOURIST ARRIVALS AND OVERNIGHTS)

Split, town near Solin, has the population of about 178.192 inhabitants. The number of tourist arrivals in Split was 944.465, while the number of overnight stays in 2019 was 2.757.305.

Kaštela, town near Solin, has the population of about 40.586 inhabitants. The number of tourist arrivals in Kaštela was 116.128, while the number of overnight stays in 2019 was 638.713.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT OF THE TOURIST OFFER

There is reasonable need to continue “Salona archeological park” project in order to improve the necessary infrastructure and tourist products. Also, old Croatian monuments, such as Hollow Church, require additional investment. Currently, there are many ongoing EU projects whose aim is the improvement of cultural heritage. Gradina fortress from the Ottoman period is in the process of reconstruction as well as the building of a new cultural centre. An interesting project of the River Jadro, a park and reserve, will create a new attractive tourist spot protecting and presenting the natural heritage of Solin.

Besides investing in cultural heritage, Solin needs more accommodation facilities in order to make significant improvements in its tourist offer.

In terms of events, Solin has a great program developed for the whole year, but needs more interesting tourist products and offers, which is important for investors to recognize its potentials.

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TRAVEL INFORMATION



Plane

Solin is 20 km driving distance from Split airport. From Split airport, you may fly to Zagreb and most of the European cities. More info at: www.split-airport.hr



Bus

Most of the bus lines stop at Solin on their route to Split, but Solin does not have the main bus terminal. The closest bus terminal is 5 km away, in the city of Split, which has lines to all parts of Croatia as well as to many other countries. Local bus lines connect Solin to nearby destinations such as UNESCO towns: Split and Trogir, Kaštela, Klis, Dugopolje, Drniš and Sinj and other parts of the hinterland. Solin is only 5 km driving distance from Diocletian's Palace, with ferry, train and bus stations in Split.



Car

Solin is also only 22 km from the UNESCO city of Trogir and 15 km from the exit to the highway. (Dugopolje). Apart from being close to two UNESCO towns, Solin is only 6 km from the well-known Klis fortress. A bus ride from Solin to Split takes 10 minutes and four hours from Solin to Zagreb. You can also take a boat from Split to other places with Jadrolinija shipping company. More on <https://www.jadrolinija.hr/>

Solin tourist board
Kralja Zvonimira 69
21210 Solin
www.solin-info.com

Ph. D. Kornelija A. Giunio, Archaeological Museum Zadar, Ivana Kolega, Ph. D. Marija Dejanović

COLONIA IULIA IADER (ZADAR AND NIN) ON THE ROMAN EMPERORS AND DANUBE WINE ROUTE

Nin

Zadar

3

Split



ARCHAEOLOGICAL MUSEUM ZADAR

The north Dalmatian city of Zadar is situated on a peninsula (approx. 750 meters long and with an average width of 330 meters) attached to the mainland on its southeastern end. Ample water sources and a mild climate favored human settlement in the area.

The archaeological excavations carried out on Zadar Peninsula and the finds they have yielded tell us that the city area has been continually inhabited since the 9th century BC, when it became a major Liburnian center. Numerous finds of Greek pottery – spanning the earliest times to the Hellenistic period – can be seen as evidence of intensive trade between Zadar on the one hand and South Italy and Greece on the other.

The final period of the Roman Republic saw the arrival of numerous Italian settlers to Zadar. In the days of Caesar's proconsulate in Illyricum, they organized themselves in a community of Roman citizens (*conventus civium Romanorum*) and a *municipium* of Roman citizens (*municipium civium Romanorum*). In the early days of the reign of Emperor Augustus, Zadar became a Roman colony. According to an inscription in a stone block built into the town walls, Octavian – by then called Augustus – had the town walls and its towers built. The inscription refers to him as a "colony's parent" (*parens coloniae*). The city was given the attribute *Iulia* by its founder – *colonia Iulia Iader*.

According to the principles of Roman urban development, the city had an orthogonal street grid: symmetrical residential blocks (*insulae*) divided by streets intersecting at a right angle. The city center with the Forum

was situated on the western end of the peninsula, forming a unique complex with Capitolium and the temple to the northwest. The construction of the Forum began in the early days of the colony, approx. in 27BC. A reconstruction in the 3rd century AD gave it its final shape.

A line of *tabernae* (shops) stretched along the Forum on its northern and southeastern sides. With no communication with the neighboring street, they were wide open to the Forum. To the north, behind the series of *tabernae*, a street stretched along the whole length of the Forum. There was another line of *tabernae* between this street and the *decumanus* (the main road). To the southwest of the Forum, along its longer side, a monumental basilica was erected in the late 2nd century or in the early 3rd century AD. In front of the Capitolium, close to the altar and triumphal columns, there was a well with a relief wellhead and with the inscription *Cn. Tamphilus Vala* pro cos. carved in it. It is the name of a Roman governor of Illyricum, with the title of proconsul. The Capitolium lies on the highest ground in the city. A temple stood in its center. It was the *municipium's* magnificent main shrine, dedicated to the Capitoline Triad (Jupiter, Juno, Minerva). Facing the Forum, this *prostyle* temple featured six fluted Corinthian columns on its front. Both the Forum and the Capitolium temple were lined with a luxurious portico (*porticus*) on three sides.

The finds of other monumental architecture include a market place (*emporium*) by the port, remains of baths of various size and remains of residential buildings. Numerous finds of mosaic floors, fragments of sculptures and decorative architectural elements and pieces of painted plaster from the walls bear witness to the luxury wealthy Romans lived in.

ZADAR IN THE IMPERIAL PERIOD

The emporium, an area next to the Zadar's port intended for trade and circulation, is defined by the remains of sidewalks and port warehouse walls. The emporium is also mentioned in an inscription on the triumphal arch built on the inner side of the Sea Gate (St. Chrysogonus' Gate, *Porta Marina*), specifying that one Mellia Anniana bequeathed 600,000 sestertii for paving of the emporium and for erecting a triumphal arch with statues to commemorate her husband. Based on its style, the triumphal arch can be dated to the late 1st century AD.

On the side facing the mainland, remains of the town wall were discovered. The wall was built of rustic blocks laid out in orderly rows. There were three gates in the wall. The suburb (*suburbium*) and the best-guarded part of the spacious city port extended in front of the town wall. The city almost certainly had a theater and an amphitheater. The ruins of the amphitheater are mentioned in the 17th century, when they were destroyed.

Remains of necropolises, *villae rusticae* (residential and farming estates), two aqueducts and – scattered over a vast area – boundary lines of centuriation (Roman cadastral division) were discovered on the city's outskirts. The city's territory (*ager*) covered a large area in the form of a narrow belt around the city, from the seashore to the hillslopes and from Diklo to Bibinje. Traces of centuriation were also recorded on the nearby island of Ugljan.



The place where the imperial cult was worshiped in the colony of *Iader* must have been within the Forum or in its immediate vicinity. As a number of finds have confirmed worshipping of an imperial person and members of the imperial family, there must have been a shrine there. The imperial cult in Zadar was organized rather early. Evidence to it is the College of *sevir lulialis*, recorded on a grave monument in Zadar. This is its first mention in Roman epigraphy. The college of *sevir lulialis* took on the duties associated with the worship of Julius Caesar which, in turn, should be associated with the special relationship Caesar had with Liburnia and its leading city, *Iader*, in particular.

The imperial statues were also worshiped, both as part of the imperial propaganda and as part of the imperial cult. In the permanent display in Archaeological Museum Zadar, a fragment of an imperial statue (Empress Livia?) from Zadar can be seen.

Zadar has always been associated with Emperor Trajan (who reigned from AD98–117). In summer AD105, Trajan set out from the Italian port of Ancona to his final campaign against the Dacians. The imperial ships left port in the evening and reached Roman Zadar early next morning. All this is depicted on the Trajan's Column in Rome. The imperial troops left Zadar and took a road to the Roman army camp of *Burnum*. On the way there, Trajan stopped in the town of *Asseria* (present-day Podgrade near Benkovac). Marking the Emperor's visit, a monumental town gate in the form of a triumphal arch was built there in AD113 – the same year when the column in Rome was erected. After *Asseria*, Trajan visited the legionary camp at *Burnum*, then *Skradin* (*Scardona*) and then *Salona* (*Salonae*, pres-

ent-day Solin), the capital of Roman province of Dalmatia.

Emperor Trajan also donated a large aqueduct to Zadar. It was built between AD105 and 115.

EARLY CHRISTIANITY AND EARLY MIDDLE AGES IN ZADAR

In Zadar, early Christianity was a direct continuation of the ancient Roman heritage. In the first half of the 4th century, three Roman *tabernae* on the north side of the Forum were converted into an early Christian oratory, which reminds of similar structures belonging to the earliest Christian architecture in the Adriatic.

In the late 4th and early 5th centuries, porticos and other Roman structures were torn down and an episcopal complex with a basilica, its annexes and the bishop's palace were built in their place. The three-naved basilica was dedicated to St. Peter. In its rear end there was a prominent semicircular apse the inner diameter of which exceeded the span of the central nave. The *catecumenum*, a well-preserved 5th-century building, has been preserved in its original form. In the front part, a mosaic depicting a doe and a deer at a spring can be seen. In the courtyard next to the basilica, a baptistery was built in the 6th century. Its architectural harmony makes it a unique and very valuable structure. It has a shape of a hexagonal prism, with a round niche in the center of each surface. The inner space is six-lobed. A cross-shaped baptismal font can be seen in the ground. The complex was once encircled by a high boundary wall.

In the 5th and 6th centuries, other early Christian churches were also built. St. Stephen's Church (present-day St. Simeon's Church) is the only early Christian basilica in Dalmatia the spatial structure and liturgical functions of which have been preserved in their original form. Other early Christian churches include St. Thomas, St. Andrew and St. Mary the Greater. Just outside the city, where a Roman-period cemetery once stood, a few remains of a large cemetery basilica with an inscribed semicircular apse (St. John in Relja) were discovered.

In the hard times of the great movement of the peoples, the cities of Roman Dalmatia were repeatedly conquered and almost systematically destroyed. However, Zadar managed to resist all attacks, owing to its thick walls and peninsular position. After a short-lasting rule of the Goths, in AD535, Zadar became the capital of the Byzantine Theme of Dalmatia and the seat of the imperial governor. The large public buildings built by the Romans gradually became dilapidated. They also underwent substantial damage during the 6th-century earthquakes. In the early centuries of Croatia's history, Zadar was closely associated with Croatian rulers; in the 11th century it recognized their rule. There was a growing Croatian influence in this predominantly Latin city.

The medieval Zadar developed on the entire area once occupied by the Roman Zadar, retaining most of its Roman street grid. New churches of peculiar shapes were built, thus adding to the system of old churches woven into the city's fabric. Particularly interesting was the 9th-century Church of the Holy Trinity, followed by St. Donatus' Church, named after the bishop who – according to tradition – had it built. It is a bishop's residential chapel built as an addition to the bishop's palace. Numerous elements

of Roman architecture are embedded in its walls. It is a round-plan church with three radial horseshoe-shaped apses on the eastern side and a narthex with an asymmetrical plan on the western side. Its cylindrical space is vertically divided into a central part and a ring-shaped outer part; the outer part is horizontally divided into ground floor and the upper floor with arches facing the central part. Originally it was planned as a detached structure, but changes were introduced as early as during the construction: on the northeastern side, a winding staircase leading to the upper floor was added to the structure's cylindrical body; on the southwestern side, a square building with large biforas facing the church was added (this addition was detached from the church in the 16th century and its remains were destroyed in 1930).

St. Anastasia's Cathedral, a three-naved Romanesque basilica from the 12th and 13th centuries, is actually a reconstructed early Christian St. Peter's Basilica. Its front has rows of lesenes (pilaster strips) and a plainly decorated rose in its center. There are three portals, with lunettes above them decorated with arches and colonettes. The door lintels and door jambs are decorated with antiquity-style reliefs. The Cathedral's interior has early Christian proportions because its builders followed the plan of an earlier structure underneath. A three-naved crypt under the apse supports the elevated presbytery. The interchanging pillars and pylons separate the Cathedral's naves. The lateral naves contain a gallery (*matroneum*). St. Anastasia's relics were presented to Bishop Donatus as a gift by Emperor Nicephorus I, probably between AD807 and 811, as a token of reconciliation between Byzantium and Zadar. Donatus had a sarcophagus built for the occasion. It is still kept in the Cathedral.

St. Mary's Church (*Stomorica*) has a six-lobed plan and an elongated rectangular front part. The two-naved and two-apsed St. Peter the Elder's Church was built by altering the Pre-Romanesque space added to the early Christian St. Andrew's Church. St. Vitus' Church (torn down in 1877) was a domed structure with a cruciform plan. The 11th-century church of St. John the Baptist (*St. Iohannes de Pusterla*, locally also known as "Sv. Nediljica") resembled a small three-naved basilica. Extraordinary specimens of church furnishings from it have been preserved and are now kept in Archaeological Museum Zadar. St. Lawrence's Church dates from the same period. Although small, it boasts great and complex architecture. Its central space had a dome (now gone) and two vaults. A vestibule with a bell tower on top of it was added to the church on the northwestern side.

The Benedictine monasteries of St. Chrysogonus and St. Mary also played an important role in the city's cultural development.



EARLY CHRISTIANITY AND EARLY MIDDLE AGES IN ZADAR

Archaeological Museum Zadar collects, keeps, explores and exhibits archaeological finds, mostly from Northern Dalmatia. Ever since it was established in 1832 – almost 200 years ago – Archaeological Museum Zadar has relentlessly pursued its mission: guarding the identity of the area and the community it is a part of.

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TOURISM IN ZADAR

Daily operations and events in the environment of the sites on RER and DWR

Zadar's history goes back three thousand years when it was mentioned as a settlement, while Zadar has been an urbanized centre for two thousand years. Since then Zadar has been one of the most important cities on the Eastern Adriatic and it represents an inescapable destination for adventurers, poets and writers. Its streets, squares, the waterfront, churches and monumental heritage unveil its antiquity on every step you take, while modern installations are a vision of contemporaneity and inspiration for new travellers. Three thousand years ago the bases have been set and the adventure has already started then.

Visiting conditions: tickets, working hours, guides (languages)

Zadar is like an open-air museum through which vivid streets and narrow alleys – just like a guide – are leading you through its magnificent and permanent museum display.

The most important places in Zadar that we certainly recommend to our visitors are: UNESCO protected city walls of Zadar; Kalebarga - the main street of the city. For the inhabitants of Zadar it is even more than that, it is the main urban artery, a cult space and the symbol of the city; Riva Waterfront – on the occasion of his visit to Zadar, in May 1964, while observing the luxurious game played by the sun the Alfred Hitchcock said: „Zadar has the most beautiful sunset in the world.“; Foša – a municipal little port in Zadar; People's square; The greeting to the sun - new symbol of Zadar; Sea organ - a unique combination of architecture and music. It represents an organ whose sound is produced under the influence of the energy of the sea, rather waves and

tides.; Church and convent of Saint Dominic; Church of Saint Chrysogonus; Church of our lady of health; Cathedral of Saint Anastasia - a monumental Romanesque building, and it carries the name after a Syrmian martyr to which two popes took a bow, Alexander the III. who visited her tomb and the pope John Paul II who in the year 2003 took a bow in front of the main gate of the cathedral.; Church and monastery of Saint Francis; Church Stomorica; Church of Saint Andrew and Saint Peter the old; Church of Saint Simeon; Church of Saint Donat; Forum; Five wells square.

Visit our museums:

National Museum - Tel: +38523251851; e-mail: info@nmz.hr; web: info@nmz.hr

Rector's Palace - Tel: +385 23 627 764; e-mail: info@knezeva.hr; web: knezeva.hr

Archaeological Museum - Tel: +385 (23)250 542; Tel: +385 (23)250 516; e-mail: mbrkic@amzd.hr; web: amzd.hr

Museum of Illusions - Tel: +385 (0) 23 316 803; e-mail: zadar@muzejiluzija.hr ; web: zadar.muzejiluzija.com

Ethnographic Museum - Tel: +385 23 211 198; e-mail: etnoloski.odjel@nmz.hr ; web: nmz.hr

Natural History Museum - Tel: +385 23 314 459; e-mail: prirodoslovni.odjel@nmz.hr; web: nmz.hr

Gallery of Arts - Tel: +385 23 211 174; e-mail: nevena.stokic@nmz.hr; e-mail: koraljka.alavanja@nmz.hr ; web: nmz.hr

Zadar City Museum - Tel: +385 23 251 851; e-mail: info@nmz.hr ; e-mail: nmz.hr

International Centre for Underwater Archaeology - Tel: +385 23 250 486 e-mail: info@icua.hr; web: icua.hr

The Permanent Exhibition of Religious Art (The Gold and Silver of Zadar) -

Tel: +385(0)23 250 496;
e-mail: sicu@benediktinke-zadar.com;
web: benediktinke-zadar.com

The Treasure of the Serbian Orthodox Church of Saint Elijah the Prophet -

Tel: +385 23 251 014;
e-mail: crkvenaopstinazadar@gmail.com

Museum of Ancient Glass -

Tel: +385 (0)23 363 831;
Tel: +385 (0)23 363 832;
e-mail: info@mas-zadar.hr ; web: mas-zadar.hr



PRINT MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES.

Zadar Travel mobile app – Zadar Travel is a mobile phone application which enables travellers to easily find and book available accommodation in Zadar, chosen from facilities registered in the database of Zadar Tourist Board. The application includes Zadar, Petrčane, Kožino and some islands of the archipelago with the villages: Ist, Veli Iž, Mali Iž, Molat, Olib, Brgulje, Premuda, Zapuntel and Rava.

Secret Zadar mobile app – Discover Zadar through these and many other stories and lines of the somewhat forgotten parts of the rich Zadar past. The application also contains a photo gallery with photos of the most beautiful sights of Zadar.

Zadar image brochure – contains a set of photos of Zadar and its surroundings.

Discover Zadar – the brochure is with informative pictures of Zadar and contains a short description of Zadar's history. The brochure has been translated into several languages (Croatian, English, German, Italian, Spanish, French, Russian, Japanese).

Zadar city map – the interactive map

Welcome to Petrčane – the interactive map

Welcome to Petrčane – informative brochure. Language: Croatian, English

Social networks:

For general information about Zadar visit our official website: www.zadar.travel
Follow us on social media channels on Youtube, Facebook, Instagram and Twitter under the name "Like Zadar".

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR).

It's not always easy to get along only by examining the plans and city maps. If you want to know more about city, take a guide. Their job is to transfer their knowledge and love towards Zadar to those who want to experience it with all their senses.

Donat tourist guides society - <http://zadar-guides.com/>

Licensed tourist guides for Zadar and County - <http://zadar-guides.com/eng/>

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS).

Ten kilometres from Zadar the urban settlement Kožino with a lot of modern villas and apartments is located. All of those looking for peace and a relaxing atmosphere filled with scents of salt, sea and the exuberant Mediterranean vegetation, know that Kožino is the best possible choice.

The atmospheric site Petrčane, located on the slopes of the opulent vineyards is one of the most beautiful pearls and synonyms of Zadar's tourism. Petrčane are located between Zadar and the historical town of Nin which is a favourite holiday spot for the locals all year long and a summer oasis for all of those eager for a swim and enjoyment in the crystal blue sea.

The Archipelago of Zadar is with its indentation and numerous islands a unique phenomenon in the Adriatic. The islands

of Zadar are carefully covered by vegetation in a natural karst environment with traces of life from the Stone and Iron Age to the contemporary times. The islands are connected to the city with boat lines, so exchange in both directions takes place on a daily basis.

Nin, 3000 years old town, situated in a lagoon on the eastern shore of the Adriatic Sea, surrounded by natural sandy beaches.

Biograd is a town 30 km south from Zadar. With its two marina represents an important nautical centre, and the Biograd Boat Show provides high quality proof to that reputation.

Vrana Lake nature park - The biggest natural lake in Croatia and a habitat for numerous wetland plant species. Vrana is an ornithological reserve so besides the excursionists it's also enjoyed by ornithologists.

Telašćica nature park - The pearl of Dugi otok with especially beautiful beaches. The steep cliffs are emerging from the depths of the sea, as evidenced by some of the 220 bottlenose dolphins from the Adriatic. It's also visited by the peregrine falcon.

Island Pag – island with rich cultural heritage, famous for its cheese, salt and lamb.



HOTELS, RESTAURANTS, CATERING NEAR THE SITE.

From the big five-star hotel complex located right next to the sea, to the city hotel in proximity to the beach, to the numerous charming and atmospheric boutique hotels in the old city centre, Zadar and its surroundings are offering superb accommodation to travellers and visitors. The high accommodation and catering standards are the main features of Zadar hotels.

Visit our official website www.zadar.travel where you will find a list of all hotels in Zadar with photos and short description.

In Zadar, there is a long tradition of tourist camps with a variety of offer throughout the Zadar County. The camps are becoming more diverse and imaginatively decorated and ever more adapted to their natural environment. In Zadar city visit Falkensteiner Premium Camping. It's impossible to truly experience the genuine Mediterranean without its tastes, colours and scents. Since the ancient times when sea salt was the golden spice of life, Zadar was proud of its gastronomical offer that is nowadays worthily represented by the leading restaurants. Maraschino is a liqueur obtained from the distillation of Marasca cherries. Zadar brandy Maraschino enjoyed in the XIX century world fame that even the immortal Honoré de Balzac wrote of it.

OTHER TOURIST ATTRACTIONS NEAR THE SITE.

Museum and house of salt Nin

Ilirska cesta 7, 23232 Nin, Croatia
Tel: +385 23 264 021 _ Fax: +385 23 265 093
E-mail: info@solananin.hr

Viewpoint Kamenjak – Vransko Lake

Tel: +385 23 38 31 81
E-mail: info@pp-vransko-jezero.hr

Donkey Farm Dar-Mar

Žerava ulica 1, Žerava, Nin
Tel: +385 23 390 123
Mobile phone +385 98 180 5171
info@ranc-daromar.com;
www.ranc-daromar.com

Horse Riding Center Nin, the riding tours have to be booked one day in advance and confirmed with advanced payment.
Mobile phone +385 98 472 227 info@horse-center-libertas.hr , <https://horse-center-libertas.hr/>

Closest city (population, number of tourist arrivals and overnights).

Nin, a town near Zadar has a population of about 2.744 inhabitants. The number of tourist arrivals in Nin is 155.816, while the number of overnight stays in 2019 is 1.303.384.
Biograd, a town near Zadar has a population of about 5.569 inhabitants. The number of tourist arrivals in Biograd 235.262, while the number of overnight stays in 2019 is 1.379.860.



AENONA (NIN) AROUND 16 BC – 476 AD

Located on a small island with an area of around 15 hectares, present-day Nin is situated 14 kilometers north of the Dalmatian city of Zadar. Both the historical core on the island and the newer part on the mainland boast archaeological sites spanning from prehistory to the modern era; these sites are protected as part of Nin's cultural heritage. The earliest known human habitation in the Nin area was at the present-day salt pans. The site is dated to the Neolithic period between 5500 and 5000 BC.

The Nin island has been continually inhabited for 3,000 years, since the Iron Age, when the Liburni established their settlement there in the 9th century BC. The Liburni (Liburnians) occupied the eastern Adriatic coast stretching from the rivers Raša on the north to the Krka on the south; their territory also included the islands along the coast. The Liburni first appeared in the 10th and 9th centuries BC and had their peak of political power between the 9th and 5th centuries BC. This period was marked by their expansion to the south and to the Italian shores of the Adriatic in the west. Strong pressure on their territorial control by the Greeks began in the 5th century BC and resulted in the gradual weakening of their power. In the late 2nd and early 1st centuries BC, the Liburnian lands became part of the Roman Empire, which marked the beginning of their Romanization. The archaeological excavations of Liburnian settlements and cemeteries carried out in the Nin area have yielded valuable finds and significant information, making Nin one of the most important Liburnian sites.

The Romans established their town of **Aenona** on the island where the Liburnian settlement had once been. During the reign of Emperor Augustus, the town acquired the status of a **municipium** and

underwent intensive urban development: streets following pre-Roman alignments were paved in stone, luxurious houses were built along with a water-supply system, town walls, bridges, a temple and a forum.

In the early Middle Ages, in the mid-6th century, Slavic tribes started moving westward; according to the ancient sources they settled in Dalmatia in the 7th century. The early medieval Croatian state was formed between the rivers Zrmanja and Cetina, with Nin as one of the seats of Croatian rulers and by the 9th century of Croatian bishops. Important early medieval Croatian archaeological sites have been discovered in Nin; of particular importance is the Ždrijac cemetery, where 337 graves with more than 1,000 artifacts have been excavated.

The town developed during the mid and late Middle Ages, until 1646, when the Venetians in their wars with the Ottomans, destroyed it and relocated its population for strategic reasons.



Figure 1. Nin – aerial photograph.

Roman temple

On a site dominating the small island where the center of the Liburnian settlement had once stood, the Romans built a monumental temple, the largest in present-day Croatia. Its podium was more than 3 meters high with were six fluted Corinthian pillars on its front and a three-room cella.

The temple was dedicated to the Capitoline Triad: Jupiter, Juno and Minerva. The temple was monumental in scale with a spacious portico and finely carved architectural elements. Based on

the style of the architectural ornament and a fragment of a frieze with part of the Emperor Vespasian's name, the temple can be dated to the Flavian dynasty. Remains of a smaller temple, probably from the early 1st century AD, were also discovered.



Figure 2. Three-dimensional reconstruction of Capitulum temple. Photo Archives of the Zadar Archaeological Museum.

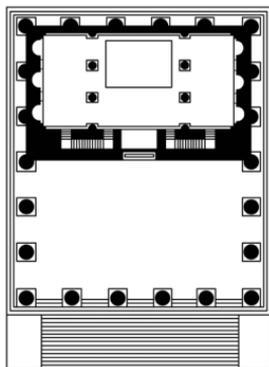


Figure 3. Capitulum temple ground plan. Photo Archives of the Zadar Archaeological Museum.

Imperial statues from Nin

In the vicinity of the temple, where the Roman forum once stood, a number of monumental imperial statues were found in the 18th century. Some of them disappeared soon after their discovery; only four remain. The statues depict members of the Julio-Claudian dynasty and were intended to serve as

objects of veneration for the imperial cult. Two of them were identified as representations of Augustus and Tiberius, while the other two lack heads which would allow for their identification. Augustus is shown posthumously, as a young man, idealized with divine anatomical features. The statue is carved in the Prima Porta style. The head is wreathed with oak leaves and once held a patera in its right hand and a scepter in its left. The figure is semi-nude with a cloak draped around its waist. Tiberius is shown as an elderly man, in a toga with a covered head. He held a simpulum – the symbol of a supreme priest – in his right hand and a scroll representing a ruler's power in his left. The smallest statue in the group depicts a person clothed in a toga and wearing leather boots typical of patricians. The head has not been preserved, but it is possible that it depicts one of Tiberius' successors. The largest statue is another semi-nude male which probably represents a deified earlier ruler. This statue is believed to be Julius Caesar, the founder of the dynasty and an ancestor of Augustus, the first Roman emperor. Carved from Carrara marble, the imperial statues from Nin date to the end of Tiberius' reign. They are high quality examples of Roman sculpture and are now part of the permanent exhibition in the Roman section in the Zadar Archaeological Museum.



Figure 4. Imperial statues from Nin. Photo Archives of the Zadar Archaeological Museum.

Museum of Antiquities from Nin (an affiliate of the Zadar Archaeological Museum)

The Museum of Nin Antiquities (an affiliate of the Zadar Archaeological Museum), is located in Nin's central square. Its permanent display includes finds from Nin and its surroundings, ranging from the Neolithic to the modern era. A separate room with Roman finds presents the history, development and material culture of Roman civilization in the Nin area. Ancient Roman religion is represented by a replica of the statue of Venus Anotica with Priapus and altars devoted to Jupiter and Sylvanus. Ancient funerary customs are presented with grave stelae, urns and a cippus, a typical Liburnian grave monument. Other exhibited artefacts include objects made of metal (fibulae, tools), ceramics (stamped tegulae, terra sigillata, amphorae, lamps) and glass (bottles, balsamaria), as well as coins and medical instruments. The museum also contains a collection of stone monuments (architectural fragments, sculpture and inscriptions).



Figure 5. Roman collection, permanent exhibition in Museum of Nin Antiquities (an affiliate of the Zadar Archaeological Museum). Photo Archives of the Zadar Archaeological Museum.



Figure 6. Liburnian cippus. Photo Archives of The Zadar Archaeological Museum.

Roman port

Roman **Aenona** had its port some 2.5 kilometers to the southwest at Cape Kremenjača because the town itself was situated in a shallow lagoon. The port was discovered in the 1960s. Its breakwater, more than 150 meters long, has been explored in 1979. Built in the mid-1st century AD, it was a very busy port until the late 3rd century; it fell out of use in the 4th century. Metal plates and rivets used from ships' hull plating is evidence for maritime traffic, while numerous pottery finds indicate trade with most of the Mediterranean. Large quantities of glass artifacts were also found, which can be attrib-

ed to workshops in Egypt and the eastern Mediterranean. Particularly interesting are ships' fittings and rigging (including wooden winches, wedges and nails), fishing equipment and crew members' belongings (lamps, dice, coins, combs, a ship's altar). However, the most valuable finds excavated in the ancient port are the remains of three vessels used by the Liburni and Histri, built without metal nails. The ship's ribs were fixed with wooden pegs, and its planks were sewn together with ropes – hence the Latin name for these ships, *serilia* (ropes). Together with these *serilia*, evidence of intensive maritime trade and the diversity and quantity of the archaeological material make Aenona's Roman port one of the richest archaeological harbor sites in the Adriatic.



Figure 7. Underwater archaeological excavations in ancient Roman port – remains of *serilia*. Photo Archives of the Zadar Archaeological Museum.

Domus with mosaics at the Banovac site

A Roman house, *domus*, with magnificent floor mosaics was found at the Banovac site near the town forum. Extending over an area of approximately 1,100m², the *domus* consists of an atrium, a rain-water basin (*impluvium*), a kitchen, service rooms, a dining room and a peristyle. Several rooms contain black-and-white mosaics made in the *opus tessellatum* technique. The patterns and images include octagons, meanders, plant motifs, hunting scenes and

numerous animals (birds, does, dogs, deer and dolphins). Each room has a different theme. Usual for Roman houses, the most luxurious pavements are the mosaics in the *triclinium* (dining room), where banquets took place. These mosaics are among the highest-quality mosaics found in Dalmatia, and the *domus* where they were found reflects the lifestyle of the aristocratic members of the community in the town's urban development in the 2nd century AD.



Figure 8. Archaeological excavations at the Banovac site *domus*. Photo Archives of the Zadar Archaeological Museum.



Figure 9. Mosaic depicting a *kantharos*, dove and heron. Photo Archives of the Zadar Archaeological Museum.

Remains of residential architecture near the Church of the Holy Cross

Three ancient Roman residential blocks (*insulae*), divided by streets and stretching across an area of more than 2,000 m², were found around the well-known Pre-Romanesque Church of the Holy Cross. The *insulae* consisted of densely built two-story buildings. The street-oriented position of some of the ground-floor premises indicates that they could have housed shops or workshops. There are also some more luxurious rooms, decorated with mosaic pavements in geometric patterns and plant motifs. Each of the three streets dividing the *insulae* was 5 meters wide and oriented in an east-west direction. They were partially paved. The well-preserved remains of flagstone surfaced sidewalks can also be seen. Substantial quantities of pottery, bone, metal and glass objects were found in the remains of the residential blocks between the streets. The *insulae* with the street grid found in the vicinity of the Church of the Holy Cross can be associated with the intensive urban, demographic and economic development that Aenona saw in the 1st century AD.



Figure 10. Remains of ancient Roman and medieval architecture near Church of the Holy Cross. Photo Archives of the Zadar Archaeological Museum.

Emperor Nerva's portrait

The oversized male head found during the 1989 excavations at the Medović Garden site in Nin, in the immediate vicinity of where the famous imperial statues of the members of Julio-Claudian dynasty were discovered, depicts the Emperor Nerva (AD 96 – 98). Originally, the head belonged to a statue of the Emperor Domitian, but was re-carved after Domitian's name had been erased from all his inscriptions and all of his statues were destroyed or altered (*Latin damnatio memoriae*). The Nin statue was probably re-carved by a local sculptor who decided to convert Domitian's statue into a portrait of his successor Nerva. Despite the alterations, some physical characteristics of the earlier emperor survived. Nerva's statue probably belonged to the same group of imperial statues from Nin. Today it can be seen in the permanent exhibition of the Museum of Nin Antiquities (an affiliate of the Zadar Archaeological Museum).



Figure 11. Emperor Nerva's portrait. Photo Archives of the Zadar Archaeological Museum.

Archaeologist(s) and institutions that manage excavations.

Some of Nin's archaeological heritage is exhibited outdoors and can be seen by walking around the island. The archaeological finds from Nin and its surroundings are collected and analyzed in the Museum of Nin Antiquities (an affiliate of The Zadar Archaeological Museum). They can be seen either as part of the permanent exhibition or in thematic exhibitions. The Department of Archaeology of the University of Zadar also carried out important excavations in the Nin area.

Main discovered but still not excavated remains.

Mosaics depicting gladiator fights

During World War II, while carrying out excavations in 1942–1943, Italian soldiers found *domus* floor mosaics depicting gladiator fights and animals. The discovery aroused great interest from the local population. D. V. Snjegovoj, a Nin physician, copied the mosaics using watercolor-on-glass and tempera-on-glass techniques. He also made a number of photographs. The withdrawing Italian troops took some of the mosaics with them, and the rest have remained covered with soil to the present day as protected cultural heritage.



Figure 12. Gladiator fight scene, album and glass painting of D. V. Snjegovoj. Photo Archives of the Zadar Archaeological Museum.

For "Did you now" section: how in Roman times people lived in this place. Mark the characteristic archaeological finding that speaks of it.

Sea salt has been harvested in Nin for centuries. It is still harvested manually, in the traditional way, by using shallow pans to evaporate off the sea water by sun and wind.

When settling in these parts in early Middle Ages, Croats used the drywall technique to convert the remains of Roman architecture around the Church of the Holy Cross into their homes. These are particularly valuable finds because early medieval settlements are very rare in Dalmatia.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT OF THE SITE

Protection, presentation and exploration of the cultural heritage should be continued and combined with the vibrant city development of modern Nin, thus benefiting the community and tourism.

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MODERN NIN, ROMAN AENONA – DAILY OPERATIONS AND EVENTS IN THE AREA OF THE SITES ON RER AND DWR

Nin's magical attractiveness lies in its charming location, gentle climate, rich cultural heritage, intact nature, specific festivals and preserved traditions. The old core of the town of Nin is 3000 years old and is situated on a small island almost oval in shape and 450 metres long, at the foot of the bay, marking the boundary of the continental part of northern Dalmatia. All its stories, history, legends and monuments combined with its beauty and natural resources are here to be enjoyed and to find so much needed peace, health and happiness. Nin is located 14 km north of Zadar. More on www.nin.hr

Visiting conditions: fees, working hours, guides (languages) on site.

Recommended sights to visit in Nin:

The most famous landmark of Nin – St. Nicholas Church in the middle of Prahulje field.

The Statue of Duke Branimir, close to Lower bridge, on the seafront, presenting the ruler of 9th century Croatia with the administrative seat in Nin.

Two stone bridges – Lower town bridge and Upper town bridge, which are placed on the sea bottom and need repairing, are important to see because of their cultural and historical significance (Kuspilić & Gilja, 2018).

The replica of old Croatian ship Condura Croatica and St. Anselm Church – the first cathedral in Croatia. In Parish Church Treasury of Gold and Silver of Nin the visitor must see one of Juda's silver coins.

The Museum of Nin Antiquities preserves a replica of the baptismal font of Duke Višeslav and the Statue of Bishop Gregory of Nin – the big toe of the Bishop is listed among the ten world's most attractive good luck symbols.

The Church of the Holy Cross is called the smallest world cathedral by Thomas Graham Jackson. The church is also compared to Stonehenge because it presents a sundial and a calendar.

The biggest Ancient Roman temple on the east Adriatic coast, dating from the reign of Emperor Vespasian in 1st century, is in the center of the town of Nin. The Roman house with a mosaic from the 2nd century, should also be visited. Two bronze pill boxes, kept in Zadar Archeological Museum, are connected with this settlement and help our understanding of Roman medicine and the use of tablets in the households of that time (Baykan, 2017).

The House and Museum of Salt where the process of salt production is still done in the old way just like it used to be in ancient Rome.

In the area of Nin a biologist discovered 8 NATURA 2000 habitats, 5 endemic, 4 critically endangered, 1 endangered and 5 sensitive plants. It is quite attractive to come across them and take photos, along with the most beautiful beaches in Croatia and the world. On Ždrijac beach there are wind surfing schools, and the longest beach is the Queen's beach known for a local legend and for having a special zone defined as the baby beach.

There is also Eko open nature health centre on the largest Croatian medicinal mud site. In this

area there are more than 200 different bird species – we recommend taking photos of the black-winged stilt (*Himantopus himantopus*), kentish plover (*Charadrius alexandrinus*), dotterel (*Charadrius morinellus*) and others. Visit the most famous Croatian Zaton Caming Site with a modern resort.

Nin has more than 60 guides who, altogether, speak 20 languages.

Museum of Nin Antiquities During the tourist season (from 1 July to 31 August) the museum is open to visitors daily from 9:00 to 21:00 In May, June, September and October this museum is open from 9:00 to 14:00 The rest of the year from 9:00 to 14:00 (Monday - Friday). Individual tours on request. Groups should call in advance. Fee price: adult and children over 10 years – 20 kn, groups: adults – 15 kn, students and pensioners – 12 kn.
Telephone: 385 23 264 160 or +385 23 264 726 +Fax: +385 23 264 210,
E-mail: mdadic@amzd.hr
<https://www.nin.hr/en/cultural-heritage/museum-nin-antiquities>

Church Treasury of Gold and Silver of Nin
Fee price: adults – 20 kn, children – 10 kn, groups (5+) adults – 10 kn, children – 2,50 kn. The treasury is open to visitors during the tourist season every day from 17:00 to 21:00 Groups should call in advance.
Telephone: +385 23 264 162; E-mail: zupniurednin@gmail.com, <https://www.zupa-nin.com/>

The Salt Museum During the tourist season (from 15 June to 15 September) it is open from 8:00 to 13:00 and from 17:00 to 20:00. During the rest of the year Monday to Friday from 7:00 to 15:00.

Fee to the salt pans (guide included): groups 40,00 kn (min. 15 people), individual fee 65,00 kn, family fee 170,00 kn, school groups 20,00 kn (min. 15 people).

For visits on Saturdays and Sundays groups should call in advance.
Telephone: +385 23 264 021, Fax: +385 23 265 093 E- mail: info@solananin.com, www.solananin.hr

Aenona Kiteboarding – Beach Ždrijac Mobile phone: + 385 99 448 37 15

Donkey farm Dar Mar Žerava, Nin It is located 10 kilometers from the centre of Nin. It is a rare donkey farm in Croatia, named Dar-Mar. Telephone: +385 23 390 123; Mobile phone +385 98 180 5171; info@ranc-darmar.com; www.ranc-darmar.com

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

Portfolio of communication

The set of brochures offers a more informative picture of Nin, which will encourage tourists to explore Nin further, pointing out specific attractions of the destination. Some of the brochures are available online on: <https://www.nin.hr/en/accommodation/brochures>

Visit Nin, Nin tourist guide – application includes all beaches in Nin with their locations, a guide for activities and sights, calendar of current events, gastronomy, cultural and natural heritage of Nin. Visit Nin is a mobile phone application which enables travellers to easily find and book available accommodation in Nin at the

facilities registered in the official database of Nin Tourist Board.

Riviera Nin 2020 with an image brochure and private accommodation list. The brochure contains a brief overview of the history of Nin in Croatian, English, German and Italian. In the brochure you can also find information about private accommodation, restaurants and other activities in the area of Nin, announcements of events and a text about the medicinal mud.

Zaton Holiday Resort Zaton Resort with a modern camping site is an ideal place for a memorable family holiday. This paradise has a great location in the heart of the beautiful Adriatic. A mixture of peaceful spots in the shade of pines, seductive delights of the sandy beach and an endless list of fun-filled activities are the key to Zaton's charm.

Languages: Croatian, English, German and Italian.

Individual tour of Nin A brochure where you will find important information about the individual tour of Nin and the surroundings. Visit Nin once and you'll always gladly come back!

Languages: Croatian, English, German, Italian, French, Hungarian and Turkish.

Medicinal Mud (peloid) in Nin Among Nin's rich natural resources one of the most valuable is the medicinal mud (peloid), which has been healing and helping people for six decades. Slightly before the 1st World War, peloid experts from the Medical University of Vienna analysed Nin's medicinal mud and decided to have a health centre built there, which was, unfortunately, cancelled by the war. In 1960 the Academy of Medical Sciences in Zagreb had Nin registered as a thalassotherapy health centre and sea peloid site in Northern Dalmatia with an outdoor summer clinic for peloid therapy. The medicinal mud is located in the centre of Nin's Lagoon not far from the longest sandy beach in Croatia, the

well known Queen's Beach. Even the ancient Romans recognized therapeutic benefits of Nin's peloid for human health.

Languages: Croatian, English and German.

Sokol of Nin - Irresistibly tasty delicacy Sokol of Nin is a unique gastronomic product of the unmistakable aroma that has long been produced in the royal town of Nin and the surrounding region. Sokol is a dried meat product made of high-quality pork, salt from Nin and various spices. The Sokol Fest is a unique event in Croatia, and its highest value is the preservation of intangible cultural heritage, the skill of making this unique autochthonous gastronomic product.

Languages: Croatian and English.

Nin – Birdwatching Both individual and group visitors intentionally come to Nin's Lagoon for birdwatching. A wader, the Blackwinged Stilt (*Himantopus himantopus*), raises very high interest. Nin destination offers an unusual experience of the close encounter with this unusual bird nesting at the fields of the salt pans. The visitor can spend an active holiday, walking along the lagoon, riding a bike or jogging along the coast and enrich their stay with a photo of the Blackwinged Stilt that can be spotted from March to early September!

Languages: Croatian and English.

Festival of the Sun and Light in the Church of the Holy Cross This unique Festival of the Sun and Light in the Church of the Holy Cross developed due to valuable astronomical and architectural significance of this 9th century church. English architect Jackson named it the smallest cathedral in the world.

Languages: Croatian and English.

Legendary lagoon of ancient Romans, princes and kings, poets and peasants – magical Nin The town of Nin used to be the centre of the Illyrian Liburnians in the 9th century BC, an important harbour on the Adriatic coast, then Roman municipium, and the first political, religious and cultural center of Croatia. Visitors are invited on a literary tour; learning about natural and cultural beauties of the fairy tale world and following in the footsteps of the poet Petar Zoranić of Nin.

Languages: Croatian and English.

Bike maps Explore the exciting countryside of Nin's Lagoon Eco Park on foot or by bicycle. Discover MTB, road or family cycling routes in Zadar & Nin Riviera. In Nin the visitor can have an active vacation all year round.

Languages: Croatian and English.

City maps An interactive map, photo gallery and descriptions.

Webcam Town cams on the official website of the Tourist Board of the Town of Nin will take you to the old town of Nin. <https://www.nin.hr/hr/multimedija/webcam>

Website and Social networks If you enter the address or just google www.nin.hr, you will easily find the official website of the Tourist Board of the Town of Nin. On the website you can find all sorts of information regarding the suggestions what to see and do, along with the tourist information. It's also a good idea to check the Facebook page, Instagram profile, Twitter profile, Pinterest and YouTube channel named Visit Nin. On Visit Nin YouTube channel a variety of videos about Nin can be found dealing with different topics: tourist products, traditions, modern Nin and famous events in town.

GPS cycling maps The Vision One application offers a selection of GPS cycling maps for the area of Nin and the Nin Riviera.

Time to be spent on site (quick visit and full tour).

The old centre of Nin is where the visitor can see the largest number of sights and museums. Basic information about the town in 22 world languages is available in the Tourist board of the Town of Nin.

Languages: Croatian, English, French, German, Italian, Slovenian, Slovak, Czech, Polish, Hungarian, Bulgarian, Spanish, Portuguese, Russian, Japanese, Chinese, Hebrew, Dutch, Danish, Swedish, Norwegian, Finnish.

Within the program of the Tourist Organization, free-of-charge costumed tourist guides speaking Croatian, English and German are also provided. Groups should call in advance.

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS)

Getting to know the surroundings of Nin is warmly recommended. Besides Nin, this riviera includes Grbe and Zaton, which belong to this area administratively, and the independent municipalities of Vir, Privlaka and Vrsi as well as Petrcane, which officially belong to Zadar area.

Zadar area has a turbulent past and rich monumental heritage, surrounded by 265 islands, islets, and reefs. It is the town of young people, basketball and water sports as well as many cultural and architectural attractions. Its sunset is said to be the most beautiful in the world. The town of Pag has a rich cultural heritage and tradition. It is

famous for its lace, cheese and lamb. It is 75 kilometres from Nin.

Since 1992, Nin has been a member of the Association of European Walled Towns. The walls of Nin are a valuable monument and tourist attraction. Active participation in the Association of European Walled Towns is another proof of this historical monument's value, but also the proof of the care that Nin takes about its maintenance and appropriate evaluation.

Zadar, a town near Nin, has a population of about 75.062 inhabitants. The number of tourist arrivals in Zadar was 616.367, while the number of overnight stays in 2019 was 2.099.987.

Biograd, a town near Nin, has a population of about 5.569 inhabitants. The number of tourist arrivals in Biograd was 235.262, while the number of overnight stays in 2019 was 1.379.860.

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS)

Nin participates in voluntary activities of young people. In 2017, Nin was the host to the Task Force Program of the Croatian Heritage Foundation. The project involved 40 young people from around the world who stayed at the Volunteers' centre in Nin for 20 days, and took part in voluntary salt collecting and cleaning the environment activities, learned Croatian and joined other workshops.

HOTELS, RESTAURANTS AND OTHER HOSPITALITY PLACES

In the town of Nin there are three apart-hotels, Zaton - a big camping site with a resort, three small camping sites and private accommodation in villas with pools and private apartments.

Also there are 40 restaurants, konobas (taverns), cafés and other hospitality places where visitors can enjoy the delights of excellent food and wine.

No matter whether you choose tasty Mediterranean food dressed with local olive oil or perhaps a speciality from the nearby Nin hinterland, it will be authentic cuisine from this area enriched with other specialities from other parts of Croatia.

Sokol (Šokol), a dried meat product made from pork neck conserved in pure sea salt and seasoning is a well known Nin speciality for the visitor who would really like to try something unique to this destination. It gets its recognisable taste thanks to a completely unique 'ingredient', a northeast wind called bora (in Croatian language bura) which carries mountain air enriched with scents and herb flavours from Velebit mountain (Velebit is a mountain near Nin. Wind bora blows from this mountain), mixed with sea air. There is a competition called "Ninska šokolijada" – Sokol Fest, the aim of which is to keep the tradition of sokol preparation and let our guests enjoy this recognisable product. Enjoy it!

Kraljevski vinogradi (Royal Vineyards) are not far from Nin, only 7 km away, in Petrčane. We suggest that you visit this place and taste the flavours: Muškati žuti, Rose Scuro, Crljenak/Zinfandel, Plavac mali and Pošip. Maraschino is unique liqueur recognizable by its distinctive

sweet taste and aromatic smell. Maraschino is the symbol of Zadar Region.

OTHER TOURIST ATTRACTIONS NEAR NIN

Buffalo Bill City, Vrsi

It is located five kilometres from the centre of Nin, in a small village called Vrsi. Mobile phone +385 727 2101, info@buffalobillcity.com, <https://www.buffalobillcity.com/hr>

Horse Riding Center Nin

The riding tours have to be booked a day in advance and confirmed with advanced payment. Mobile phone +385 98 472 227, info@horse-center-libertas.hr, <https://horse-center-libertas.hr/>

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT OF THE TOURIST OFFER

Nin needs to continue renovating its historical centre, developing and implementing the museum project "Nin, island in the centre of Nin's Lagoon Eco Park".

The renovation so far completed got EDEN NIN award – European destination of excellence (2010) and the recognition of the Town of Nin as one of the most romantic destinations in Europe (2015), which increased the popularity of Nin as well as the visit to the rich Liburnian, Roman and Old Croatian heritage. A project in progress is the presentation of a large Roman house (villa

Urbana) with preserved mosaics organized by The County of Zadar and the Town of Nin.

The next step would be fund-raising for a detailed research, presentation and protection of the Field of the Gladiators – a site with mosaics depicting gladiators. These high quality mosaics belong to the world cultural heritage. One of the future tasks is restoring the archaeological park near the Church of the Holy Cross where you can see the remains of Roman houses. Cycling and walking routes need improving, making thematic view points and completing interpretation panels with rich Roman heritage. Better networking on regional and national levels related to Roman heritage is essential for promotion and making tourist products.

Travel and tourist information

Transport access to the site and travel time from nearby destinations

The bus companies that have established lines to and from Nin are Liburnija (local), Flixbus and Croatia Bus. Other places that have bus lines to Nin are Zagreb, Zadar, Vir, Prilvaka, Zaton, and Vrsi. The bus ride from Nin to Zadar takes approximately 20 minutes, and 4 hours from Nin to Zagreb. Zadar Airport is less than a 30 minutes' drive from Nin. From Zadar you can fly to Zagreb, Pula, Osijek, München, Frankfurt, Berlin, Düsseldorf, Karlsruhe, Stuttgart, Köln, Warszawa, Gdansk, Rzeszow, Bydgoszcz, Poznan, Krakow, Vienna, Milano, Rotterdam, Prague, Luxembourg, Brussels. More on <https://www.zadar-airport.hr/>

You can also travel by boat, catamaran or ferry from Zadar to Ancona (Italy) and many islands in the Adriatic Sea. Trips to other places are possible by Jadrolinija Zadar shipping company. More on <https://www.jadrolinija.hr/>

TRAVEL INFORMATION

Zadar

Zadar is connected to Europe and the world by land, sea and air, which makes it one of the most special and most important destinations on the Eastern Adriatic Coast. It is at a distance of only 280 kilometres from the capital city Zagreb, while the distance to Dubrovnik in the south of Dalmatia is a little greater than 340 kilometres. It can be easily reached by road from Budapest, Milan, Prague or Vienna. Zadar is connected to the other parts and regions of Croatia by the latest motorway and with the capital city Zagreb to which you arrive in about three hours by road. There is also a coastal road that is a little longer that offers travellers a more relaxed drive and the possibility to get to know areas and places in the inland. The bus station in Zadar welcomes travellers from all over Europe.



Plane

Nearby one million passengers per year are recorded in the traffic of Zadar airport, and there are one hundred employees to take care of their arrivals and departures.

The Zadar airport is at a distance of only 7 kilometres from the city, it has a parking lot for 425 cars and 23 taxis, while there is also local bus transport from the airport to the city centre.

Zadar airport
Ulica I/2A
23222 Zemunik Donji
Tel: 060 355 355
Tel: +385 (0)23 205 832
info@zadar-airport.hr
zadar-airport.hr



Boat

There are three maritime companies in Zadar. Jadrolinija is Croatia's largest liner shipping company for the maritime transport of passengers and vehicles, with hundred years long tradition.

Jadrolinija, Agencija Zadar
Liburnska obala 4
+385 23 25 48 00
ag.zadar@jadrolinija.hr
web: www.jadrolinija.hr

Miatours
Vrata sv. Krševana
Tel: +385 23 254 300
Email: info@miatours.hr
web: <https://www.miatours.hr/en>

G&V line Iadera
Poljana Natka Nodila br. 7
Tel: +385 23 250 742
E-mail: info@gv-zadar.hr
web: www.gv-zadar.hr



Bus

Ante Starčevića 1, HR-23000 Zadar
web: www.liburnija-zadar.hr
Online bus ticket booking system:
FlixBus <https://global.flixbus.com/>
GetbyBus <https://getbybus.com/en/>
Vollo <https://vollo.net/>
Zadar Central Bus Station http://ak.liburnija-zadar.hr/vozni_red/
Bus companies that operate from/to Zadar:
Arriva <https://www.arriva.com.hr/en-us/home>
Čazmatrans <https://cazmatrans.hr/en/>
Autotransport Sibenik <https://www.atpsi.hr/>
Croatia Bus <https://www.croatiabus.hr/en/home/>
Globtour Međugorje <https://www.globtour.com/>
Eurolines <https://eurolines.hr/en-us/home>
Puntamika Line <https://www.puntamika-line.hr/english.htm>
Antonio Tours <https://www.antoniotours.hr/index.php/hr/>

Zadar Tourist Board
Tourist Information Centre
Jurja Barakovića 5, 23000 Zadar
info@zadar.travel

Nin



Bus

The bus companies that have established lines to and from Nin are Liburnija (local), Flixbus and Croatia Bus. Other places that have bus lines to Nin are Zagreb, Zadar, Vir, Privlaka, Zaton, and Vrsi. The bus ride from Nin to Zadar takes approximately 20 minutes, and 4 hours from Nin to Zagreb.



Plane

Zadar Airport is less than a 30 minutes' drive from Nin. From Zadar you can fly to Zagreb, Pula, Osijek, München, Frankfurt, Berlin, Düsseldorf, Karlsruhe, Stuttgart, Köln, Warszawa, Gdansk, Rzeszow, Bydgoszcz, Poznan, Krakow, Vienna, Milano, Rotterdam, Prague, Luxembourg, Brussels. More on <https://www.zadar-airport.hr/>

Zadar airport
Ulica I/2A
23222 Zemunik Donji
Tel: 060 355 355
Tel: +385 (0)23 205 832
info@zadar-airport.hr
zadar-airport.hr



Boat

You can also travel by boat, catamaran or ferry from Zadar to Ancona (Italy) and many islands in the Adriatic Sea. Trips to other places are possible by Jadrolinija Zadar shipping company. More on <https://www.jadrolinija.hr/>

Tourist board of the City of Nin
Trg braće Radić 3
23232 Nin, Croatia
info@nin.hr

PULA – CROATIA, CULTURAL HERITAGE AND MODERN TOURISM IN ONE PLACE

4

Pula

A stylized map of Croatia is shown in dark blue against a light blue background. The map is outlined with a thick, wavy red line. A small red dot on the coast is connected to a red speech bubble containing the word "Pula". To the left of this dot is a red circle containing the number "4". The map shows the coastline and some internal landmasses.

The most important places to visit in Pula are: the Amphitheatre, Temple of Augustus, Town Hall, Arch of the Sergians, Hercules' Gate, Twin Gate, Historical and Maritime Museum of Istria in the adapted Venetian Fortress Kaštel, Military Cemetery, Small Roman Theatre, Roman Floor Mosaic, Museum-Gallery Sacred Hearts, Museum of Contemporary Art of Istria, the underground galleries of Zerostrasse, Museum-Gallery C8, House of Croatian Defenders and The House of Istrian Olive Oil.

Pula is not only famous for its cultural monuments but also for its beautiful and numerous churches. These include the Cathedral, Chapel of St. Maria Formosa, Franciscan Monastery, St. Anthony's Church, Church of Our Lady of the Sea, Church of Our Lady of Mercy, St. Joseph's Church, St. Nicholas' Orthodox Church, etc.

TRANSPORT ACCESS TO THE SITE AND TRAVEL TIME FROM NEARBY DESTINATIONS

The bus companies that have established lines to and from Pula are Brioni Pula, Fils, Autotrans, Croatia Bus, Črnja tours and Flixbus. Other places in Istria connected to Pula by bus are Rovinj, Poreč, Umag, Pazin, Rabac, Labin and Opatija.

Travelling time from Pula to Rovinj by bus is approx. 40 minutes. It takes approx. one hour from Pula to Poreč by bus. Umag is two hours away from Pula by bus. Travelling time from Pula to Pazin by bus is an hour and 15 minutes. Rabac is an hour and 10 minutes

away from Pula by car. Travelling time from Pula to Labin is 55 minutes, and from Pula to Opatija an hour and 55 minutes by bus.

Also, from Pula you can travel by bus to Rijeka, Karlovac, Varaždin, Zagreb, Zadar, Šibenik, Split and Dubrovnik. There are also bus connections to Trieste, Padova, Venezia, Sarajevo, Tuzla and Belgrade.

From Pula you can also travel by train to Rijeka and Ljubljana. It takes about 2 hours and 30 minutes to Rijeka and 5 hours and 30 minutes to Ljubljana.

From Pula one can travel by catamaran to Zadar and it takes about 6 hours. Pula is also connected to Venice by boat and it takes about 3 hours to get there.

Pula Airport is located less than a 15 minute drive from the city centre and from Pula one can travel by plane to Zagreb, Zadar, Osijek, Split, Dubrovnik, Brussels, Paris, Copenhagen, Helsinki, Milan, Dublin, Amsterdam, Berlin, Cologne, Frankfurt, Stuttgart, Hamburg, Düsseldorf, Oslo, Bergen, Stavanger, Warsaw, Moscow, St. Petersburg, Belgrade, Gothenburg, Stockholm, Basel, St. Gallen, London, Birmingham, Manchester, Edinburgh, Liverpool and Leeds.



VISITING CONDITIONS: TICKETS, WORKING HOURS, GUIDES (LANGUAGES) ON SITE

The Pula Card is a card that provides discounted entrance for 6 attractions and sights: Arena, Temple of Augustus, Zerostrasse tunnels, Historical and Maritime Museum of Istria, Museum-Gallery Sacred Hearts and Museum of Contemporary Art of Istria.

Pula Card price: adults 105 kn, children under 5 years and students 45 kn. Ticket sales: at the entrance to each Pula Card attraction and Information Centre of the Tourism Office Pula (Forum 3). The Pula Card is available from 15th June until 15th September.

The most important places in Pula that we certainly recommend to our visitors are: the Amphitheatre, Cathedral, Temple of Augustus, Town Hall, Chapel of St. Maria Formosa, The Triumphal Arch of the Sergi, Hercules' Gate, Twin Gate, Historical and Maritime Museum of Istria in the adapted Venetian Fortress Kaštel, Military Cemetery, Small Roman Theatre, Roman Floor Mosaic, Museum-Gallery Sacred Hearts, Museum of Contemporary Art of Istria, The underground Galleries of Zerostrasse, Museum-Gallery C8, House of Croatian Defenders and The House of Istrian Olive Oil.



Working hours:

Amphitheatre - January, February, March 9 a.m. – 5 p.m.; April 8 a.m. – 8 p.m.; May, June 8 a.m. – 9 p.m.; July, August 8 a.m. – 12 p.m.; September 8 a.m. – 9 p.m.; October 9 a.m. – 7 p.m.; November, December 9 a.m. – 5 p.m.

Tickets: adults 50 kn, children and students 25 kn

Temple of Augustus - November - March on announcement; April - June 9 a.m. - 9 p.m.; July, August 9 a.m. - 11 p.m.; September 9 a.m. - 9 p.m.; October 9 a.m. - 7 p.m.
Tickets: adults 10 kn, children and students 5 kn.

Historical and maritime Museum of Istria - November - March 9 a.m. - 5 p.m.;

April - September 8 a.m. - 9 p.m.

Tickets: adults 20 kn, children and students 10 kn

The underground galleries Zerostrasse - 15th of June - 15th of September 10 a.m - 10 p.m.

Tickets: adults 15 kn, students 10 kn, children 5 kn

Museum of Contemporary Art of Istria - winter time 10 a.m. - 7 p.m.; summer time 11 a.m. 10 p.m.

Tickets: adults 10 kn, children and students free entrance

Aquarium - November - March 9 a.m. - 4 p.m., April 9 a.m. - 6 p.m.; May 9 a.m. - 8 p.m.; June - August 9 a.m. - 10 p.m.; September 9 a.m. - 8 p.m.; October 9 a.m. - 6 p.m.;

Tickets: Season 1.3. - 1.11; Adults - 120kn; Students and seniors 60+ - 90kn; Children up to 18 years - 90kn; Children up to 7 years - 70kn; Children up to 3 years - free entrance; 50% discount for people with disabilities; Discounts for groups with 15 or more people; INDIVIDUAL TICKET Off-season 1.11. - 1.3; Adults - 100kn; Students and seniors 60+ - 70kn; Children up to 18 years; 70kn; Children up to 7 years - 50kn; Children up to 3 years - free entrance; 50% discount for people with disabilities; Discounts for groups with 15 or more people

The House of Istrian Olive Oil - 10 a.m. - 8 p.m.

Tickets: adults 50 kn, children 25 kn.

Visit to the museum - Education & basic olive oil tasting:

Expected duration: 60 min, adults: 90 kn, children (age 6-15): 45 kn

Visit to the museum - Education & basic olive oil tasting, additional tasting of 5 top Istrian olive oils:

Expected duration: 70-90 min, adults: 130 kn, children (age 6-15): 65 kn

Museum - Gallery Sacred Hearts - 9 a.m. - 9 p.m.

Tickets: 20 kn, it can be changed depending on the exhibition

Brijuni Islands

March – May, October – adults 190 kn,
children (4–14) half price

June and September – adults 230 kn,
children (4–14) half price

July and August – adults 230 kn, children
(4–14) half price

November – January – adults 160 kn,
children (4–14) half price

Pula has more than 70 guides who, all together, speak 20 languages (Croatian, Italian, English, German, French, Russian, Arabic, Spanish, Czech, Macedonian, Turkish, Swedish, Slovenian, Ukrainian, Hungarian, Hebrew, Danish, Dutch and Finnish).

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

The brochure [Pula is more](#) offers a more informative picture of Pula, which will encourage tourists to explore Pula further.

The brochure [Accommodation in Pula](#) speaks of Pula as a picturesque town on the Adriatic coast, offering a variety of accommodation that will satisfy even the most demanding guests.

The brochure [Fragments of an Unknown Pula](#), with its content, reveals some less known places or even places hidden from curious eyes to all visitors of Pula.

The brochure [Pula Parks](#) explains that the tour of the sights of Pula would not be complete without a stroll through its well-preserved and beautifully designed parks.

The brochure [James Joyce](#) tells the life story of a man and artist who came to Pula looking for employment and left an indelible mark.

The brochure [House of Croatian Defenders](#) represents a magnificent building that was a fun place for Austro-Hungarian officers and highly educated naval officers and their families in the 1870s. Today, the building has a similar role, with numerous cultural programs being organised.

The brochure [Hiking Trails in Nature](#) offers a network of 12 well-researched and well-chosen nature hiking trails with a total length of 70 km.

In addition to the brochures, Pula has a mobile application, the [Pula + Heritage Tour](#), a cultural guide of the City of Pula created as a response to high-technology markets and the fact that tourists, as well as all visitors to Pula, mostly organise and create their stay using their smart phones. The two cultural tours – Roman and Austro-Hungarian Pula, cover the most significant cultural attractions and sights from different periods of Pula's turbulent past.

The interactive map, photo gallery and descriptions, and myths with details of the story related to each attraction, guide the user through some 70 attractions and sights, bring Pula's history much closer, and enable easier orientation across the city's cultural routes and quick access to the needed information. The app can be downloaded from the Google Play Store and the Apple Store.

Virtual walk through Pula

Discover and explore Pula, and its three thousand year history with the help of our audio-visual guide. Take a peek into its magnificent history while listening to the professional guide. A virtual walk through Pula shows you many of its cultural monuments – the most significant of which is the Roman amphitheatre – Arena. This virtual tour also takes you to Pula's parks, one of the world's largest amphora sites, the Cathedral, the Castle, etc ... Be sure to stop at the Triumphal Arch of the Sergi from the 1st century BC, the Gate of Hercules, the Twin Gates, the Small Roman Theatre and the Temple of Augustus. The guide will also tell you what's so special about the main square – Forum, and show you the old city walls. A virtual walk through Pula can be very interesting, try it for yourself.

Tourist GPS Navigation Map

This navigation map has been made to meet Pula's guests' needs and it has two main objectives: it allows easier access to the accommodation they have booked and it helps them find their way around and visit local attractions. The maps are free for all users and are updated regularly.

Web cam

On the official website of the Tourism Office Pula there is a web camera through which one can follow what is happening in the Forum Square.

Promotional film of the South Istria Cluster

Picturesque towns, cultural heritage, tradition, wonderful sea as well as natural beauties, gastronomic offers, entertainment, sport.... Now you can watch everything the South Istria cluster offers – Pula, Vodnjan, Medulin and Fažana, in a promotional film made by Matica Adriatica from Pula. Take a tour through Pula, Vodnjan, Medulin and Fažana on the popular platform of YouTube – youtu.be/GQeWLXfLdI1 .

Social networks

There is an official web site of the Tourism Office of Pula where one can find all kinds of information regarding what to see and do, together with visitor information. Also, the Tourism Office of Pula has an official Facebook profile and page, an Instagram profile, a Twitter profile and a YouTube page.

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR)

The centre of Pula can be seen in a couple of hours, as most sights and museums are in the city centre. However, it may take a few days for a more complete tour of Pula, especially if you are visiting other places and attractions outside the city centre itself.

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS)

One of the attractions near Pula is the **Nesactium**, the residence of King Epulon, king of the Illyrian tribe of Histri. The Romans conquered Nesactium in 177 BC. At present this locality represents an archaeological park featuring conserved architectonic remains from the Roman and Late Roman periods and it is only 13 km from Pula.

Furthermore, in Premantura, a small village 12 km from Pula, there is the **Kamenjak** nature park with 12 stone footprints of dinosaurs and an educational and recreational trail.

Not far from Pula there is also another small town called Rovinj, located 35 km away. Apart from its old town core, Rovinj is also known for the St. Euphemia Church and the open-air exhibition in Grisja Street.

At a distance of 68 km from Pula, there is the town of Motovun, another tourist destination known for medieval fortresses and its unique landscape.

All Istria is an attractive area available for half-day and all-day excursions.

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

Hotels in Pula include Adrion Aparthotel, Amphitheatre, Aurora, Brioni, Galija, Istria-Neptun, Karmen, Milan, Park Plaza Arena Pula, Park Plaza Histria, Pula, Scaletta and Veli Jože.

Pula is a town of renowned restaurants, where top seafood delicacies are prepared, but in the restaurants of Pula you should also taste dishes from the interior of Istria such as the famous Istrian pastas – fuži, njoki, pljukanci and ravioli. You will be served with the famous “žgvacet” and other sauces or with the famous truffles, mushrooms that are known to have undeniably aphrodisiac properties. At the restaurants in Pula you will also be offered the “maneštra”, a home-made, traditional Istrian thick soup. Istrian prosciutto is a real gastronomic delicacy which is, as well as other dishes, best combined with wine. Istria and Pula today are famous around the world for their wines. Some of the most famous are malvasia, teran, chardonnay, pinot, merlot

and cabernet sauvignon. In addition to other dessert wines, taste the famous Istrian muškata, it has a pleasant aroma and it is a real pleasure at the end of a meal. There are more than 40 restaurants in Pula where one can find typical meals as well as typical wines.

OTHER TOURIST ATTRACTIONS NEAR THE SITE

Lighting Giants, Pula's new attraction, is a unique project in the world of lighting cranes of an operating shipyard. Dean Skira, the world-famous lighting designer, with the help of sponsors and the workers of the Uljanik Shipyard, has lit up the shipyard's iconic cranes, a characteristic symbol of Pula. The “Lighting Giants” have a sophisticated remote control system of lighting and stenography, and can be illuminated with 16 thousand different colour combinations. Pula's visitors can enjoy this spectacular show and lighting display every evening from dusk until 10 p.m., during the summer until midnight. There are different lighting schemes, specially programmed for special occasions, holidays and events.

The House of Istrian Olive Oil is located in the very centre of Pula, just a few minutes' walk from the Arena. The House of Istrian Olive Oil tells the story of olive growing in Istria through history up to the present day. You can also find out how the ancient Romans processed olive oil and how it is produced today. Discover all the aromas and tastes, as well as the chemical composition of Istrian extra virgin olive oil and learn how olive oil, combined with the Mediterranean diet, affects our health. During your visit,

you will learn from an expert how to recognise top-quality extra virgin olive oil, which makes Istria particularly famous as a region. In the Museum shop, you can find a large selection of top Istrian extra virgin olive oils. The leading Istrian olive oil producers offer a wide variety of the very best extra virgin olive oils. The offer also includes various Istrian brandies, Istrian truffles, lavender and other Mediterranean plant based cosmetics, items made of olive wood and many other gift packages.

The Brijuni Islands, or Brijuni archipelago, are today one of the most attractive tourist destinations in Croatia. This archipelago consists of a group of islands off the western coast of Istria which, together with the surrounding waters, was proclaimed a national park in 1983. The islands are only 6 km from Pula and separated from the mainland by the Fažana Channel, with a regular daily boat service from the nearby Fažana port. The Brijuni Islands comprise two larger islands – Veliki and Mali Brijun, as well as 12 smaller and exceptionally indented islands that have been inhabited since prehistoric times. The Brijuni Islands are well known for their mild Mediterranean climate with plenty of sun and humidity, which is ideal for the lush vegetation and a pleasant stay on the islands. In winter, the average air temperature is 5.9 °C, in spring 12.2 °C, in summer 23.2 °C, and in autumn 14.8 °C. In summer, the sea temperature is between 22 °C and 25 °C, whilst the air temperature is about 23 °C. The vegetation on the Brijuni Islands is extremely luxuriant and the national park is full of tropical plants that form specially maintained tree-lined lanes, parks and gardens. The Brijuni Islands are the ideal choice for guests seeking accommodation of the highest calibre and the best of additional facilities.

Pula's fortifications are a range of impressive sights waiting to be discovered. They date from the Austro-Hungarian Monarchy and were designed to defend the city from potential

attacks from the sea and were built to resist every possible kind of attack – for this reason they were mostly circular or ring-like so that shells would rebound off the walls. They were all built at excellent locations, mostly lookout points that, even today, offer magnificent views. There are 9 fortifications: Fort Bourguignon, Fort Verudela, Fort Monteparadiso, Fort Punta Christo, St. George's Fortification, Fort Monvidal, Fort San Michele, Fort Stoja and Fort Marie Louise. Fort Punta Christo is the famous venue of two big festivals, Dimensions and Outlook.

Tour IstrAction

The Pula Fortification Tour originated as an idea of several enthusiasts and their great desire to preserve and revive the stories and places from the time when Pula was the main naval port of the Austro-Hungarian Empire. The trip includes a tour of the forts Grosso, Valmaggiore, Zonchi and Punta Christo in a military truck and on foot through the pine forest, accompanied by an expert guide and a historian. It consists of a ride in a military truck from the parking lot at the railway station to Fort Grosso (Štinjan), during which the guide introduces the visitors to the period of Pula up to the arrival of Austrian rule, and the beginnings of the development of the naval port of Pula. This is followed by a walk through to the coastal fortifications of Valmaggiore, Zonchi Bay and the eponymous fort, which participated in the sinking of the French submarine "Curie". After rejoining the truck, the tour heads for the fortress of Punta Cristo. For lunch there is a military meal (minestrone) in the form of original military rations and drinks or an organised lunch in a restaurant. Tour price: 285 kn.



Pula Gourmet tour

Every Tuesday there is an organised sightseeing tour with traditional Istrian food and wine tasting. The tour departs from the Arena at 8 p.m. and lasts around 3 hours.

Price: Adults 170 kn; children 5–14 years 110 kn; free admission for children under 5. Admission ticket for the Arena is included in the sightseeing tour price.

Ticket sales: cash desk of the Arena or one hour before the departure by the tourist guide in front of the Arena. Guided tours are available in Croatian, English and German. Sightseeing tours can be arranged in other languages (Italian and French) upon request, with at least 1 day prior notice.

Parks

A tour of the sights of Pula would not be complete without a stroll through its well-preserved and beautifully designed parks. Each and every one of them tells a different story from a certain period of Pula's history. So, every visitor is encouraged to unveil some guarded secret or love story and take it back with him. This is just that little "something" needed to round off the complete experience. Not all the parks were designed at the same time, therefore their style and arrangement are different. Some have a regular pattern, with plants clipped and trimmed in various geometrical forms, others are more "casual", both in their concept and in the plant species they contain. Most of today's parks of Pula originate from the Austro-Hungarian period, whereas the period of the Italian rule and more recent times have left only minor traces in the public garden culture of the city.

Market place

In 1903, the inauguration of the Market, a covered construction, took place. At that time it was an extraordinary event because for the first time iron and glass were used as the newest building material. That is why it was very popular and appeared very often on postcards. The whole mantel creating the outside wall was made entirely of iron supports and glass surfaces. The trading areas on the ground floor are spacious and functional, and even today the building has not lost its purpose, the heart of the town. It is the centre of the town's morning life and everyone who wishes to feel the spirit of the Mediterranean should pass through its fish-market, take a look at stalls with fruits and vegetables, take a coffee on its terrace and drink in the morning throng and buzz of the town.

Beaches, campsites, marinas

Pula has more than 30 km of beautifully landscaped beaches. Places like Verudeta, Stoja, Valkane, Valovine and Puntizela offer pebble and rocky beaches with beautiful clear water.

Pula has two big campsites: Brioni and Arena Stoja. The **Brioni** campsite can accommodate approx. 1,500 campers. The campsite is visited by guests of many different profiles, of all generations, individuals and groups and guests paying a flat rate. It offers a pleasant combination of shade and sun, and has both a pebble and rocky beach.

The **Arena Stoja** campsite is a dream holiday destination for those who love the great outdoors. Arena Stoja, a well-known Pula camping site, is located on the Stoja peninsula, well away from the daily bustle of busy everyday life, a natural oasis of peace and tranquillity. The nearby rocky coastline is not only lovely to look at, but provides a wealth

of opportunities for those who enjoy spending time in the water.

Furthermore, Pula has three marinas: ACI Marina Pula, Bunarina and Tehnomont Marina Veruda. **ACI Marina Pula**, situated in the very heart of this historic harbour, only metres away from the Arena, offers 194 moorings. The **Bunarina** port (marina) is in close proximity to Pula, in a naturally protected bay in the south of Istria. It offers 500 moorings. **Marina Veruda**, within a short distance of the lively town and near the settlement of Pješćana Uvala, offers 630 moorings in the sea and 180 moorings on land.

Activities

Pula's visitors can enjoy numerous and various activities in Pula. These include: tennis, basketball, golf, windsurfing, sailing, fishing, hiking, climbing, diving, stand up paddling, cycling, karting, panoramic flights, yoga or fitness or a health spa.

Underwater Park Verudela

Right below the Hotel Brioni at Verudela, you can now set out on a completely different walk – a walk under the sea. With an innovative helmet that keeps you under the surface and enables you to breathe underwater, you can walk around freely, admire and feed the fish, sit down and take a break, explore the wrecks...

Numerous festivals and concerts

Pula, a town with cultural monuments of exceptional historical value, also pays special attention to cultural events, of which there are a great number during the whole year. The oldest is the Feature Film Festival at the Arena, held for 64 years. The programs of this important cultural manifestation get richer and richer every year and the whole town lives with the Festival. During summer, the Arena offers a number of programs which can meet the taste of the most demanding audience. Besides Pula Film Festival there are also the Visualia Festival, Days of

Antiquity – Pula Superiorvm, Spectacvla Antiqua, the Theatre Festival of Youth, PUF International Alternative Theatre Festival, Book Fair(y) in Istria, the Seasplash Festival, the Monte Paradiso Punk Festival and Bike Week. At Pula's Arena, the most beautiful stage under the stars, some of the most famous singers in the world have performed, such as Domingo, Pavarotti, Bocelli, Carreras, Sting, David Gilmour from Pink Floyd, Leonard Cohen, Foo Fighters, 2 Cellos, Massive Attack, Grace Jones, Anderson Paack, Robert Plant from Led Zeppelin, Joe Cocker, Elton John, Tom Jones, Michael Bolton, Eros Ramazzotti, Sinead O'Connor, Anastacia, Manu Chao, Oliver Dragojević, Đorđe Balašević, Zdravko Čolić, Josipa Lisac, 2 Cellos, Petar Grašo and many others.

The town of numerous cultural events also offers great entertainment in discotheques and night bars. However, if you want to hear about the city and meet the young people, make sure to come to the many cafes. There are many of them in all parts of the city and are very interesting.

CLOSEST CITY (POPULATION, NUMBER OF TOURIST ARRIVALS AND OVERNIGHTS)

Rovinj, a town near Pula has a population of about 14,300 inhabitants. The number of tourist arrivals in Rovinj is 620,000, while the number of overnight stays is 3,778,000.

Another town near Pula is Poreč with a population of 17,500 inhabitants. The number of arrivals in Poreč is 550 000, while the number of overnight stays is 3,346,000.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

Greater networking at a regional level with other places for promotion purposes.

Improve the availability of Kaštel Fortress, as well as the Historical and Maritime Museum of Istria located within it.



TRAVEL INFORMATION

Pula (HUB)



Plane

Pula airport (<https://airport-pula.hr/en/>)



Train

Pula railway station



Bus

From Zagreb bus station to Pula; bus line from Pula to Fažana; boat line from Fažana to Brijuni



Boat

Pula port



Car

From Zagreb to Pula on highways A1 (Zagreb–Split–Dubrovnik) – A6 (Bosiljevo–Rijeka) – A8 (Matulji–Pazin–Kanfanar) – A9 (Kanfanar–Pula); from Trieste (Italy) to Pula on highway A9 (Umag–Kanfanar–Pula)



Bicycle

Pula bike routes

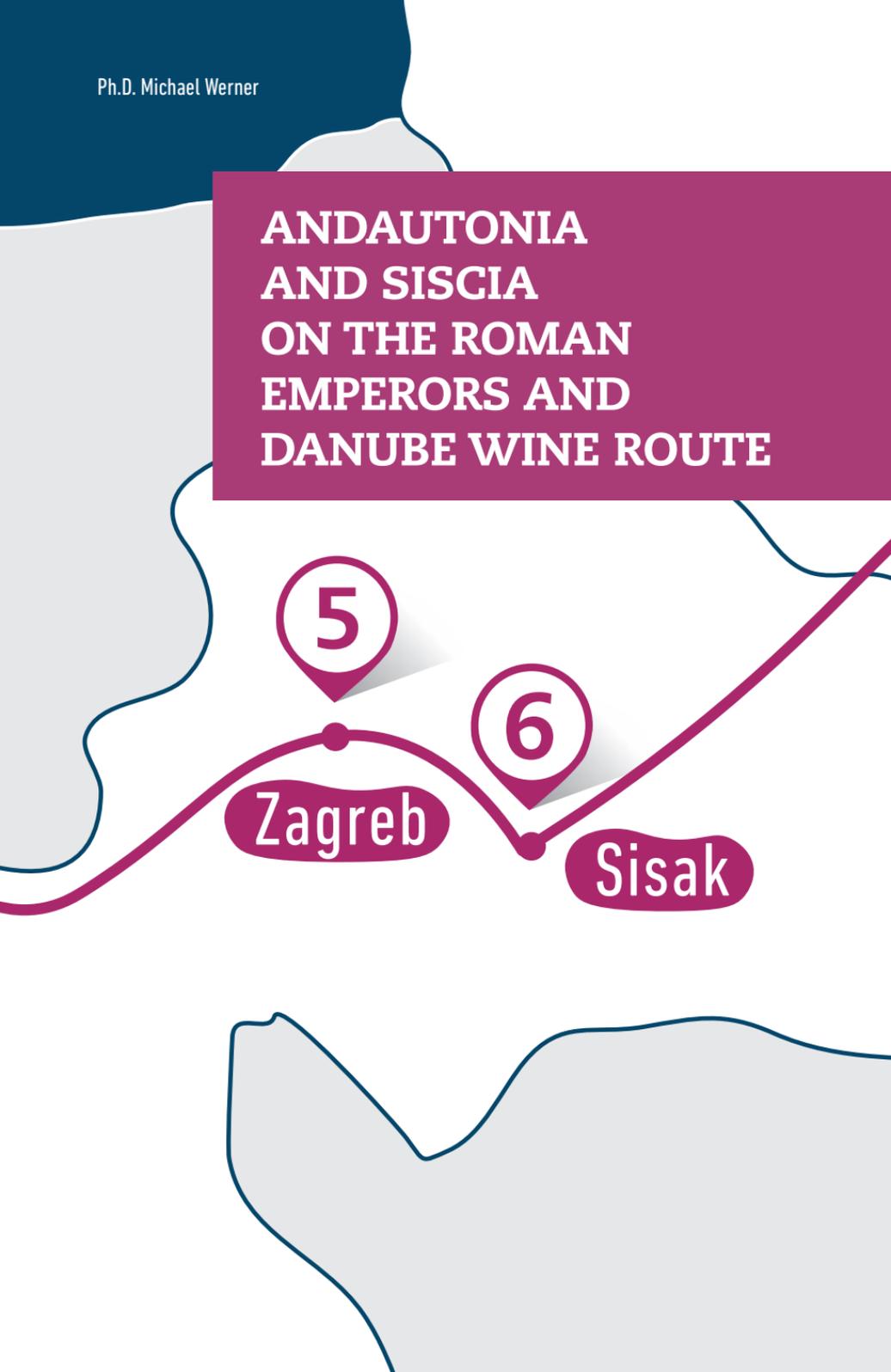
ANDAUTONIA AND SISCIA ON THE ROMAN EMPERORS AND DANUBE WINE ROUTE

5

Zagreb

6

Sisak



In this region, the Roman province of Pannonia was established as a result of Octavian's wars in Illyricum, in the period between 35 and 33 BC. Devastated areas of the territory were transformed into cities and typical Roman urbanisation was introduced. As they were situated along the important trade route and military road connecting the Adriatic with the Black Sea, the settlements at Andautonia and Siscia had considerable strategic and economic importance in Late Antiquity.

ANDAUTONIA

ANDAUTONIA, in the Croatian village of Šćitarjevo, is a success story both today and in Roman times. In the Roman Empire, Andautonia was assigned the status of **municipium**, which was the method by which the Romans integrated native populations into the administrative structure of the Empire. The locals had limited self-governing autonomy and started to act like Romans: they built their houses of stone and mortar like the Romans, they carved classical themes on their monuments and imitated Roman pottery styles. The modern success of Andautonia is that all of their accomplishments in integrating into the Roman system are now displayed at the archaeological site. Visitors can walk the preserved Roman street and experience the adjacent buildings, with original artefacts that explain their function.

Today, the Andautonia Archaeological Park offers its visitors the opportunity to smell and taste everyday life in Roman times through a well-designed exhibition of Roman perfumes and soaps, and an offering of wine made using Roman methods. In Sisak, the city museum offers a rich numismatic and archaeological collection.

Andautonia is located on the southern bank of the Sava river, in the village of Šćitarjevo, 15 km southeast of the city of Zagreb, Croatia.

Visiting conditions: tickets, working hours, guides (languages) on site

Opening hours of the archaeological park are: from May 1st to October 31st Saturday and Sunday 12–6 pm, Monday to Friday: prior arrangement required for group visits. For all information and organisation of guided tours please contact:

Arheološki muzej u Zagrebu,
Trg Nikole Šubića Zrinskog 19
Contact: tel. 00 385 1 4800009

Printed materials, brochures, VR and other electronic presentation devices

Visitors can view preserved sections of the Roman city in an area of 2,500 m², accompanied by a very creative mobile app offering important information about individual structures and buildings.

An exhibition presenting the local spices and ingredients that are used in the preparation of food is very inspiring and original.



Time to be spent on site (quick visit and full tour)

For a quick visit, it takes about three hours to explore the Andautonia Archaeological Park. After viewing the preserved part of the Roman city, visitors can also see the most important stone monuments found in the Andautonia area, the parish

church of St. Martin, and also walk through the present-day village of Šćitarjevo, where several typical rural farmyards with wooden houses are still preserved. There is a small café in front of the entrance of the archaeological park.

Hotels, restaurants and catering near the site

Most of the hotels, private accommodation, restaurants and other tourism facilities are located in Zagreb, the capital city, only 15 km from the site. For more information, please visit www.infozagreb.hr

Recommendations for improvement and future development

Increasing cooperation of local service providers (accommodation, activities, transport, gastronomy and bike rental)

SISAK

Sisak

SISCIA was a major Roman colony which is buried beneath modern Sisak. Remains of the Roman town are exposed at several locations and include the massive late imperial fortifications and some of the important municipal buildings, like the impressive granary. Visitors can encounter more evidence of the thriving civilian and military life among its Roman inhabitants in the city's archaeological museum. In addition, Siscia was the site of an imperial mint, and coinage produced there is also on display in the museum.

Sisak is located 57 km southeast of the Croatian capital of Zagreb (Andautonia Archaeological Park is 15 km from Zagreb) and 243 km from Osijek.

Visiting conditions: tickets, working hours, guides (languages) on site

City Museum of Sisak –

King Tomislav Street 10, Antique Siscia

The archaeological collection of Antiquity is the most extensive collection of the Sisak City

Museum, with tens of thousands of objects that originate mainly from the area of Sisak and encompass different aspects of life of Roman Siscia. Most of the objects come from archaeological research, protective and systematic, with some acquired by purchasing or from donations, of which most are random findings from the Kupa river.

Opening hours for visitors:

Summer working hours

Tuesday–Friday 10.00–18.00

Saturday–Sunday 09.00–12.00

Winter working hours

Monday–Friday 07.30–15.30

Visits can be made outside of working hours and weekends only for organised groups with prior arrangement by telephone. The number of the Museum is 044 / 811 811.

Ticket prices:

Individual visits:

Adults – 15.00 kn

Pupils and students – 7.00 kn

Children up to 7 years, pensioners – free

Organised group visits:

Adults – 10.00 kn

Children and pensioners – 7.00 kn

Languages: Croatian and English

Siscia in situ

Remains of Roman architecture: the south-western rampart with a tower from the end of the 2nd and the beginning of the 3rd century, within the walls of the remains of the horreum, the granary, built at the beginning of the 4th century.

Location: Trg Bana Jelačića.

Printed materials, brochures, VR and other electronic presentation devices

Sisak Hip Hop – audio guide for visits to the main tourist attractions, in three languages (Croatian, English and German)

Brochure about main tourist attractions, in three languages (Croatian, English and German) and official tourist guide (events, accommodation, restaurants, museums and galleries, and wine route)

Time to be spent on site (quick visit and full tour)

For a quick visit, it takes about three hours to tour the archaeological park of Siscia "in situ", the city museum's Antique exhibition and the Old Fortress. If you have a day or more at your disposal, then you should definitely visit the other tourist attractions and the Kupa river, and enjoy the delicious food and drinks (beer) available in the various restaurants and cafes. One of the best jazz clubs in Croatia is located on the promenade. Also, if you like art photography and old techniques for producing them, visit the Siscia Obscura photo gallery. Not far from Sisak is the unique European Nature Park of Lonjsko Polje.

Hotels, restaurants and catering near the site

In Sisak, there is the Hotel Panonija and many private accommodation options: Stara Iža, Sladić, Master, Tomy, Forest, Tišina, Klet, Zrnić, Imperials Gusto, Sisak, Bokun, and Stara Klet. All these accommodation facilities are in the vicinity of the archaeological site.

Other tourist attractions near the site

Old Town Fortress – At the time of the struggle with the Ottomans, to stop the Turkish advance, at the mouth of the Kupa river in the Sava, the Sisak fort began to

be built. Construction began in 1544, and in 1550 it was completed for its primary purpose. For its construction, material was used from the ruins of the Roman Siscia. The Fortress and the old town of Sisak are closed from October to May. Group visits are possible throughout the year, by prior arrangement by phone with the Sisak City Museum, 044 / 811 811.

Ticket prices:

Individual visits:

Adults – 10.00 kn

Pupils and students – 7.00 kn

Children up to 7 years, pensioners – free

Organised group visits:

Adults – 10.00 kn

Children and pensioners – 7.00 kn

For organised group visits there are additional professional guide services through the Stari Grad Fortress.

Professional guide – 100.00 kn

(During the working hours of the Fortress) After working hours, the price of the guide is 150.00 kn

Languages: Croatian and English

City Hall / Building of the district government

The city hall was built in the Art Nouveau style. Today, it is the seat of the city administration and the office of the Mayor.

Cathedral of the Exaltation of the Holy Cross

– The Cathedral of the Exaltation of the Holy Cross, the Church of the Sisak diocese, is located in Ban Josip Jelačić Square, next to the archaeological park "Siscia in situ". Today's church was built in the first half of the 18th Century. On December 5th, 2009, Pope Benedict XVI re-established the Sisak diocese, led by Bishop Vlado Kosić, and proclaimed the then parish church of the Exaltation of the Holy Cross a cathedral. The patron saint of the city of Sisak is the Bishop of Sisak and the martyr Sveti Kvirin.

Great Kaptol – The Great Kaptol is one of the most valuable examples of architecture of the classicism style in Sisak, built in 1830. In 1839, the first theatre performance, in Croatian, in the Stokavian dialect, of “Juran and Sofia” (also known as “Turks under the Syrian”) by I. K. Sakcinsky, was held here. The Great Kaptol is located in Ban Josip Jelačić Square, near the Old Bridge.

Old Bridge – The first wooden bridge on the Kupa river was built in 1862, joining Civil and Military Sisak (the left and right banks of the Kupa river). From October 20th, 2010, the bridge is closed to buses and all vehicles weighing more than two tons.

Siscia Obscura photo gallery – The gallery, in Kukuljevića Sakcinskog 2, makes a very interesting visit. www.siscia-obscura.hr

Recommendations for improvement and future development

Encouraging and motivating local travel agencies to deal with incoming tourism (creating and promoting travel packages with a Roman theme at a regional and global level)

Increasing cooperation of local service providers (accommodation, activities, transport and gastronomy)

TRAVEL INFORMATION



Train

Main railway station, Trg kralja Tomislava 12
(www.hzpp.hr)



Bus

The bus terminal is on Marin Držić Avenue,
and is only a few minutes from Ban Josip
Jelačić Square by tram (line 6) (www.akz.hr)



Car

Major international road routes are Trieste–
Ljubljana–Zagreb; Graz–Maribor–Zagreb;
Klagenfurt–Ljubljana–Zagreb; Budapest–
Varaždin–Zagreb; Belgrade–Zagreb



Bicycle

Local bike routes

Andautonia



Bus

From Zagreb by bus or tram to Zapruđa,
then by bus 308 to Šćitarjevo, walk to the
archaeological site



Car

From Zagreb to Andautonia on highways E65/
E70/E71 or Radnička cesta



Bicycle

From Zagreb using regional roads

Sisak



Plane

Osijek airport, then by car (E70) to Sisak



Train

From Zagreb railway station, Trg Republike 1



Bus

From Zagreb to Sisak, bus station
Zagrebačka 19



Car

From Zagreb (D36 or E70 and E36), or from
Osijek (E70)

OSIJEK – MEET HISTORY, CULTURE AND WINE

1

Baranja Wine
Region

Osijek

Ilok Wine
Region

2

3

CITY HISTORY

In ancient times, a Celtic and Roman city named Mursa used to stand where Osijek is today. The first time in history that the written name of our city was mentioned was in 1196 in the Hungarian form of Eszek, and the Germans called it Esseg. Throughout the Middle Ages, at the time of the Croatian-Hungarian kingdom, Osijek was a wealthy merchant and craft town. In the summer of 1526, it was captured by soldiers of the powerful Ottoman (Turkish) Empire.

At the end of the 17th century, Osijek was returned to Croatia within the Habsburg (Austro-Hungarian) Empire. A large fortress was built along the Drava river and the city was rebuilt in the Baroque style. In the 19th century, Osijek experienced a great economic and cultural boom. During that time, the Croatian National Theatre, the County Palace and the Co-Cathedral of St. Peter and Paul were built and the first tram (tramway) in the region was introduced as a means of public transport. A large number of other cultural institutions and factories were opened, which attracted a large number of new citizens.

Our "City on the Drava River" was named after the word "oseka" which means "low tide" (a place near the river suited for inhabitants). It is the fourth biggest city in Croatia, with a population of about 100,000 and is the cultural, economic and scientific centre of the Slavonia and Baranja region.

Osijek is located just 20 km from the confluence of the Drava and the Danube, in the middle of its 2,850 km long course from German Schwarzwald to the Black Sea. In this part of the European Podunavlje (Danube region), Croatian and old Austro-Hungarian heritage meet, which is first noticeable

in the architecture and rich traditions and gastronomy.

BEST SIGHTSEEING ROUTES

A quick walking tour

For your first visit to Osijek, we recommend that you visit Tvrdra, a fortified part of the city from the 18th century, where you will see some of the most valuable examples of Baroque architecture in Croatia, such as the statue of the Holy Trinity and the General's headquarters, which you can see on the 200 kuna notes. Passing through the large parks and gardens (the city has 17 parks), you will come to the Secession district, with its monumental public and private buildings such as palaces, galleries, the court and the post office. The parallel road along the Drava river will take you to the main square and a walk along the promenade will take you to the St. Peter and Paul's Co-Cathedral. Completed in 1898, with its 90 metre tower, it is the tallest building in Osijek today and the second tallest church in Croatia's central and southern Podunavlje (Danube region). If you continue your walk up the river promenade, you will arrive at the viewpoint above the Drava and the "Kompa" ferry that will transfer you to the left bank of the river and to the zoo. A spectacular panoramic view of the entire city can be experienced from the pedestrian suspension bridge on which you can leave a love padlock if you so desire, to make a memory and always return to Osijek in love...



Relax after the walk

After a walk, you can relax on one of the many terraces along the promenade in the Winter Port with coffee, cake or a beer, which the people of Osijek have proudly prepared since 1697. Have you tried the Black Radler beer? Believe us when we tell you that there is nothing more refreshing in the summer months than enjoying a cool Black Radler beer while the river Drava spills "lazily" into the Danube. To our knowledge, Black Radler is prepared only in Osijek.

Among the many city events during the year, we recommend that you visit the Days of Wine and Tourism and the National Fish Stew Cooking Championship in early May, the UFO festival of young urban bands in mid-June, Osijek's Summer of Culture with theatre and film performances, exhibitions and artistic performances from late June to mid-July, the Pannonian Challenge festival of extreme sports, cycling, rock and urban music in mid-July, Days of the First Croatian Beer – Osijek beer and tambura music festival, known as "the greatest Slavonian wedding party", in mid-September and, for end of year romance and entertaining, Advent in Osijek (Christmas market). Throughout the year you can visit the Antiques Fair in Tvrđa, the old town.

For lunch in Osijek, treat yourself with one of the local gastronomic specialties, roast venison, (perkelt) goulash with homemade pasta, fresh cheese and pieces of fried bacon, fish-paprikash (fish stew, since you are in an area of large rivers), "kulen" sausage, and strudel or plum dumplings for dessert, known as the Osijek Knödel.

CITY SIGHTS

City walls and water gates

At the beginning of the 18th century, the construction of the Osijek city walls, known as Tvrđa (Tvrđa is short for *tvrdava*, meaning fortress in Croatian), in the shape of a large, irregular

star, began. Upon the completion of the work in 1722, Tvrđa became one of the largest and most modern military fortifications in Central Europe. Within the walls, the buildings were built almost entirely in the Baroque style and four gates led into the city. Unfortunately, in the first half of the 20th century, it was decided to tear down the old walls. So, today there is only a small section of the walls towards the river, together with water gates and a tower (water tower) and a large part of the Crown Fortress (Krunska utvrda) on the left bank of the Drava. The main purpose of the Osijek walls was to defend against a possible new attack by the Ottoman Empire army that held Osijek under occupation from 1526 to 1687. The construction of the walls was run by the general Johann Stephan von Beckers and it is believed that his body was bricked into the walls of the water gates after his death. There is an interesting anecdote about Emperor Joseph II and his attempt to enter Tvrđa. During his first visit in 1768, the Emperor came after sunset and even he wasn't allowed to enter the city gates. Therefore, they offered him accommodation in the Upper Town (Gornji grad) at the "Kšaranu" inn, in the location of today's Esseker centre.



General's headquarters – University administration

In 1726, in the Holy Trinity Square in Tvrđa, the monumental Renaissance-Baroque building of the General's headquarters was built. As the name suggests, the building was built on the orders of the great Austro-Hungarian military leader Prince Eugene of Savoy and it was used for the needs of the imperial military rule in eastern Croatia (Slavonia and Srijem). Since 1975, it has been known as the seat of the Josip Juraj Strossmayer University,

named after the bishop and founder of the Croatian Academy of Sciences and Arts in Zagreb. The tradition of higher education in Osijek has existed since 1707 and today our university, with its 17 faculties and departments, is one of the most important scientific centres in Croatia. When students come to Osijek for college they like the fact that, just like in the 18th century, Tvrdá is the centre of the city's nightlife and entertainment, with a variety of cafes and restaurants, which were mostly visited by the military administration. It is interesting that this building, together with the nearby statue, appears on the 200 kuna banknotes.

St. Michael the Archangel Church (Crkva sv. Mihaela Arkandela)

Immediately after the liberation from the Turkish authorities in the late 17th century, many of mosques in Osijek were turned back into Catholic churches. One such example is the parish church of St. Michael the Archangel. This Baroque church was built by Jesuit monks from 1725 to 1748. With its two 47 metre high towers, it dominates the skyline of Tvrdá. Every Friday at 11 am, at the exact moment of liberation from the Ottoman Turks on September 29th 1687, the church bells ring in remembrance of that event. The painting in the main altar shows just that event. It is interesting that the citizens of Osijek eventually forgot the real reason for the ringing of church bells at 11 am so they "invented" their own explanation. In order to finish Friday lunch by noon, their favourite dumplings, they would begin to make them only after "all the churches told them so" and the eleventh hour on Friday was named "knedl sat" ("knedl hour"/"dumplings hour"). The base of the former Turkish Kasim-Pasha mosque can be seen in front of the church in the square, and in the middle of the square

there is a statue of St. John Nepomuk (Ivan Nepomuk), protector of all who live and work along the river. Since Osijek has often been exposed to the deceptive anger of the Drava, statues of this saint can be found in several places in the town.

Elevation of the Holy Cross Church (Crkva uzvišenja sv. Križa)

Franciscan monks built this church and the nearby monastery in Tvrdá in 1732 on the foundations of three former oratories: Romanesque and Gothic churches and an Ottoman mosque. The main altar is adorned with a statue dedicated to Our Lady of Osijek, which was saved before the Rakoczi rebellion in the 18th century from the southern Hungarian sanctuary of Maria Jud. Apparently, the local Franciscans are still looking for that statue. However, the favourite altar of the citizens of Osijek is that of St. Anthony of Padua (Sv. Antun Padovanski). For this reason, ever since 1727, on his feast day, June 13th, a church feast, known locally as "kirvaj" (German: Kirchweih), takes place in the nearby streets. In the accompanying big fair you can find something for everyone, from toys to handcrafted goods. Particularly interesting are the stalls selling handmade candles and honey products, such as the traditional Croatian sweet honey-dough cookie named "Licitar", which is listed on the UNESCO list of world intangible heritage.

Holy Trinity Square (Trg sv. Trojstva)

Dominating the main square in the old town, you will find the beautiful Baroque statue of the Holy Trinity. It was built in 1729 as a votive column from citizens of Osijek to God so that the plague that devastated the city never returns. On the other hand, there's a legend that says that the city's rats that were to blame for the plague were killed off by cute furry animals, pine martens, brought in a large number into the city.

Subsequently, the martens saved Osijek from any new outbreaks of the "black death". According to many, this statue is the most beautiful Baroque monument in Croatia. Similar votive statues exist in many towns and villages in Slavonia and Baranja and all over the former Austro-Hungarian Empire. On the eastern corner of the square there is the building of the Main City Guard with a tower guardhouse, built in the 18th century. Today it hosts the Archaeological Department of the Museum of Slavonia. On the diagonally opposite corner stands the Museum of Slavonia. In front of the museum grows an ancient ginkgo tree that has remained there from the former large park. On the western side of the square, on the corner, there is the Franjo Kuhač Music School. Kuhač was born in Osijek and in the second half of the 19th century he became known as the collector of Croatian and Slavic folk music heritage. His research proved that the world famous composers Ludwig van Beethoven and Joseph Haydn often borrowed parts of Croatian traditional music. It is interesting that Haydn's melody of today's German national anthem comes from the old Croatian song "Stal se jesem jutro rano malo pred zoru" from the northern Croatian Međimurje County and the Austrian state of Burgenland.

European Avenue

Osijek is famous for Secession (a variation of Art Nouveau), the style that was once very popular in the former Austro-Hungarian Empire. The magnificent city palaces in the European Avenue today are mostly luxurious office spaces. They were built at the beginning of the 20th century in the style called "Viennese Secession" and largest among them is the Post Palace, which is built in the style of "Hungarian Art Nouveau" ("Hungarian Secession"). In the same street there are a series of classicist buildings from the 19th century with the monumental Palace of Justice. Of all the houses on this street, the most popular is probably that of the Museum of Fine Arts. In the museum, you can find a variety of paintings and sculptures. Some of the most interesting paintings are portraits of the Slavonian noble

families from the 18th and 19th centuries, romantic landscapes of Slavonia and Baranja, and sketches and paintings by the founder of the Osijek School of Drawing, Hugo Conrad Von Hotzendorf and his best student Adolf Waldinger.

Co-Cathedral of St. Peter and Paul (the Osijek cathedral)

At the initiative of Bishop Josip Juraj Strossmayer in 1894, the construction of the church of St. Peter and Paul, the co-cathedral of the Đakovo-Osijek Archdiocese, began. The extended name is why citizens of Osijek simply call it the "Cathedral". After the demolition of an earlier Baroque church, it was built in only four years and, since 1898, the panorama of Osijek has been best known for its 90-metre tall bell tower, the second tallest in Croatia and South-eastern Europe. It was built from red brick in the neo-Gothic style and its builders were the German architects Franz Langenberg and Richard Jordan. The painting of the walls with frescoes was executed by the famous Croatian painter Mirko Rački. The church has five bells. The largest one is also the third largest in Croatia, weighing more than 2.5 tons and dedicated to St. Peter and Paul, located in the main tower above the clock. In the Croatian War of Independence in 1991, it was hit more than a hundred times by the Yugoslavian Army and is currently awaiting a complete renovation. It is interesting that in the German metropolis of Köln, the somewhat younger church of the Secret Heart of Jesus stands and is almost an exact copy of the Osijek cathedral.

Eurodom cultural centre and business tower with the "Chapel of Sorrows"

South of Trvrđa old town stands the impressive business and cultural centre of Eurodom. This glass skyscraper, which the citizens of Osijek call "twin towers", is 61 metres high and is the third tallest building in the city and the central Danube region, after the Cathedral (90 metres) and the Hotel Osijek (62 metres). The building is located on the site of the old Workers Hall, a monumental multifunctional building from the

early 1940s. It is believed that the hall was built in order to strengthen the sense of belonging to the Third Reich during the occupation of the city in the Second World War. An interesting fact is that the foundation stone was laid on April 14th, 1942, and the city was liberated on the same date in 1945. Next to Eurodom you will find the "Chapel of Sorrows", a small Baroque building from 1780, famous for the legend of the "Romeo and Juliet from Osijek". At the beginning of the 18th century a man was sentenced to death for a theft he didn't commit in order to protect the reputation of his girlfriend.

Urania cinema and Europa cinema

At the heart of the Upper Town there are two old cinemas separated by the romantic Sakuntala Park. The Urania Cinema is from 1916 and the Europa Cinema is from 1939. Today, the Europa Cinema is used for projections and various cultural events from time to time. It is considered by many to be the finest work of modern architecture in Osijek. On the other hand, the Urania Cinema is, according to many experts, one of the best works of Art Nouveau (Secession) in the city and beyond. The cinema was supposedly built not only for performances and projections but also as the seat of the "Vigilance" Masonic Lodge. The building itself is full of symbolism, visible on the facade, from the pyramidal shape to the relief of the Sphinx, the guardian of the "temple".

Suspension bridge and Secession well

Probably the most common motif on postcards from Osijek is the view from the left bank of the Drava river with the pedestrian suspension bridge, the cathedral bell tower and the glass facades of the Hotel Osijek skyscraper in the background. The Bridge of Youth was built in 1980 and today is popular with couples who place their love padlocks on the railings of the bridge. It is believed that their love will be safe as long

as the key is deep at the bottom of the river Drava. On the part of the Drava promenade between the suspension bridge and the Winter Harbour stands another symbol of Osijek, the great Art Nouveau (Secession) well. It was built as a present from the noble family of Counts Pejačević to the citizens of Osijek in 1903.

Županijska ulica (County Palace Street)

Županijska ulica (street) stretches to the south from the main square. In the street are two very important institutions, the building of the Osijek-Baranja County Assembly, known as County Palace, built in the classicist style in 1842, and the building of the Croatian National Theatre, built in the Venetian-Moorish style in 1866. Performances in the theatre were initially performed in German and since 1907, in the Croatian language. To the right of the theatre a Jewish synagogue used to rise, until the Second World War. Today there is a memorial plaque as a reminder. While walking down the street you can look for the "runaway" cannonball. In the mid-19th century a cannon ball was shot accidentally from the old town of Tvrđa and was stopped by the walls of the County Palace.

St. Jacob's Church and Kapucinska Street (Korzo – pedestrian zone)

At the beginning of the pedestrian zone, on the corner of the main square and Kapucinska Street stands the Baroque church of St. Jacob the Apostle with the Capuchin monastery, built in the 18th century. Although the facade of the church is very simple, the interior is richly decorated with frescoes and paintings which show usual images for that period, the conflict between Christians and Muslims (it is interesting how some of the architecture of the nearby Gothic cathedral shows the Muslims and Christians coming together). A little further down the street there is the former Hotel Royal, built in

1905. This historical building is perhaps best known for stories about one of its most faithful visitors from the first half of the 20th century, the thief Čaruga. He liked to dine only in the finest restaurants and called himself the "Slavonian Robin Hood" with one important difference, he didn't share his bounty with the poor.

Trg Ante Starčevića (the main square)

The main square in the Upper Town is named after Dr Ante Starčević, a Croatian politician from the 19th century, guided by the idea of Croatian independence. Next to his monument in the southern corner of the square stands the favourite statue to the people of Osijek, a "Group of Citizens" who represent the citizens of Osijek with all their differences. With the Cathedral in the background there are two neo-Renaissance buildings that dominate the square, to the south the county government building known as the Norman Palace, from 1890, and in the west the so-called Town House, from 1873. Across the street, at the intersection of the square with Ribarska and Šamačka Streets there is a beautiful Baroque corner building with a statue of an elephant on the front. It was placed there by a trader from Osijek, Ivan Leipzig, in order to attract customers to his shop with goods from the Far East. Another possible reason for placing the elephant statue on the building's façade was the superstition that a statue of an elephant brings good luck to the players of the then very popular Hungarian lottery. Today the square is a favourite meeting place for citizens, from everyday friendly meetings to large celebrations like New Year, with champagne, fireworks and the traditional Viennese Waltz.

Liberty Square (Trg slobode)

One of the two central squares in the Upper Town is Liberty Square, which is a part of a large pedestrian zone that connects Ulica Hrvatske Republike Street with the Drava river promenade and the main square. Probably the most famous shopping centre in Osijek is located here, the

Supermarket, which opened in 1967. On the northern junction with the promenade there are two monuments. In the passage beside the Capuchin monastery stands the statue of Franjo Krežma, the famous violinist who, in his short career, managed to become the concert master of the Bilse Orchestra, the forerunner of the Berlin Philharmonic. The next monument was erected in memory of the first Croatian president Franjo Tuđman, founder of the free and democratic Republic of Croatia, in 1990. The process of independence from the former Yugoslavia was conducted in war conditions. In memory of that event, a third monument was placed in the south of the square. The monument to soldiers and victims of the Croatian War of Independence was built in 2005. Next to it there is the fourth statue, of the famous writer August Cesarec, in the pedestrian zone simply called "The Walker".

Pejačević Palace

The famous Croatian noble family of the Pejačević counts had properties all over Croatia. In the 19th century, the first Croatian female composer Dora Pejačević was born. Male family members performed the duties of the Croatian "ban", today referred to as prime minister, and their political and economic influence spread throughout the former Austro-Hungarian Empire. After 1945, members of the family of the sole surviving "Našice" branches were forced to leave Croatia under the pressure of the communist authorities. In Slavonia, they owned three large castles, including the one in the Osijek neighbourhood of Retfala. The palace, or a large manor house, was built at the turn of the 19th century in the Baroque-Classical style. Since the beginning of the 20th century, this castle has been owned by the Society of Mary's Sisters of the Miraculous Medal, and in the west wing a private clinic is now located. Interesting and colourful descriptions of the castle and its inhabitants can be found in the popular historical novel of Marija Jurić Zagorka "Vitez slavonske ravni" (The Knight of the Slavonian Plain).

The Most Holy Name of Mary's Church

One of the most splendid Baroque churches in Osijek is located in the Lower Town (Donji grad), near the bank of the Drava. The Church of The Most Holy Name of Mary was built in 1732. In this parish there are two very interesting pieces of inventory, an instrument similar to an organ, the so-called Positive, from 1674, made in Graz, and a statue of Our Lady of the Snows, a replica of the original from the Marian pilgrimage of Mariazell, in Austria, a present from a local soldier. Near the church, down the street to the west and the Clinical Hospital, there is a chapel dedicated to St. Roch (Rocco). It was built in 1744, dedicated by the citizens who survived the plague. In addition to the chapel there is a Baroque votive statue of the Virgin Mary and a nice Baroque house with arcades, one of the oldest in Osijek.

Ban Josip Jelačić Square (Trg Bana Josipa Jelačića)

The main square in Donji grad (the Lower Town) is named after the most famous and most popular Croatian ban (viceroi), Baron Josip Jelačić. During the 19th century, he helped to suppress the Hungarian revolution in the Austro-Hungarian Empire, which slowed down Hungarian efforts for supremacy in the Croatian territory. In Jelačić Square you will find the Osijek Children's Theatre and the beautiful church of Our Lady of the Snows. It was built in 1898 in the neo-Gothic style, on the site of an earlier chapel. In the square, there is a strange statue of a cracked egg in two parts which symbolises "the birth place" of Osijek. The old Roman town of Mursa was located here from the 1st to the 5th century AD, and parts of it can be seen in the archaeological department of the Museum of Slavonia.

ATTRACTIONS

Ferry "Kompa"

When you're in Osijek and you want to go across the river Drava you have two options. You can do it by walking across the legendary suspension Bridge of Youth or by the ferry "Kompa". Kompa began operating in 1916 and travelling on it across the river is a "must have" experience. In addition, Kompa is a favourite means of transport for the citizens of Osijek when they are visiting the zoo and the beautiful park that surrounds it. Another reason for using the ferry is recreation. Cycling, skating or walking down the promenade along the river Drava is unimaginable without the use of this interesting and ecological vessel. The ferry is run only by the current of the river Drava, and to avoid it drifting downstream to the nearby Danube, it is firmly attached to a steel cable that comes from the mines in the distant Carpathians.

Zoo

Osijek Zoo was founded in 1955. Thanks to its location away from city noise it is a perfect place for a quiet visit, with about 80 species of animals in cages and open houses. In the aquarium and terrarium there live another 20 species of fish and reptiles and the park has, in total, 650 specimens of animals. With an area of 11 hectares, Osijek Zoo is one of the largest parks in the Middle Danube region and a large part of its value is in its location. If after one visit you think that you have seen it all, you will surely want to visit it again and just enjoy the peace and quiet of the unspoiled natural forest of the Danube region. Next to the zoo there is the Hotel Zoo, a restaurant and a children's playground. With a view of the river Drava and the surrounding countryside, this is certainly one of the most beautiful places to relax and "recharge your batteries" in the city.

Mill – Water mill

A very interesting vessel, the mill-boat, stands near the ferry "Kompa", the old water-plant and the viewpoint over the river Drava. The tradition of mills on the river Drava dates back to the Middle Ages and their golden age was in the mid-19th century, at which time there were 60 of them in Osijek. By the mid-20th century, on the great Slavonian rivers Drava, Sava and Danube there were hundreds of mills, and the last one in Osijek stopped working in 1944. The miller's craft was one of the most respected crafts there was. In order to revive the memory of the glorious era of milling during which Osijek became the centre of cereal and bakery products (operating here were some of the largest Croatian and regional manufacturers and crop growers: Žito Inc., the Kruna bakery, Mlinar dd, a biscuit factory, and Karolina Ltd.), a project called "Miller's track" was initiated.

King Tomislav Garden and parks around Tvrđa (Old Town)

They say Osijek is the greenest city in Croatia and that claim can be easily checked by taking a walk around one of the 17 parks. The largest park is the King Tomislav Garden, between the Upper Town and Tvrđa, which was built at the beginning of the 18th century. Next to it there is the park of King Petar Krešimir IV and the park of King Držislav. The reason for the existence of this green ring around old Tvrđa is actually very simple. The range of cannons at the time was one kilometre and the Upper and Lower Town had to be moved exactly that distance in order to place them out of range. In the area of parks around Tvrđa there are a number of monuments, such as the memorial plaque with a linden tree planted on the 1,000th anniversary of the Croatian Kingdom, in 1925, commemorative plaques for the liberation of Osijek from Nazi rule in 1945, the fountain of friendship of the cities of Pécs and Osijek, made from the famous Pécs Zsolnay ceramics, and the Monument of a Dying Soldier, built in 1898. The monument is the work

of renowned artist Robert Frangeš Mihanović and it is a memorial to the fallen soldiers of the Austro-Prussian War in 1866. During the war in 1991 it was given additional significance as a memorial to the dead in Croatia's war for independence. At the south-eastern end of Tvrđa is one of the youngest parks, the Park of Honey-mooners. In the 1980s, young couples planted trees as a symbol of their eternal love.

Sakuntala Park

Considered by many the most romantic park in Osijek, it was planted in the second half of the 19th century. The park was named after the statue of Sakuntala, a girl from Indian mythology who lived in harmony with nature. The statue was a gift from the city of Berlin and the myth comes from the epic poetry of Sakuntala, written by the Indian poet Kalidasa in the 5th century. In the park, among the colourful flower beds, there are busts of four well-known people from Osijek from the 19th century, Pajo Kolarić the folk musician, Hugo Conrad von Hötendorf the painter, Adolf Waldinger the painter and Franjo Kuhač the folk musician, after whom the musical school was named. Facing the main facade of the Urania cinema in the park there are two statues of sphinxes, which imaginative fellow citizens say are "the guardians" of the Masonic temple dedicated to the ancient Greek muse Urania.

Mačkamama

Probably the most popular woman from Osijek was, and has remained, the Baroness Paulina Hermann, a great benefactor. They say that no one in need walked away from her empty-handed but she still remained known for her love of animals, especially cats. In 1925, she built a new mansion in the city's industrial district and the word was around the city that a large number of cats and dogs lived with her and there were rumours that she even possessed a lion. That is why the citizens of Osijek called her Mačkamama (Cat's mother). In memory of this famous fellow citizen, in front of the "castle", an oak statue of the

Baroness stands surrounded by cats, the work of the Osijek artist Mate Tijardović.

Rondel of the Greats (Rondel velikana)

On the initiative of the Fraternity of the Croatian Dragon, in 2006, the so-called "Rondel velikana" was built at the southern entrance to the old town of Trvrđa. At the centre of the monument is a fountain, around which are busts of known citizens of Osijek, Bishop Josip Juraj Strossmayer, the founder of the Croatian Academy of Sciences and Arts and the builder of the Osijek and Đakovo cathedrals, and two Croatian chemists schooled in Osijek, Lavoslav Leopold Ružička, a Nobel prize winner in 1939, and Vladimir Prelog, a Nobel prize winner in 1975.

Tram

On September 10th, 1884, a horse tram began to circulate in Osijek and it was one of the first in Central and South-eastern Europe. Of the major cities in the region only Vienna, Budapest, Graz and Bucharest had trams before Osijek, while the cities of Zagreb, Bratislava, Sofia and Belgrade introduced them later. Despite the great desire to beat the citizens of Osijek, the tram in Sarajevo was three months late. Many cities in the world today reintroduced trams into their public transport system and Osijek is one of the few small cities that can boast its continuous existence and expansion. In the streets of Osijek it is possible to see four different models of trams, of which the oldest is from 1926 and is used for tourist rides through the town. It is interesting that the first tram from 1884 was red, allegedly at the request of Emperor Franz Joseph to resemble Viennese trams. Today trams are white and blue, the city colours.

Stork nests in the city centre

Osijek is a city surrounded by the flooded forests and fields of the Drava river and,

almost at the edge of the city, the area of the Kopački Rit Nature Park begins. Consequently, it is not unusual to see the nests of white storks in the vicinity of the main square. Currently, there are two active nests, on the garden side of the former Royal Hotel and at the top of the IPK building, at the beginning of the Korzo promenade. Until recently, a nest on the Cathedral was active; the graceful big white birds were an interesting contrast to the ugly looking gargoyles. Every morning in the Winter Port you can see a lot of wild birds feeding and it's not unusual for a roe deer to wander into the city. European pine martens, the "cleaners" of the city are the wild animals that are most common and they are most active in the evening hours.

Promenade and Winter Port

Citizens of Osijek often affectionately call the city "Grad na Dravi" ("City on the Drava River"), as it really is. The whole length of the city extends along the Drava river, with the entire riverbank protected by a "fortified wall" and the Baranja bank with a Bent (mound). The fortified part of the bank is arranged as a promenade, the popular Promenada. Many people in Osijek like to participate in some sports along the river, such as cycling or rollerblading, and a part of the promenade near the main square is a favourite meeting place. There are many cafes with terraces lined up side by side next to the Winter Port where you can relax with refreshing drinks, coffee and cakes, chat with friends or find out what is new in town. The Winter Port was constructed in 1898 so that a favourite product of the nearby old brewery could be distributed across the region. Today's Winter Port is a paradise for fishermen and their boats are safe from the ice flows that move along the river in the winter months. Since the Drava flows into the Danube 20 kilometres downstream, near the village of Aljmaš, Osijek is

an interesting destination for travellers from the river cruisers. The cruiser port is located close to the Winter Port.

Copacabana and Crown Fortress

If you're looking for an affordable and simple experience of the river Drava, you can swim at the favourite city beach of Copacabana or, as it is known locally, "Kopika".

With a view of the town from the sandy beach you can watch the river cruise ships that arrive in the centre with tourists from around the world and relax and plan your stay in Osijek...

Everybody who sadly accepted the fact that Brazil, Rio and the popular local beach of Copacabana were unattainably far away during the World Cup in 2014 could breathe a sigh of relief if they visited Osijek. The largest and most visited beach on the river Drava was built in 1965 and it bears the name of the famous Brazilian beach, affectionately shortened to the domestic variant "Kopika". During the summer months you can refresh yourself by swimming in the Drava river, top up your tan on the sandy beach or have fun at the nearby outdoor pools. With a view of the town and its main attractions and the ticket price, which is almost symbolic, Copacabana in Osijek is the number 1 summer destination! Near the local bathing area is a favourite resort "at the catacombs", located in the Crown Fortress – the northern part of the Osijek fortress. This is certainly the most cheerful place during the month of September, at the time of the local favourite festival of Days of the First Croatian Beer.



Monuments

At various locations around the town there are a variety of monuments dedicated to events of the Croatian War of Independence in 1991.

TYPICAL FOR OSIJEK

Knoedl time (Knedl sat)

Have you heard of "Knoedl time" (the time of the plum filled dumpling)? In the summer of 1526, Osijek was in the whirlwind of war and it became a part of the great Ottoman Empire. However, luckily for the people of Osijek, the last Turkish soldier eventually left the city and all the churches rang, announcing a long awaited freedom. As the years passed by the church bells still rang every Friday to commemorate the big event but the citizens of Osijek forgot the real reason... Finally and practically, chefs in Osijek found that the time "when all the churches call them" is ideal for the preparation of one of their favourite dishes, plum filled dumplings, so that the entire lunch can be finished by noon! And so, that eleventh hour on Friday became and remained known as "Knoedl time".

Licitar

Osijek has something very special on the UNESCO world's list of intangible cultural heritage, and that is Licitar. In the Middle Ages, craftsmen from Central Europe began to richly decorate their gingerbreads and, from the 18th century, in the territory of Croatia this craft developed into what it is today. One of the favourite gifts to a child or a loved one are Licitars shaped as a heart, doll, horse or various modern forms such as cars, trains or airplanes, decorated with bright red edible colour with rich decorations made from a fresh mixture called "ajz". A Licitar heart with a small mirror in the middle carries a special message to the one you are giving it to. When the person sees him or herself in the mirror, they know they are in your heart. Smaller Licitars are common as a decoration and Blažeković workshop from Osijek can boast that their artistic hearts decorate Christmas trees in European capitals, from the Vatican and Rome to Paris, Vienna and Berlin.

Osječko Beer and Black Radler

The brewery in Osijek is one of the oldest in the region and the first beer in Osijek was poured back in 1697. Every September, in honour of a long beer tradition, the very popular festival Days of the First Croatian Beer is held in Osijek. This event is known as "the greatest Slavonian wedding party". It is accompanied by traditional "Tamburica" bands that invite you to try dancing and taste a rich selection of food and, of course, a favourite local beer, Osječko beer. With a wide variety of beers, the brewery decided to do something completely new a few years ago and it honoured its fans with a refreshing Black Radler. This blend of dark beer and lemonade will refresh you while you bike through the city and its surroundings and with a taste of beer and a hint of lemon, caramel and chocolate you will certainly want more.

Osijek slang

Meet with a "lega" (kolega = friend) on the promenade, then refresh yourself with a Black Radler because you're riding a "bic" (bicikl = bike). Drive off and take a "slamboš" (sladoled = ice cream) at a "pija" (pijac, tržnica = market) in "Donjika" (Donji grad = Lower Town), in the afternoon play "nogoš" (nogomet = football) on "Srednjika" (Srednjoškolsko igralište = High School playground) and before sunset treat your significant other with a nice dinner on "Kopika" (Copacabana) beach. Citizens of Osijek will surely delight you with their specific speech and somewhat drawn-out "warm Pannonian" way of communicating. Typical slang is very easy to recognise. If the words end in "oš" or "ka" you must have found yourself talking to a natural born citizen of Osijek. It's interesting that citizens of Osijek spoke even more unusually in the so-called Esseker dialect until the second half of the 20th century. That fine combination of

Croatian and German language was lost along the increase in the level of education but even today you can recognise quite a lot of German, Hungarian and even Turkish words in the local dialect.

Cyclists and walkers

If you want to explore Osijek you have several options for moving around the town, like a tram, bus, taxi or, as many of us, by bike or on foot. Osijek is a lowland city and is perfect for cycling. More than 30 km of designated bike routes will allow you to easily move from site to site but also to easily perform all your daily tasks. The option to be a walker may seem harder at first glance but believe us, by moving around town on foot or, as we say, "cipelcugom" you will feel the real pulse of the city. Do not be surprised by the patience of the vast majority of citizens of Osijek who will wait until the traffic light shows "green", even if there's not a single car in sight at the junction. If you are walking around the Upper Town, take a moment and look at individual traffic lights. At most of them you will notice the silhouette of the "Walker" ("Šetač"), the famous writer August Cesarac, who's monument "is walking" in Liberty Square (Trg Slobode).

The Seal Man

For three decades our fellow citizen, 70 year old Duško Rudež, has observed a tradition of swimming in the Drava river on New Year's Eve. Affectionately we call him a seal because just like these animals he resists the cold water in the Winter Port, sometimes even through the ice. Recently, a few of our younger citizens, mostly members of the Kohorta (fan club of the local football team NK Osijek), joined him. Their example might encourage many observers by the riverbank to also wish each other a Happy New Year in this unusual courageous way.

“Essekers” from A to W

Are you wondering who the Essekers are? Essker is actually a descriptive adjective, and the word itself comes from the German word for the city of Esseg. They are, as we would say, “the real citizens of Osijek” who necessarily don’t have to have deep roots. It is enough that they love the city and that they work for the betterment of the city. Most of them, from A to W, you can meet with one click on the internet page Essekeri.hr, from Art Nouveau architect Viktor Axmann to Bishop Josip Juraj Strossmayer, from Branko Mihaljević, a citizen of Zagreb who composed the city anthem “Moj Osijek” (“My Osijek”) to children’s writer Jagoda Truhelka, author of a collection of short stories “Zlatni Danci” (“Golden Tributes”), and from the violin virtuoso Franjo Krežma to Adolf Waldinger the misunderstood painter of Slavonian landscapes.

OSIJEK INFORMATION

Transport access to the site and travel time from nearby destinations

- To Pécs – Croatian Railways and Hungarian Railways
- To Budapest – Croatian Railways and Hungarian Railways, Flix Bus Croatia bus company
- To Ilok – Čazmatrans Vukovar bus company
- To Novi Sad, Belgrade – Arriva Hrvatska bus company

Visiting conditions: tickets, working hours, guides (languages) on site

Tourist information centre of the Tourist Board of the City of Osijek working hours: Monday–Friday 8 a.m.–4 p.m.; Saturday 8 a.m.–12 noon

Prices on the Osijek city tour (approximate prices per person in HRK):

Museum of Slavonia – adults 20.00 kn/ children 15.00 kn/ family ticket 25.00 kn

Archaeological Museum – adults 20.00 kn/ children 15.00 kn/ family ticket 25.00 kn

Museum of Fine Arts – 15.00 kn/ family ticket 25.00 kn

Zoo – adults 20.00 kn/ children 10.00 kn

Tour guide services up to 2 hours – 450.00 kn per group of 50 persons, in various languages

Tour guide available in these languages:

- Croatian
- English
- German
- Hungarian
- Italian
- French
- Spanish
- Russian
- Ukrainian

Printed materials, brochures, VR and other electronic presentation devices

Access to tourist information via web site of the Tourist Board of the City of Osijek www.tzosijek.hr, in Croatian and English

Web site is responsive and viewable on all types of computer and mobile devices

Time to be spent on site (quick visit and full tour)

See *Osijek in 2 hours, stay for the day!* Osijek is, with its 100,000 inhabitants, and after the capital Zagreb, Rijeka and Split, the fourth largest city in Croatia. It is the cultural, educational and business centre of the Slavonia and Baranja region.

After your plane lands at Osijek Airport, your tour guide will meet you at the hotel you are staying in. A short rest from the flight will be quite enough to reenergize before you hit the city streets. You will get to know the main sights of the city: the Baroque old town fortress of Tvrdra, parks that stretch through the city centre (Osijek has 17 parks and 30 kilometres of tree-lined streets), the promenade along the Drava river, the St. Peter and Paul’s Cathedral (with its 90 metre high neo-Gothic tower it is the second highest church in South-eastern Europe)

and find out many interesting and fun facts about the region you are about to explore. In the evening we will let you enjoy the city on your own and really get to know the locals. In the next few days you will have the opportunity to taste the wines of the region but for dinner tonight we recommend you to try the local beer Osječko, the oldest one in Croatia, brewed since 1697!

Other attractions near the site (distance and access)

Valpovo Castle, Donji Miholjac Castle – access by bus company Arriva Hrvatska
Našice Castle, Đakovo Cathedral and Lipizaner state stud farm – access by Croatian Railways and bus company Arriva Hrvatska
Erdut Castle ruins, Vukovar Castle



Hotels, restaurants and catering near the site

Osijek has 10 hotels and many pensions ranked 3 and 4 stars, as well as 11 traditional restaurants with cuisine typical for eastern Croatia's Danube region. All can be accessed via the central tourist information web site www.tzosijek.hr

Other tourist attractions near the site

Explore the nearby wine regions

Enjoying the local wines with a good lunch, you will surely have a good time because Osijek is surrounded by some very well-known wine regions, especially those in the Danube regions of Baranja and Erdut. Only 20 kilometres north of the city, in the village of Kneževi Vinogradi, there is the third oldest wine cellar in Croatia, built in 1526. To the east of the city, close to the Danube, there is an imposing Gothic tower in the village of Erdut

that has stood as the guardian of the region for centuries. Nearby, you will find an old winery with a huge wine barrel with a capacity of 75,000 litres. Favourite wine varieties in both regions are Pinot, Chardonnay and Merlot. In Erdut there is a golden-green, sweet and refreshing Welschriesling, like a Marasca cherry scented Zweigelt, the pride of every winemaker. Here, it is known as Graševina.

The surrounding countryside and rivers

At the very edge of the city, you will discover the unspoiled countryside. We encourage you to bike along the Drava embankment and to the Kopački Rit Nature Park, which is in the Danube Delta, the largest Central European marshland known for its almost 300 species of birds, which also nest in the city itself! If you want to experience the Drava and Danube, two large and beautiful rivers at close range, we recommend you take a boat ride. This can be arranged by contacting one of the agencies that offer such trips.

Fort Korogyvar

Korogyvar is a medieval fortress from the 13th century located near Osijek, between the villages of Ivanovac and Čepin, and is surrounded by mostly drained swamp. It can be easily reached by bike from the industrial district city quarter (Industrijska četvrt) in Osijek, or by car. This brick and stone circular fort was long owned by the rulers of medieval Osijek, the Korogy family, but since the 16th century and the wars with the Ottoman Empire it has stood in ruins. Despite its ruinous state it still remains among the favourite resorts for local people. Today, legends about the hidden treasure of Baron Trenk, its custodian serpent girlfriend and the cries in the night that chill the blood are spoken of in fear. In the autumn of 2014, a medieval fair and knight's tournament was held here, which will certainly turn into an interesting regular event.

TRAVEL INFORMATION

Osijek (HUB)



Plane

Osijek airport (<http://www.osijek-airport.hr>) connects with Koeln, Zagreb, Pula, Stuttgart, Basel, Rijeka, Split and Dubrovnik



Train

Osijek railway station, Trg Lavoslava Ružičke 2



Bus

From Zagreb bus station, Ulica Bartola Kašića 70



Car

From Zagreb (E70), or from Pécs (HUN) (E73 and M60)

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DANUBE, KNOWN
AS THE "DANUBE'S
KINGDOM OF WINE
AND OLD TIMES"**

ILOK, as a tourist destination and a point on the RER & DWR route, has many themes in its offer to be experienced, including the Romans and the wines of the Danube. Excavations have brought to light remains from the Stone, Copper and Bronze Ages. Different artefacts from the Roman period have also been found due to the fact that Ilok was an important Roman border (Danube Limes), military fortress (castrum) and the village of "Cuccium". The Danube port in Ilok was, in Roman times, one of the main connections from which to transport goods to the Emperor's seat in Syrmium (via the Alma Mons road). Most of the interesting and important artefacts are in the permanent castle-museum exhibition, as well as in the atrium, or are displayed outside, "in situ", as with the Roman sarcophagus.

The entire old town centre is designated as Croatian national protected heritage.

The Ilok area comprises, among other things, a number of culturally historic sites: the archaeological site of Bapska-Gradac, a hugely important Neolithic "Vinča culture" site, some early Roman buildings, also Šarengrad, where the latest finding is a large Avarian military cemetery with approximately 40 graves, and Mohovo, where recently a very rare discovery of the remains of a mammoth and other animals from that era was made. Additional formal investigations are currently in progress, but do not miss the opportunity to take a "selfie" with a life size mammoth in the centre of this very small village in the "valley of the mammoths".

Ilok's wine area of Srijem (Syrmia) is situated on the right bank of the Danube, on the gentle western slopes of Fruška Gora (Roman Alma Mons). The wine tradition here dates back to the 3rd century, when the Roman emperor Probus first started "serious" grape and wine production. Today, Srijem is famous for its vineyards and quality wine, and the farmhouses and vintner's houses with cellars are well worth a visit to taste their produce. Some of the white wines have gained recognition around the world, and Traminer from Ilok is found in the British royal family's wine cellars and was served at the coronation of Queen Elizabeth II. The Ilok wine route is intended to acquaint guests with the region's fine wines and cuisine. Another wine of high quality is Graševina (Italian Welshriesling), but also worth a taste are the Blaufrankish, Chardonnay, Merlot, Pinot Blanc and others.

TRANSPORT ACCESS TO THE SITE AND TRAVEL TIME FROM NEARBY DESTINATIONS

By plane: nearest: Osijek (Croatia) 1h, Belgrade (Serbia) 1h 25 min

By train: nearest: Šid (Serbia) 20 min, Tovarnik (Croatia) 25 min

By river: Danube dock in town

River cruiser docking is in town, with access for cars, buses and trucks. It has all the necessary facilities for cruisers and their passengers and is also connected with the Danube cycling route and the DWR & RER.

By bus or car: distance from the Zagreb–Belgrade highway, 35 min via Šid (Serbia), 1h 30 min via Vukovar (Croatia)

THE DWR & RER AND/OR OTHER DESTINATIONS:

Vukovar 30 min

Novi Sad 45 min

Osijek 1h (69 km)

Sremska Mitrovica 1h 10 min

Sremski Karlovci 1h 05 min

Belgrade 1h 35 min (134 km)

Zagreb 3h 30 min (340 km)

www.turizamilok.hr/hr/kako-do-nas

VISITING CONDITIONS: TICKETS, WORKING HOURS, GUIDES (LANGUAGES) ON SITE

Ticket prices

Basic guides

From 20 Eur (per group, depending on time and number of people)

The guide service in the desired language can be hired through a travel agency or tour guide associations.

Museum/castle

Guided visit (Croatian, English) 1.50–4.00 Eur

Tourist train tour – 4.00 Eur

Working hours – Monday closed, Tuesday–Thursday 08:00–16:00, Friday–Saturday 10:30–18:00, Sunday – by prior arrangement

Excursions on the “Danubius” river cruiser

Price on request, depending on desired time, number of people and required facilities on board (max. 50 persons)

Old cellars

Wine tasting: 1.30–6.00 Eur per wine

Basic guided tour with glass of Traminer wine 4.20 Eur, in family wineries 5.00–6.00 Eur for a selection of wines, cheeses and homemade snacks (savoury and sweet)

Working hours: Old cellar from 10:00–22:00 every day, others by announcement, mostly weekends

Approximate local prices. If price is not mentioned, this indicates that it is free of charge.

www.turizamilok.hr/hr/ostale-informacije

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

Time to be spent on site (quick visit and full tour)

Features, sights and tours:

The basic (quick) culture and wine tour duration is approx. 3–5 hours and should include the old town centre complex with fortress, the castle (museum), the famous old wine cellars from the 15th and 18th centuries, a panoramic tour through the countryside and vineyards with picturesque viewing points, sunset at the vineyards of the "Principovac" country estate or a relaxing sunset on the Danube promenade with a glass or bottle of Ilok wine.

Tourists can enjoy the spirit of the past and present of Ilok and the Croatian Danube area on a full day sightseeing tour which includes the old town centre complex with fortress, the castle (museum) of Nicholas of Ilok, King of Bosnia, Viceroy of Croatia and Duke of Transylvania (1410–1477) and the Italian Dukes of Odscalchi. The city offers rare Turkish (Muslim) architectural monuments and the Monastery of St. John de Capistrano – Apostle of Europe, who died in Ilok. Visitors can also experience the park and paths around the famous 15th and 19th century wine cellars under the castle and more than 20 other wineries and family cellars in the town or in the various vineyards. Nature lovers should not miss the panoramic tour through the countryside and vineyards with picturesque viewing points and the "Principovac" country estate (castle from the 19th century, which also has a restaurant, a

wine and coffee bar and the opportunity of a variety of activities such as golf, tennis, etc.). In addition, it is advised not to miss out on the gastronomic experience of the "Syrmia – Slavonia" region's rich food tradition.

- TIPS: Tourist ships are available for up to 50 people and are suitable for: catering, wine tasting, tamburiza music, meetings, wedding parties, etc. There are no regular daily routes, so cruise routes can be tailor made for around Ilok, or to Novi Sad, Vukovar or Osijek. Visitors can wine and dine on the Danube embankment, on a cosy restaurant terrace or take guided tours of the vineyard complex of "Principovac", both of which offer a nice, relaxing ambience and view together with ethno-gastronomic delights and local hospitality.

Links: www.mgi.hr, www.turizamilok.hr/hr/sto-vidjeti-i-dozivjeti/ataktivnos-ti-i-znamenitosti, www.turizamilok.hr/hr/sto-okusiti/vina-i-vinski-podrumi, www.turizamilok.hr/hr/tematske-rute/gornjim-gradom, www.ilocki-podrumi.hr, www.danube.travel/main-menu/danube-highlights/roman-emperors-and-danube-wine-route/about.354.html

Other attractions near the site (distance and access)

Ilok is well placed to take advantage of: the Danube (EuroVelo 6) and local cycle routes, the trans-national long distance themed hiking route of "Sultans Trail" (Vienna to Istanbul), the "Zrinski-Suleyman" Ottoman era themed route (Croatia–Hungary), walking, costumed host or guided walks, team building activities in cellars, vineyards and much more on request, most of which can be tailor made.

During round trip packages or longer stays in Ilok there is the possibility for: trips and visits to the interesting local villages of Šarengrad,

Bapska and Mohovo (from 9–15 km), the town of Vukovar or the Osijek-Baranja region (30 min to 1.20 hour drive), or the bordering Serbia – Vojvodina area: B. Palanka is just 10 minutes over the Danube border bridge, Novi Sad is 50 min away, Sremski Karlovci 1h 5 min, Sremska Mitrovica 50 min, and Belgrade 1h 30 min. Also available are the wild river trip in beautiful countryside and bird watching in the municipality of Nijemci (45 min), walking, cycling, horse riding in Ilok, and the Vučedol archaeological site museum (30 min).

Hotels, restaurants and catering near the site

Total number of beds is approximately 170 (without additional beds and non-commercial types of accommodation such as school hostels), together with 4 restaurants and more than 20 wineries.

Lunch/Dinner – from 7.00 to 8.00 Eur

Accommodation – starting from 14.00 Eur up to a maximum of 115.00 Eur per person

Half-board accommodation available in a variety of types and categories: private house rooms***, hostel**, rural guesthouse***, pension rooms/villa****, tourist settlement****, or hotel*****

All are bike friendly, some also cater for pets and backpackers.

www.turizamilok.hr/hr/smjestaj,

www.turizamilok.hr/hr/sto-okusiti/restoran/

OTHER TOURIST ATTRACTIONS NEAR THE SITE

Closest city (population, number of tourist arrivals and overnights)

The town of Ilok has approximately 5,500 inhabitants, 39,000 daily visitors and more than 9,000 overnights. In 2017, there was an increase of 30% in visitor numbers and 41 Danube cruise ship stopovers. It has 1,700 ha of vineyards and 95,000 artefacts in the archive of the museum, with 2,724 exhibited, and more than 40 archaeological locations from different eras in and around the town.

Recommendations for improvement and future development

The Roman Emperors and Danube Wine Route is specific, vast and complex. It runs through four countries of the Middle and Lower Danube region – Croatia, Serbia, Bulgaria and Romania, and now it could be said that it has “achieved a point of no return”. What we have done for ourselves, for the Route, the sites, the people in charge, the tour operators, as well as all the stakeholders behind the Danube Competence Center has been as a result of a huge team effort. Are we able to “survive” and then become more commercial? How do we achieve this goal?

The first question to be asked is: “Do our national authorities even know, or care enough about this topic and the other important stakeholders?” We need to try to continue and become really visible. We want to succeed, and we will find ways of doing so. If we are visible we can expect more interests and attention. Success will come with the use of the right narrative, stories and methods, and the effective “selling” of this route, but it is a long term project. It is neither a case of being pessimistic or optimistic, just realistic.

Additionally, we require local, ever increasing, public investment to renovate and present cultural and other goods, including reinterpretation and repackaging into a complete tourist product through innovative and creative strategies, tools and new technologies. The private sector needs to continue with smart and appropriate investment in accommodation, restaurants, and specific local offers. The cultural sector must cooperate more closely with the marketing and tourism sectors in order to better understand the needs and motives of tourists, service providers and the destination DMCs. By cooperating more closely, experts in the cultural sector will be able to change common and sometimes rigid attitudes regarding heritage. Everyone must work harder, cooperate more fully and promote more, using all the methods and tools available. Another

strategy could involve a “division” of the route, enabling smaller hubs, micro or wider, for example with round trip tours such as Belgrade (a big generator of domestic and foreign tourists) – S. Karlovci or S. Mitrovica – Ilok, in each case via Novi Sad, following the roads and routes of Probus, Roman soldiers, traders, etc., or from the Danube to Syrmium.

It is important to highlight and ensure the sustainability of both the destinations and the route itself.

Follow the Route, flow with the Danube, discover something from the Romans and enjoy great wines, all with thanks to the Roman emperor Probus!

DARE TO BE SURPRISED IN ILOK – SMALL, GROWING DESTINATION, LOTS TO SEE, DO & LEARN!

Something more and different about...

The Old Town lies on a small hill, surrounded by the magnificent water of the Danube and vine covered gentle slopes. Its medieval fortification, based on a Roman castrum, protects the King’s and Count’s Castle, the church and monastery, the rare remains of Ottoman architecture, a splendid park and the centuries old underground wine cellars.

Visit the castle which was built and fortified five centuries ago by the powerful **Nicholas of Ilok – King of Bosnia, Grand Duke of Transylvania and Count of Croatia and Slavonia** – from where he ruled his kingdom. The castle acquired its current Baroque look from the Italian Odescalchi family, who received the castle and surroundings from Pope Innocent XI. In the 17th century, the Odescalchi family built, at that time, the most modern wine cellars in Europe.



Tourist Association of Ilok
Ivica Miličević, Director

You will be surprised by the contrasts and historic mixture: the remains of a Turkish bath-house and the grave of an Ottoman nobleman can be seen between the church and the castle. The town was, for a century and a half, the well-fortified centre of the Turkish province of Srijem. Although the defeated Turks left Ilok in the 17th century, traces of the Ottoman rule can still be found to the present day – the town centre is called “čaršija”, and part of the river bank “Turska skela” (river ferry).

Ilok's church is dedicated to St. John Capistrano, who was well known throughout Europe for his battles against heresy and the Turkish invasion. After an exhausting battle with the Turks, he came to die in Ilok and was buried in its church. Originally constructed in the Middle Ages, the church was enlarged and reconstructed several times. However, it was Herman Bolle, a famous Austrian architect, who gave it its current charm when renovating it at the beginning of the 20th century in a neo-Gothic style. Look out for the chapel of St. Capistrano and the gravestone of Ilok's greats from the 15th century – Nicholas of Ilok and his son, Lovro (Lawrence).

Don't miss the exhibition, the medieval library and the Capistrano tower.

Finally, to complete your taste of the noble life that was lived here for centuries, visit the park that was, not so long ago, enjoyed only by the Odescalchi family and their guests. In this officially protected monument of landscape architecture a neo-Baroque park can be found in front of the castle and an English park on the slopes. Look for the rare and valuable trees that the Odescalchi family brought here from all around the world.

Let the feeling of nostalgia take you over as you imagine the aristocratic life unfolding here for centuries in combination with the peaceful and relaxing landscape, which you can reach easily and quickly when staying in Ilok: landscaped slopes of Fruska Gora (a protected habitat for a rare eagle and a rare species of small lizard) on which are scattered the vineyards and orchards of the Srijem (Syrmia) wine and forest region. Enjoy the scenic,

aesthetically pleasing and relaxing landscape of the hills rising above the Danube, the patchwork of colour and intensity in every season, and the contrast of the Danube plain on the other side, together with the viewing points, paths, walkways, roads through the countryside and vineyards. On foot, by bicycle, car, bus, small boat or tourist train, Ilok is a culturally historic pearl, enjoyment for both the body and soul, with plenty of opportunities for exploration, recreation and accommodation, all in and around the small town. Ilok is definitely the “stress-free destination” of the eastern Croatia Danube region.

The importance and value of the Ilok and Vukovar region was also recognised by winning the national contest and obtaining the title of **“National (and European) destination of excellence for 2017”**, for the proposed common theme of “cultural tourism”. This specific and prestigious programme of the EC brings to light the very best hidden pearls of Europe, so it is certainly of added value to the destination and even more reason to visit.

Archaeological sites abound in the region, with research ongoing at a few sites in Ilok and its settlements of Šarengrad, Bapska and Mohovo. There are currently more than 40 archaeological sites in the Ilok area.

The Old Town Fortress of Ilok is still partly under restoration, accompanied by extensive archaeological excavations. When the planned restoration is completed, the entire old town centre complex will be nominated for inscription on the World Heritage List of UNESCO. Documents for the proposed nomination are currently being prepared by the Ministry of Culture.

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e-mail: tourismilok@gmail.com
Web and social media:
www.turizamilok.hr
www.facebook.com/VisitIlok

TRAVEL INFORMATION

Ilok



Osijek airport, then bus to Ilok via Vukovar



To Vinkovci or Osijek railway station, then bus to Ilok



Regular bus services connect with Belgrade, Zagreb and Vukovar



Danube, port of Ilok or Vukovar, then bus to Ilok



From Zagreb (E70), exit for Županja, then Vinkovci–Vukovar–Ilok; from Osijek (regional road D2), Vukovar–Ilok; from Belgrade (E70), exit for Sid, then border crossing Principovac–Ilok



Danube cycling route, Udvar (H)–Bilje–Osijek–Vukovar–Ilok (www.donau-info.org/donau)

PÉCS (HUNGARY) ON THE ROMAN EMPERORS AND DANUBE WINE ROUTE

7
Pécs

1

Baranja Wine
Region

Osijek

Ilok Wine
Region

2

3

ARCHAEOLOGICAL BACKGROUND OF THE SITES ON THE RER AND DW

Historical background and architecture

The Romans conquered the territories of Transdanubia in the first half of the 1st century AD, and it subsequently became the frontier province of the Roman Empire, as Pannonia. Sopianae, identified as Pécs, was one of the most significant Roman settlements in Pannonia.

The Itinerarium Antonini, a late 3rd century map, demonstrates the economic and strategic importance of the town, which was located at the intersection of the Roman Empire's main roads. The east-west axis of the road network linked Treveri (Trier) with Carnuntum (Bad Deutsch-Altenburg), Sopianae (Pécs), Mursa (Osijek) and Sirmium (Sremska Mitrovica). Another important road connected to the north, leading to Brigetio (Szőny) and Aquincum (Óbuda) on the Danube.

The ancient predecessor of Pécs, Sopianae, belonged to the Roman Empire and thrived during the 4th century AD. In this period, magnificent stone buildings were erected, shaping the previously rural outlook of the settlement to fit its newly established position as the administrative and cultural centre of the province of Valeria. The most extensive early Christian cemetery complex of Hungary is located in Pécs. The more than a thousand known graves, several burial chambers, the variety of other cemetery buildings and the mausoleum indicate the presence of a flourishing Christian community.

The early Christian buildings in Pécs preserved the vertically divided architectural structure of the burial chamber and chapel, quite rare in Antiquity. The subterranean part of the two-storied structure is the burial chamber; the deceased were placed into brick tombs, or sometimes into a sarcophagus. Memorial chapels (memoria, mausoleum) were erected above them. The two-storied structures had a double function, serving both as a burial site and a place for ceremonies. Burial chambers were mostly used by wealthy families.

Some of the sepulchral buildings have painted walls decorated with biblical scenes and symbols. The murals are early Christian art works, modelled on Italian and Balkan patterns. The monogram of Christ, the most widely used symbol of early Christians, was a favourite element of decoration. The murals illustrate biblical scenes, such as the fall of man, the prophet Daniel being cast into the lions' den, the Virgin Mary and the infant Jesus, Jonah, and youths cast into a burning furnace. A rich variety of plant and animal ornaments, doves, peacocks, a wine pitcher and glass, as well as geometrical patterns symbolising the Garden of Paradise are also frequently used motifs.

Archaeologist(s) and institutions that manage excavations

The late Roman, early Christian cemetery complex of Pécs became a UNESCO World Heritage Site in 2000. In 2004, the municipality of Pécs, with the co-sponsoring of the European Union, won a 1.5 billion HUF non-reimbursable support for the implementation of the project "World Heritage of Pécs, Enhancement of its Touristic Appeal". The project was aimed at improving already existing exhibitions as well as expanding the range of monuments to be presented. The re-excavation and presentation of the Cella Septichora – the largest known building of the

early Christian cemetery – held a focal role. A reinforced concrete protective edifice was erected around the monuments. The excavation, which required preliminary archaeological fieldwork, was carried out by the Janus Pannonius Archaeological Museum of Pécs and led by Professor Prof. Dr Zsolt Visy, under the supervision of the Pécs/Sopianae Heritage Management Public Benefit Company, between April 2005 and November 2006. This excavation was the largest ever conducted on the area of the early Christian cemetery.

Basic known facts about the site – dates, capacity, purpose, size of the site and type of terrain

An important aspect of the project was providing a coherent complex for presenting individual sites under Dóm Square with the newly excavated ones, together, making available a site where visitors can behold Pécs' early Christian history under one roof.

Since the year 2007, a significant portion of the excavated findings have been concentrated within a single complex at the Cella Septichora Visitor Centre. The Early Christian Mausoleum and the monuments of Apáca Street can be seen separately as small islands at several points of the World Heritage Site. Cella Trichora, found at the western gate of the Cathedral, and Cella Trichora 2, situated in the "Rose Garden" at the western end of Janus Pannonius Street, are not open to visitors.

Since 2011, the management body has been the World Heritage Division of Zsolnay Heritage Management Non-Profit Ltd.

The "Valuable Pécs" project, spanning from 2012 to 2015, focused on attracting an audience for historical values. In its framework, the Cella Septichora Visitor Centre, including Sopianae's early Christian cemetery, was renewed, the Medieval University presenting the history of Pécs throughout the Middle Ages was inaugurated,

and several buildings belonging to religious groups presenting Pécs' Jewish, Orthodox and Calvinist communities were renovated. The project insured a new, modern exhibition concept more structured than its predecessors, which had numerous innovative components, including multimedia applications, 3D animations, theme-based images and models, designed to align the service of providing a more efficient and up-to-date guide to visitors. The 3D animations and multimedia applications at the World Heritage Sites are also important in many respects, for example the presentation of heritage preservation and conservation or in the interactivity of museum pedagogy programmes.

Main discovered and visible archaeological remains

Cella Septichora

Buildings with several apses often occur in Christian cemeteries, but the seven-apse solution applied at Cella Septichora is completely unique. Buildings of one and three apses were the most common versions, while the use of more apses was rare. The closest parallel to Cella Septichora is the church of St. Gereon, a church in Cologne, which has nine apses.



Cella Septichora is the largest building in the early Christian cemetery in Pécs. The building was assessed and partially excavated by Gyula Gosztonyi from 1938 to 1939 and had to be buried back at the time; it was fully explored as late as 2005–2006. The exterior length of the building, deeply sunk into the ground, is 22.45 m, its largest external width is 17.45 m and the walls have an average thickness of 1.1 m. Its present-day name was given as a result of the seven apses of the octagonal interior. Researchers date the time of its construction to the beginning

of the 5th century. Even though it was built for funereal purposes, no traces of graves were found because the construction had been abandoned. The construction of the Cella Septichora remained unfinished in the late Roman era, which is indicated by the piles of lime, the unplastered walls, the interior walkway and the total lack of roofing bricks in the northern apses. The most probable cause of the abandonment of the work was the barbarian invasion of the 5th century, which caused a part of the population to flee.

Sarcophagus

The sarcophagus displayed at the exhibition area was unearthed in the autumn of 2005, in front of the western side of the Parish Cathedral, next to the northern side of the corridor leading to the Wine Pitcher Burial Chamber. Its uniqueness lies in the fact that it is the only undisturbed piece of the cemetery that has not been looted by robbers, and nobody opened it up during the 1,600 years that elapsed between its laying into the ground and its excavation. The sarcophagus concealed the skeleton of a man between 50 and 60 years of age and was oriented west–east. The only grave good observed was a glass jar turned upside down, to the right of the right leg of the deceased, beside the edge of the sarcophagus. Some organic material residues (skin and textiles) were observed on the skeleton. It may have been put into the ground in the 4th century BC (probably in the second half). The deceased may have been quite wealthy, but did not belong to the richest of society: The “average citizens” were usually buried in a brick grave, while the wealthiest were put to rest in a burial chamber. The sarcophagus presented here stands somewhere between the two in terms of quality.

Wine Pitcher Burial Chamber

The term “burial chamber” literally means an underground burial place, in the present term a crypt (hypogaeum). In the case of two-story burial chambers, the underground burial place

could also include a superstructure, also known as a *cella memoriae* or mausoleum. In several cases, only the underlying burial chamber remained at such constructions. At the upper level of the Wine Pitcher Burial Chamber there are remnants of the walls of the memorial chapel above the crypt. It was accessible from the south, its northern wall was straight, and there were 3 pillars on each side. The walls are decorated with painted floral and geometric ornaments. The grid motif probably refers to the Garden of Paradise. On the northern side, tendrils of grapes surround the small niche, characterising the Balkan burial chambers of Sopiana. The pitcher and cup representation seen in the niche has several possible interpretations.

According to one theory, it is a pagan tradition, whereby accessories of the food and drink offerings of the funeral and the subsequent festivals and rituals associated with the death cult would include these objects. According to other theories, these are Christian symbols, vessels that are meant to store the “accessories” of the Eucharist, the bread and wine symbolising the body and blood of Christ, and likewise, according to a Christian view, a drinking vessel that stores the water of life (symbolising Christ in the figurative sense of the word).

Burial Chambers Number XIX and XX

Burial Chamber Number XIX was unearthed in 2003, while Number XX was found in 2004. Both feature “panelled” masonry, where not only the usual, horizontal, equalising rows of brick were built in, but the walls of the chapels were embellished with the pattern of roughly square, carved stones between vertically laid bricks. These small chapels had only a small apse, and perhaps they did not even have an entrance. In front of both burial chambers, a sloping shaft excavated in the ground can be observed, whereby the burial chamber could be accessed at funerals. The

entrance is found at the end of this slope, and it is also noticeable that it is partly walled, that is to say, the burial chamber was obviously not visited, and the walled entrance-way was back filled. The burial chamber included two parallel, east–west oriented tombs that are separated by a “grid” built from brick. Obviously, they were built together, and the pierced separation wall suggests that they were buried together, maybe even at the same time. The inner wall of the burial chamber is plastered, but otherwise undecorated. The western side of Burial Chamber Number XIX was cut through in the Middle Ages during the construction of the Episcopal Palace. Presumably, this was when a hole was pierced in the vault of the burial chamber. The medieval robbers covered the hole they made with flat bricks, leaving the burial chamber empty until its later discovery. The southern chamber, Number XX, is almost identical to its northern “counterpart”. The difference lies only in the number and location of the tombs in it. The plastered interior of one of the tombs is decorated with a painted red-ochre grid pattern, and at the head it is decorated with a Christ monogram.

Burial Chamber Number V

Burial Chamber Number V is the only known octagonal building in the cemetery area. The building can be easily divided into at least two construction phases. From its present state it can be established that the walls of the original building were pulled down to a height of approximately 120 cm. The difference between the two types of masonry is most noticeable on the eastern wall, at the height of the base of the vault. At this time, the two middle columns holding three arches and dividing the room into two parts were built, and the northern and southern walls were thickened by adding extra masonry. Perhaps in the same phase, a porticus, a kind of “porch” resting on four pillars, was erected to the south of the burial chamber. From the remaining walls, it can be established that the building was partially underground, but it must have been, at least in part, above the

ground as it has a window. Most probably it did not have any further superstructure, or chapel, which, besides the shape, also made the burial chamber unique. It is not known how it might have looked like in the first phase, or even what exactly it was intended for. In its present state it is obviously a burial chamber, as shown by the sarcophagus on the northern side of the grave. However, this is unusually small, which can be explained by one of two things: either a child was buried here, though that is unlikely, or it was used for a reburial which was not unusual in the 4th century; after Christianity became a common religion, the earthly remnants of the martyrs, which were previously worshipped at hidden places, were reburied in splendid tombs. It is, therefore, possible that a reburial like that was performed here.

Peter and Paul Burial Chamber (Burial Chamber Number I)

In the exhibition space, the remains of Burial Chamber Number I, or the Peter and Paul Burial Chamber, are displayed behind a glass wall. It is the first known, surviving painted burial edifice of the late Roman, early Christian cemetery. It was discovered in 1782 during the demolition of the Szathmári palace, which used to form the eastern wing of the bishop’s castle. The Antique memorial, built at the end of the 4th century, consists of two parts, a subterranean burial chamber and a monumental building above the ground. Currently, not much of the upper level is visible as it was largely destroyed. If you walk on, the mural paintings of the barrel vault of the burial chamber can be seen in the exhibition space, two levels down.

On the northern wall can be seen a representation of the apostle Peter on the right and the apostle Paul on the left, pointing to a Christogram in the centre, the symbol of Christ sitting on his “throne” in Paradise. Similar representations of the two apostles, like the supreme columns of Christianity, were very common at the time, as was the representation of Christ

alone with the Christogram. The Christogram is the symbol of Christ, made up of the Greek letters X (khi) and P (rho), the first two letters of the Greek name of Christ (KhRistos); therefore it is called Christ's monogram.

Displayed in the north-eastern corner is the fall of Adam and Eve, a frequent depiction in burial chambers and elsewhere; it warns you that you are not free of original sin and that you can only be saved by the salvation of Christ.

The middle scene depicts Daniel the prophet in the lions' den. During early Christian persecution, many martyrs, like Daniel, were thrown to the beasts or killed in other ways because they refused to offer sacrifice for the Emperor's spiritual salvation and, thus, express their loyalty. The story of Daniel and King Darius, who likewise wanted to make Daniel worship him as a god, is a clear parallel with the prosecution of Christians and a common way of referring to martyrdom.

The mural in the south-eastern corner, somewhat better preserved, shows the story of the prophet Jonah in several "scenes"; Jonah being thrown into the sea and immediately swallowed by the whale, and, after finally fulfilling his divine mission, resting under a bush. The story of Jonah, "buried" in the stomach of the whale for three days and three nights, was a usual allegorical depiction of the time of Christ's death, the time he spent in the tomb and then his resurrection.

In the southwest, unfortunately, only in a heavily damaged scene, three men dressed in oriental clothes are seen as they turn clearly towards the right and move forward. Below is a "pattern" similar to red flames. According to the iconography and parallels found, it is likely that the image depicts the three wise men, or the "Three Kings", moving toward the Virgin Mary sitting in the middle.

However, the red flames remind the observer of the three young Babylonian youths thrown into the fiery furnace under the reign of Nebuchadnezzar of Babylon.

The image in the middle, also a heavily damaged mural to the west and therefore difficult to interpret, depicts a seated female figure holding something on her right shoulder. According to later parallels, the representation of the "Mother of God" Mary sitting on a throne and holding the baby Jesus in her right arm seems to be the most likely. If this is the case, i.e., that the mural depicts this later, common scene, this is the earliest of similar representations.

On the last picture in the northwest, you can see Noah sitting in a stylised ark and receiving the pigeon returning with an olive branch in his beak. He is turning to the left (towards Mary and the baby Jesus as well), thus highlighting the central, most important image framed with the scene of the wise men. According to a generally accepted view, the scene of Noah, when the flood comes to an end, the sun comes out, and the rainbow appears, is considered to be the Old Testament's prefiguration of salvation.

Burial Chamber Number IV

Burial Chamber Number IV was found in 1913 by István Möller, directly to the west of Burial Chamber Number I. The barrel vault and the floor of the masonry burial chamber were made of bricks and had no murals. In front of its northern wall there was a sarcophagus, covered with bricks in a saddle-roof like manner, and at the western end, a rectangular niche was sunk into the burial chamber's wall. An interesting technical solution can be observed on the barrel vault of Burial Chamber Number IV. In order to secure the tension of the keystone, the bricks were wedged with small stones until the mortar between them solidified.

Burial Chamber Number III

Burial Chamber Number III is one of the largest burial chambers in the area of the early Christian cemetery in Sopianae. Like most burial chambers, it is of a north–south orientation, its entrance facing south, while in front of its northern wall, the usual niche with an east–west oriented sarcophagus carved out of a single block can be observed. When the burial chamber was excavated in 1913–1914, its vault had already been destroyed and the sarcophagus was found to be broken. Based on archaeological parallels, originally, there was a small memorial chapel above the vaulted burial chamber.

Early Christian Mausoleum

In 1975, during repair work on the waterfall in front of the Basilica, a building called the Early Christian Mausoleum was discovered. As a result of excavations that started at this time, an early Christian cemetery was discovered, and below it was the largest burial chamber, with painted walls and three vandalised sarcophagi. A part of the original paintings of the burial chamber are decorations to fill in the surface: imitation marble paintings with red medallions in the middle. The other part of the paintings comprises figurative representations. In addition to the frescoes, decorations can be seen on the sarcophagus, but some of them, unfortunately, were ruined during the Migration Period. The frescoes on the northern wall depict frequent contemporary Christian iconography: the fall of Adam and Eve, the prophet Daniel in the lions' den, and finally the motif of the Tree of Life. These draw attention to the fallibility of earthly being. On the eastern wall there is the symbol of Christ, or the Christogram, made up of the Greek letters khi and ro (X and P).



The eastern wall of the mausoleum represents the entrance to Paradise. The sarcophagus hiding the body was not located in the axis of the burial chamber, but to the south of it, on the left side of Christ depicted on the eastern wall of the grave chamber. The right side was the "soul" and the left was the "body".

Famous people related to the site

No written sources concerning the Christian community of Sopianae have survived: the names of bishops or martyrs clearly associated with Sopianae are not known either. The existence of a significant Christian community is proven by archaeological finds unearthed in the cemetery. Hundreds of excavated brickworks, dozens of burial chambers and some of the larger burial edifices suggest that a considerable Christian community emerged in Sopianae during the 4th century. Cella Septichora, or the seven-lobed tomb, is the largest burial edifice of Sopianae's late Roman, early Christian cemetery, which is, as far as the floor plan is concerned, unique in early Christian architecture. The early Christian burial edifices in Pécs are not catacombs. In contrast to the Roman catacombs, the graves found here were not placed in underground cells. In the cemetery of Sopianae, there are larger, semi-underground tombs, two-story burial chambers (including a subterranean burial chamber and a chapel above ground), as well as brick tombs half dug into the ground.

Myths and legends connected with this site

In 1913, not far from Burial Chamber Number III, the architects Ottó Szőnyi and István Möller found as many as 5 brick tombs, which they did not remove but left them in their original place. They hid sealed tubes, so called time capsules, in two of them, leaving a message for posterity, documenting the excavation results at that time. Three of these time capsules appeared between 2000 and 2006. As a result of the fact that two of these capsules had the same text inside the tubes, the third one was left in an unopened condition for future generations.

Recommendations for improvement and future development

In the coming years, the main objectives of the “World Heritage Quarter” developments are outlined according to the complex development of the Pécs World Heritage region, with respect to preserving unity between the developments of earlier and ongoing projects in the area. In line with monument protection and architectural objectives, the development aims to conserve and promote the World Heritage Sites, in order to be able to present the archaeological heritage in the form of popular tourist attractions.

Inside the Cella Septichora Visitor Centre, a multilingual visual guide system helps visitors in the orientation, with included active points and a ground-plan map. Alongside the basic information and navigation, there is a plan to install an interior visualisation (AR reconstructions, animated objects) and interactive games on smart devices.

The purpose of planning a virtual interactive walk (Applications of Augmented Reality) in the future is to give a complex experience about what can be seen with modern equipment. Namely, a real and a virtual space emerges and stratifies in front of the viewer, full of relevant information, helping the visitor interpret the historical monuments. The guided walk becomes interactive because it necessitates the visitor’s active presence in the historical monuments and, by using “smart equipment”, the visitor can activate descriptions, information, videos and sound effects.

Summary

In Hungary, like Budapest, the city of Pécs can boast the fact that almost every major historical period has left its unique mark on the fabric of the city. This exceptionally rich historical, religious and cultural background, and the ever-renewing multicultural

diversity that sprang from the civilisation being located at the meeting point of the roads near the Danube, provides the essence of present-day Pécs and makes it unique in Europe.

Today, the territory of the late Roman, early Christian cemetery from Antiquity is already part of the UNESCO World Heritage. The contemporary city walls, the Episcopal Palace with the Cathedral, and the first University of Hungary represent monuments of the Middle Ages. The following period was the Turkish Age, succeeded by the Ottoman occupation, which, as well as destruction, brought the erection of many magnificent buildings, including numerous mosques and baths that further diversified the cityscape. The Golden Age of the Modern era can be recalled through splendid civic housing, public buildings and structures belonging to the legacy of the Zsolnay Porcelain Factory. It was established in the 19th century and has since become world famous.

The constructed heritage sites of Pécs convey an architectural, historical and religious fabric of information that is also related to the fine arts and the townscape. The primary value of this cultural complex is that it provides the encoded information of several historical eras. The conscious and versatile heritage management, as well as the creative sensibility towards novelty is closely coherent and mutually strengthening: it is one of the main appeals of Pécs, both culturally and from a tourism perspective.



DAILY OPERATIONS AND EVENTS IN THE ENVIRONMENT OF THE ROMAN EMPERORS AND DANUBE WINE ROUTE IN PÉCS (HUNGARY)

Transport access to the site and travel time from nearby destinations

By plane

There are flights from all over the world to Budapest, the capital of Hungary. **Budapest Liszt Ferenc International Airport** has two terminals. It takes 2.5 hours to reach Pécs by the direct shuttle and approximately 4 hours by train (1 hour to reach the railway station from the airport, plus 3 hours to reach the city by train).

Osijek Airport in Croatia, 1.5 hours from Pécs. Flights from London.

Hévíz-Balaton Airport is a small airport next to Lake Balaton which services discount airlines. To reach Pécs one can take a minibus service directly from the Airport to any address in Pécs, the journey takes 2.5 hours.

Vienna International Airport and **Zagreb Airport** can also be an option; the transfer to Pécs can be made using the Pécs airport shuttle companies or by private car rental.

Airport shuttle can be booked at all airports (direct minibus shuttle) through our partner transfer companies.

By train

The main centre of Hungary's train network is Budapest. From its three main railway stations

(Southern, Eastern, Western) you can travel all around Hungary, including Pécs. The most convenient way of travelling is by InterCity (IC) train. It takes 3 hours to reach Pécs by InterCity train from Budapest.

By car/bus

The transport and traffic system of Hungary is Budapest centred: the 8 most important roads (most of them motorways) start from the capital. By car, take Route 6 or Route 57, 58, 66 to reach the largest city in southern Hungary. The new highway M6 connects Pécs and Budapest and significantly reduces the driving time between the two cities. International bus lines generally have their final destination in Budapest.

Driving time from:

- Budapest: 232 km, 2 hours on the new highway M6
- Zagreb, Croatia: 234 km, 3.5 h
- Vienna, Austria: 383 km, 5.5 h
- Ljubljana, Slovenia: 402 km, 5 h
- Bratislava, Slovakia: 358 km, 5.5 h
- Belgrade, Serbia: 266 km, 4 h
- Trieste, Italy: 498 km, 6h

World Heritage Sites:

www.pecsorokseg.hu/pecsorokseg_megkozolites

Visiting conditions: tickets, working hours, guides (languages) on site

All tickets can be purchased online at www.jegymester.hu

Zsolnay Ticket

Full price: **5,500 HUF**

Students / Teachers / Pensioners: **3,700 HUF**

Family ticket: **12,000 HUF** (4 people, including at least one child)

Valid for 2 days.

The Exhibitions of Zsolnay Cultural Quarter can be visited with guided tours as well. Guided tours can be ordered for groups of more than 10 people.

Fees for guided tours:

In Hungarian: **6,000 HUF / Group**

In English / German / Spanish / French / Italian / Croatian / Serbian: **8,000 HUF / Group**

Information points

Zsolnay information point and shop

Opening hours:

www.zsolnaynegyed.hu/tartalmak/Zsolnay_negyed_nyitvatartas

Our information points offer a variety of useful information and visitors can also buy tickets and souvenirs there. They are located at 3 sites within the Zsolnay Cultural Quarter: at the Visitor Centre, Zsolnay information point and shop (at the end of the Street of Shops) and the information point operated in the Zsolnay Guesthouse.

Phone: +36 72 500 350

E-mail: info@zsn.hu

World Heritage Sites:

www.pecsorokseg.hu/pecsorokseg_kapcsolat_belepodijak

Opening hours

From 1 April to 31 October – Tuesday–Sunday: 10:00–18:00

From 1 November to 31 March – Tuesday–Sunday: 10:00–17:00

Monday: closed

Further information: Cella Septichora Visitor Centre, Szent István Square

Phone: +36 72 224 755

E-mail: info@pecsorokseg.hu

Entrance fees:

World Heritage ticket

Full price ticket: **1,900 HUF**

Student / Teacher / Pensioner: **1,100 HUF**

The Medieval University

Full price ticket: **2,500 HUF**

Student / Teacher / Pensioner: **1,500 HUF**

Family ticket: **6,000 HUF**

Other Fees

Guided tours in foreign languages: **8,000 HUF**

Guided tours can only be provided for groups (min. 10 persons), by prior arrangement (min. 48 hours before arrival).

Entry is free for under 6's, except to the Planetarium. The Lab is free for under 3's, and the Bóbita Puppet Museum is free for under 2's.

Student: above the age 6 with a valid student card;

Teacher: with a valid card for teachers

Pensioner: with a valid pensioner card

Printed materials, brochures, VR and other electronic presentation devices

There are many informative brochures available in Hungarian, English, German and Croatian about:

- Zsolnay Cultural Quarter
- World Heritage Sites
- Kodály Centre
- Medieval University

There is a mobile app "Visitor Guide" to lead visitors through the Zsolnay Cultural Quarter and a Visitor Game which offers a Roman era adventure for visitors to Cella Septichora.

Time to be spent on site (quick visit and full tour)

- Zsolnay Quarter 2–6 hours
- Zsolnay Mausoleum 15–30 minutes
- Cella Septichora 1–3 hours
- Medieval University 30–90 minutes

Other attractions near the site (distance and access)

Pécs Roman Catholic Diocese, in the City of Pécs (same access):

pecsiegyhazmegye.hu/en/news

Janus Pannonius Museum of Pécs and Baranya County, in the City of Pécs (same access):

jpm.hu/index.php?langid=en

Villány Wine Region, 30 km to the south of Pécs, easily accessible by car, bus and train:
villanyborvidek.hu/en/villany-wine-region

Orfű Lake, 20 km to the north of Pécs, easily accessible by car and bus:

orfu.hu/en/

Harkány Thermal Spa, 30 km to the south of Pécs, easily accessible by car, bus and train:
harkanyfurdo.hu/kezdolap

Hotels, restaurants and catering near the site

Hotels and accommodation in Pécs, more info at www.iranypecs.hu

4 star hotels: www.iranypecs.hu/en/standard/4-stars/?o=Random

3 star hotels: www.iranypecs.hu/en/standard/3-stars/?o=Random

B&B, apartments: www.iranypecs.hu/en/standard/aparhotel+inn+pension+private-accommodation/index.html

Restaurants in Pécs, more info at www.iranypecs.hu

Almalomb

Almalomb is a 19th-century water mill housing a restaurant and museum of the mill.

Aranygaluska Restaurant

"Aranygaluska" is located in central Pécs. It is a savoury fast food restaurant with a wide choice for individual guests and smaller groups.

Aranykaca Restaurant

Aranykaca is located in a friendly environment in the centre of Pécs.

Bagolyvár Restaurant

The Bagolyvár Hotel welcomes its guests with an impressive panorama of Zengő Hill.

Balkán Bistro

Bistro food from the gate of the Balkans.

Bohemia Sörkonyha

A slice of Bohemia in the centre of Pécs. Original Bohemian beers (Breznák Pilsner, Rezák semi-dark, Havran dark) and original Bohemian meals to suit all budgets.

Café Paulus

The Café Paulus is next to PTE-BTK and PTE-TTK. It is a young and vibrant café, brasserie and restaurant.

Cellárium Restaurant

The Cellarium restaurant is located in the city of Pécs, in the catacombs of the Turkish era, eight metres below the ground.

Corso Restaurant

A la carte restaurant in the Hotel Corso with traditional Hungarian foods and specialties, just a couple of minutes from the city centre.

Crystal Restaurant

The restaurant is situated near the city wall in the historical centre of Pécs.

Fiáker Restaurant

On weekdays, guests can enjoy the extensive tasty menu.

Gilice Pension and Restaurant

The European Capital of Culture is located about 10 km from the hotel. The Gilice pension is situated in one of the most beautiful valleys in Mecsek. The sub-Mediterranean climate, the peace and quiet of the forest and the surrounding attractions offer the opportunity to rest together with a wide variety of cultural activities.

Hotel Makár Restaurant

This restaurant has been serving hotel guests, athletes and Pécs residents alike for many decades. The building was designed by Kossuth and the Ybl award winning architect Sándor Dévényi. The tavern/cellar restaurant (built in 1916) opened in 1995 and the Óbester restaurant opened in 1998. The two part dome room upstairs has a shady, flowery barbecue terrace and a historical brick arch wine cellar/tavern, which also houses a bowling alley.

Hotel Palatinus Restaurant

In the heart of the historical centre of Pécs, beside the main square, can be found the Hotel Palatinus restaurant.

Hrabal Pub

Czech beers in the heart of Pécs!

Korhely Restaurant

The "Korhely" restaurant and pub can be found in the historical centre of Pécs. From early spring to late autumn, there is a terrace available. The menu includes a wide variety of international and exotic food.

Laterum Hotel Restaurant

Guests can enjoy gourmet food, an extensive and diverse menu and excellent service at low prices. The banquet rooms are perfectly suited for conferences, lectures, business and educational meetings, weddings and graduation ceremonies.

Ocean's Sushi and BBQ

In front of the large central post office, Ocean's offers a whole new selection of Sushi/BBQ/noodles from the U.S., not to mention the regular live music.

Oliva Restaurant

Enjoy the flavours of Italy with pizzas, pastas, pies and risottos.

Pezsgőház Restaurant

One of the most elegant restaurants in Pécs is the "Pezsgőház" restaurant. It is located in the former Litke champagne factory. The restaurant personifies elegance and sophistication.

Puspa's kitchen

This is the only lacto-vegetarian restaurant in the city.

Replay Café Restaurant and Churrascaria

This is one of the most popular and trendy restaurants and café bars in Király Street, where it is always busy at peak hours.

Restaurant Kalamáris

Kalamáris can be found on the outskirts of the historical centre, in the Zsolnay house. Besides traditional Hungarian foods, there are more than 400 varieties of wine.

Room Bistro and Club

The Room Bistro and Club is located in the Zsolnay Cultural Quarter, and is so much more than just a self-service restaurant.

Rundó Restaurant

The "Rundó" restaurant and brasserie can be found in the historical centre of Pécs. Besides Hungarian food, pizza and pie are offered. Two contrasting menus are offered every day.

STB Streetfood and Bar

In Pécs, close to the Medical School, the Faculty of Humanities and the Faculty of Sciences, there is a new restaurant, STB Street Food & Bar.

Susogó Restaurant

The Susogó restaurant is one of the most exclusive restaurants in Pécs.

Szent György Inn Restaurant

Here you can taste Hungarian and southern Slavic specialties.

Teleky Bistro

Teleky Bistro is a popular meeting point in Tudásközpont.

Tettye Restaurant

The Tettye restaurant can be found on the southern side of Mt Mecsek, in a picturesque environment. This part of the city is also named Tettye. Since 1986, it has been the Maszler family's honour to welcome and host visiting guests.

TEX-MEX Restaurant

The abbreviation "TEX-MEX" comes from the phrase Texas-Mexico. Fresh vegetables, marinated meat, the ever present tortilla and delicious sauces are on offer here. Steaks and ribs ensure a real "Texas feeling".

TV-Tower Restaurant

In the restaurant of the TV-tower of Pécs guests can enjoy a beautiful view and an exhibition of prehistory.

Xavér Restaurant

The Xavér restaurant is located close to the University in Pécs. It is a charming brasserie with a capacity of 100 people and serves homemade Hungarian food.

OTHER TOURIST ATTRACTIONS NEAR THE SITE

Closest city (population, number of tourist arrivals and overnights)

The City of Pécs has 150,000 inhabitants, and approximately 200,000 tourist nights per year.

Recommendations for improvement and future development

- emphasise overall city marketing concept
- revise touristic concept and cooperate better within Baranya
- join international systems and routes
- distinguish between national and foreign tourism
- improve marketing of unique attractions
- develop packages with international cooperation (via the cultural route?)



TRAVEL INFORMATION

Plane

The nearest international airport is Budapest (www.bud.hu/en)

Train

Trains available from Budapest's Keleti or Deli station to Pécs railway station

Bus

Daily buses from Budapest and Zagreb

Car

From Osijek (Route 58), from Zagreb (E70/Route 6), from Belgrade (A1/E75)

IMPERIAL PALACE SREMSKA MITROVICA IN THE ANCIENT CAPITAL'S EMBRACE

Osijek

Ilok Wine
Region

Fruška Gora
Region

Sremska Mitrovica

5

Belgra

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The city of St. Dimitri, one of the oldest settlements in Serbia, with its continuous habitation of more than 7,000 years

Geographical position

Sremska Mitrovica is the administrative, economic and cultural centre of Srem, with an exceptionally favourable position – at the intersection of the most important roads from the Balkans and Belgrade to the west, and in close proximity to waterways (by the Sava river). The city is 75 km from the country's capital Belgrade, linked by the E-70 highway. The town is connected to Belgrade by the only double-track railroad in the state. It is 60 km from Novi Sad, the capital of the Vojvodina province. The border with the Republic of Croatia is about 40 km away, and the border crossing with the Republic of Srpska is the same distance.

Geographical coordinates: 44°5` latitude and 19°36` longitude

Area of the City: 76,153 hectares

City population (including suburbs): 79,940

Core city population: 41,624 (according to the 2011 census)

History

Located in the most picturesque part of Pannonia, bordered by the Danube and Sava rivers, Srem has always been at the centre of significant historical events and a refuge for many nations. Sremska Mitrovica, a city with a long and famous tradition, is in the very heart of Srem. It has preserved several names from past epochs in its modern name: *Sirmium*, *Civitas Sancti Demetrii*, *D(i)Mitrovica*, *Mitrovica*, which confirms its historical continuance. The city has always been at the crossroads of important routes. The Sava river and the slopes of the nearby Fruška Gora, along with numerous cultural and historical monuments, have made it a recognisable combination of natural and

cultural heritage and one of the pearls of the Pannonian region.

The long and famous history of Sremska Mitrovica dates back to the distant past, almost seven thousand years ago, when the foundation of the first settlement on this soil was built. In the eyes of the curious observer, the remains of past times gradually reveal evidence of the transformation of the Roman colony on the outskirts of the Empire into the famous Pannonian metropolis and the emperors' residence – Sirmium. Roman chronicles noted that Constantine the Great, amazed by the impression this city left on him, considered building the capital of his empire right here. The ancient historian, Amyan Marcellin, described Sirmium as "the manifold and most honoured mother of cities". Only a few open archaeological sites retain the memory of this glorious era, primarily the remains of the Imperial Palace where Roman emperors were born, resided and were crowned. As many as six Roman emperors were born in Sirmium and its surroundings.

With the disappearance of the ancient civilisation, a new settlement emerged on the ruins of the old city, which was named the City of St. Dimitri – *Civitas Sancti Demetrii* (1371), after the medieval monastery. Its convenient position, at the intersection of important roads and in the proximity of the Sava river, contributed to the development of trade and the overall progress of the city. This development was interrupted after the city surrendered to the Ottoman Empire (1529), and it assumed the appearance of a Turkish *kasaba* under the new conqueror. At that time, most probably at the end of the 16th or the beginning of the 17th century, the oldest preserved building in the city, the Old Serbian Church of St. Stephen ("Little Church"), which is one of the most valued city sights, was built.

Two centuries later (in 1718), the Turkish government withdrew from this area and Mitrovica became a significant regimental position in the military border defence system established by the Habsburg Monarchy. At the turn of the 18th century, and especially during the 19th century, there was a rise in the civil society development that would contribute to shaping the cultural and visual identity of the city. A crucial moment in the history of the town occurred in 1881 when Mitrovica acquired the status of a free city commune with complete autonomy and chose its first mayor – the noble Ćira Milekić.

In the years following the end of World War I, Mitrovica continued to develop within the Kingdom of Yugoslavia. The prefix Sremska was added to the city's name (in 1923), and it has remained its official name ever since – Sremska Mitrovica. The tragic events and the suffering of the population in World War II were memorialised in the symbolical and allegorical complex of the Memorial Cemetery, designed by Bogdan Bogdanović.

Faced with the challenges of the third millennium, Sremska Mitrovica continues to nurture the richness and diversity of its identity by harmoniously combining the remains of past epochs and modern times.

Sremska Mitrovica is said to be "a city above the city" because when you walk today's streets and squares, you are walking above the streets and squares of ancient Sirmium. Each building's foundation is laid on the Roman buildings' remains: there is a Jupiter's temple under the hospital, *Cardo Maximus* is under *Kralja Petra* (King Peter's) Street, *Licini's Spa* and gorgeous villas are under some private residences, and in the foundations of a modern residential building there is *St. Dimitri's Basilica*. The locations of the *Forum* and *Constantine's Mint* are also known, and there is the *Hippodrome* in the city centre, which archaeologists say is second only in size to the one in Rome. The *Hippodrome* is next to

the *Imperial Palace*, and a part of the imperial chambers is presented to the public as a covered archaeological site. Roman emperors were born, resided and crowned in the *Palace*. Due to its archaeological sites, preserved impressive architecture and obvious historical value, Sremska Mitrovica is an open-air museum.

Sremska Mitrovica is a city that has everything one would love:

The arable land in Srem and the *Mačva* plains are connected by the longest spanning pedestrian bridge in Europe, the bridge of *St. Irinei*. Along the plain, the city is located on the left bank of the *Sava* river, with one of the most beautiful river embankments in Serbia. On the left riverbank, spreading across the wide Srem plain and partly on the southern slopes of *Mt. Fruška Gora*, there are eighteen Mitrovica villages. The largest of all and the most populated village in Serbia is *Lačarak* village. On the right bank, there are six *Mačva* villages and the village of *Mačvanska Mitrovica*, merged with the territory of the Municipality of Sremska Mitrovica in the 1950s. Right here, on the former *Sava* river floodplain, there is also a unique nature reserve, the *Zasavica* swamp.

Along with the plain and the river, there is *Fruška Gora*, called the Serbian Holy Mount due to its large number of monasteries. Four monasteries are located in the Sremska Mitrovica territory: *Bešenovo*, *Kuveždin*, *Petkovic* and *Šišatovac*. The mild, sunny slopes are covered with fertile vineyards, forests and lakes.

MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

The presented archaeological sites of ancient Sirmium are not only an essential testimony to the brilliant and tumultuous history of the former Pannonian metropolis but also an attractive place for all Roman Empire history lovers in today's Serbian territory.

The most important building complex in Sirmium was the **Imperial Palace** and the **Hippodrome**, whose remains are partially presented within the covered Visitor Centre. The palace was built at the end of the 3rd century, while its construction phases lasted throughout the 4th century.

The exhibited walls and floors mostly represent the residential part of the palace. The fragments of frescoes, mosaic floors, and the architectural decoration from diverse types of stone that was brought from different parts of the world, from Egypt, Asia Minor, Greece and Italy, represent the luxurious interior decoration. Many modifications, mosaic floors on several levels and numerous archaeological finds demonstrate the palace's extended lifespan.

During the archaeological excavations at the Imperial Palace, about 350 m² of preserved mosaic surfaces were found. They belong to different construction phases of the palace, the oldest of which dates back to the end of the 3rd century, and the newest from the mid-4th century. Geometric polychromatic mosaics, known as geometric rugs, are mostly represented in the Western style and are similar to mosaics from Diocletian's palace in Split.

The remains of the 4th century Sirmium craft-trade district, next to the southern city walls, are located in one of the central city zones, where, until the 1960s, there was a vast city square of a recognisable triangular shape.

The archaeological remains of the early Christian basilica of St. Dimitri were discovered in 1978. Due to its construction span and continuity in the previous centuries, only the altar apse with the bishop's seat from the former triple nave basilica, where the central nave was more than 20 m long and about 13 m wide, can be seen today. The prefect Leontius built the basilica between 426 and 441 AD. He was the benefactor of a church with the same name in Thessaloniki.

FAMOUS PEOPLE RELATED TO THE SITE

Emperor Probus (232–282)

One of the six Roman emperors born in Sirmium was the famous Marcus Aurelius Probus. Thanks to a series of historical circumstances, this capable warrior and visionary commander, the son of a gardener from Sirmium, was proclaimed emperor in 276. During his reign, the Empire expanded to six million km², and the wetland around Sirmium was drained. The Jarčina canal was very useful to the inhabitants of the Srem region seventeen centuries ago, and remains so to this day. However, the most important of all his legacies was abolishing the Italian monopoly on planting vines. History tells us that it was Probus who recognised a particularly sunny location on the southern slopes of Fruška Gora where the first vines were later planted.

Sveti Dimitrije (St. Dimitri)

In the first centuries of Christianity, Sirmium had a significantly large number of martyrs for the new faith, especially during the persecution in the early 4th century. St. Dimitri was one of the early Christian martyrs who, even under the most violent torture, never denied Christ. According to preserved court records, he died on April 9th, 304, beheaded on the Artemis Bridge.

When digging the foundations for a modern residential-office building in the centre of the city (1978), the remains of a triple nave basilica from the first half of the 5th century were discovered. It is believed to have been dedicated to St. Dimitri. This church was the starting point of the great Christian cult, which later overcame the boundaries of Sirmium and Pannonia. St. Dimitri had, in the following centuries, become the patron saint of Mitrovica, and today his character is represented on the city's coat of arms.

City tourist offer

Due to its rich and long history, visible and preserved cultural heritage, abundant natural resources, diverse traditions and excellent gastronomy, the city attracts many tourists.

Sremska Mitrovica is equally abundant in cultural heritage, natural attractions, rich cultural life and events, which enables a varied tourist offer and makes an exceptional touristic experience.

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR)

Because of its proximity to Belgrade and Novi Sad, tourist visits to Sremska Mitrovica are generally shorter, based on one or two overnight stays, except in cases where tourists or groups are on a thematic holiday. Hence, the Tourist Organisation of Sremska Mitrovica recommends a one or two-day tourist arrangement, and suggests the following attractions:

Imperial day in the Roman capital

One option is a visit to the Imperial Palace complex, which is one of the most important archaeological sites related to the history of Sirmium. Then, visit the Srem Museum, housed in two buildings, followed by a short walk through the old town centre to the Žitni Trg market, overlooking the St. Irinei Bridge. This can be followed by a short visit to the triangular square, with a brief explanation of the sacral objects by a local guide. Original souvenirs can be purchased while visiting the Imperial Palace and the Srem Museum.

Lunch/dinner can be taken in Tošina Kuća (Toša's House), a traditional village house in the village of Jarak, Srem.

After lunch one can move on to the Zasavica Special Nature Reserve. Visit the Zoo with its variety of autochthonous animal species and visitor centre, then acquaint yourself with the rare species of animals, plants, birds, fish and other inhabitants of Zasavica. Take a boat ride in the swamp with a photo safari tour. Enjoy a walk in nature, with the possibility of buying original mangulica products (autochthonous black pig), donkey milk, truffles and souvenirs. Boats and fishing permits can be issued in the reserve.

The one-day arrangement includes the following services:

- lunch within a selected menu,
- tickets to the Imperial Palace, the Srem Museum and SNR Zasavica by boat,
- a local tour guide service and the cost of organising the programme.

“Veni, Vidi, Vici” in Sremska Mitrovica – a weekend in Imperial Sirmium

Day 1

The group arrives in the afternoon. Take a drive along the southern slopes of the Fruška Gora National Park, where the vineyards of Emperor Probus were located. Visit a wine cellar and taste wine from Fruška Gora. Visit the Šišatovac and Petkovića monasteries. Continue to Sremska Mitrovica. Visit the centre of Sirmium, the Imperial Palace and the Srem Museum. While visiting the Imperial Palace and the Museum, it is possible to purchase original souvenirs. Lunch in a restaurant of your choice: Villa Bela Ruža, Sojenjica or Posejdon. Sightseeing in the old town centre.

Accommodation in the hotel. Dinner. Overnight stay.

Day 2

Breakfast. Depart to Mačva and the Zasavica Nature Reserve. Visit the Visitor Centre and tour the nature reserve. Take a tourist boat ride (by reservation) and enjoy a photo safari. Stay in nature, walk, take advantage of a boat rental, and obtain a permit and enjoy some fishing. Lunch can be taken either in the reserve or at the ethno house of the duke Zmaj od Noćaja. Departure is after lunch. The arrangement includes the following services:

- half board accommodation in the hotel,
- two lunches,
- Fruška Gora wines, wine tasting,
- tickets for the Imperial Palace, the Srem Museum and SNR Zasavica,

- a local tour guide service and the cost of organising the programme.

ATTRACTIONS NEAR THE SITE

The **Old Town Centre** is the most vital indicator of the historical city's stratification and continuous urban life for more than two thousand years. Žitna Pijaca (Grain Market) Square, Sveti Stefan (St. Stephen) Square, and Ćira Milekić Square are the unique and recognisable ambient parts that testify to the culture, the way of life and architectural styles that developed from the end of the 18th century until the beginning of World War II. The city park is located in the very heart of the historic centre and is a favourite location for Mitrovica inhabitants, as well as tourists. In the central part, there is the Kameni Cvet (Stone Flower) Fountain, one of the symbols of Sremska Mitrovica, designed by the Russian architect Irina Nepokojčicka from Mitrovica. The fountain was designed and built immediately after World War II, at the location of the former imperial linden tree, planted in 1879 in commemoration of the silver jubilee of the Austro-Hungarian imperial couple Franz Joseph and Empress Jelisaveta (Elisabeth).

Sacral buildings and sites

The **Old Church of St. Stephen** or the **Little Church** was built on the Sava riverbank, on the early Christian period cult spot, where mass executions of Sirmium Christians were carried out at the beginning of the 4th century, near the former Artemis Bridge. The church's present appearance and dimensions date from the early 1780s. The icons were painted by Teodor Kračun, the most important representative of Baroque painting, in 1775.

The **Serbian Orthodox Church of St. Dimitri** was built between 1791 and 1794, in the Baroque style with elements of Neoclassicism. It was dedicated to the patron saint of the city – St. Dimitri. The church comprises a single nave with a semicircular altar apse in the east and a high bell tower above the western facade. Marko Vujatović produced the woodcarvings, and the painting was entrusted to Arsenije Todorović.

The **Roman Catholic Church of St. Dimitri** was built in 1810 as a single nave building with Classicistic style features. The single-storey sacristy on the western side was later extended. The altar paintings from 1812, the work of Arsenije Todorović, were replaced at the beginning of the 20th century by the altars of Tyrol's masters. The only organ in the city is in this church. The parish house was built to the east of the church in 1827.

The **Greek Catholic Church Vaznesenja Gospodnjeg (Lord's Ascension)** was built between 1905 and 1906, as a triple nave building with a bell tower on the western side, and semicircular altar apse on the eastern side. It was designed in the spirit of Romanticism with dominant Romanesque elements. The parish house was built at the same time.

The **Memorial Cemetery** is located next to the old Orthodox cemetery. It was built in 1960 to the design of the architect Bogdan Bogdanović. It represents one of the biggest killing fields, where several thousand people were tortured and killed during World War II, including the famous Serbian painter Sava Šumanović.

The **Bridge of St. Irinei** is the longest pedestrian suspension bridge in Serbia and the Balkans, whose construction lasted from 1990 to 1993, and is dedicated to St. Irinei, the first bishop of Sirmium, a Christian who was executed for preaching what was, at the time, a forbidden religion. The saint was beheaded on the Sirmium Bridge. This scene is depicted on the icon in the St. Dimitri Cathedral's sacristy.

Other places of interest

The **Srem Museum** is a complex consisting of two buildings. In the building on St. Stefan Square No. 15 is a permanent archaeological setting, while one of the most precious collections of stone monuments in Serbia is displayed in the courtyard, within the Lapidarium. Here, there are a large number of altars belonging to Jupiter's sanctuary, and tombstones. In the Museum's Lapidarium, there is an extremely valuable sundial (end of the 1st and the beginning of the 2nd century AD), the work of sculptors and astronomers from Greece, whom Kratilo Papi hired. Made of white marble from the slopes of the Alps, the sculptor fashioned a life-sized figure of Atlas, carrying a sundial on his back, and behind him are the topiary portraits of his brothers Hercules and Ifikles. The sundial was made in the form of a shell with radial lines showing the hours, with only the first part of the iron rod indicator, the gnomon, remaining preserved.

Within the permanent exhibition, there are copies of **33 gold coins** found during archaeological excavations in 1973. During the numismatic processing, it became known that four gold coins were unique specimens and were not owned by any museum in the world. All the gold coins were minted in honour of Constantine the Great and his family. The **hologram projection of an Avar belt**, found in 1992, gives us a glimpse of the power and wealth of the Avars – the conquerors of Sirmium. This gold band belt weighs roughly 1,000 g, consists of 10 pieces and is decorated with semiprecious stones. It is assumed that it belonged to the Avar Kagan Bajan or his sons. It is thought to be one of the best preserved Avar belts in the world and has an invaluable historical and artistic value. A number of porphyry sculpture parts are also exhibited. Porphyry is a purple stone that was brought from Egypt, and it was used for creating emperors' sculptures. The parts of the found sculptures date back to Diocletian's era, from the end of the 3rd and the beginning of the 4th century.

In the main building of the Srem Museum, in Vuka Karadžića Street 3, a permanent historical, artistic and ethnographic setting is exhibited, called "Srem through the ages". It shows the rich history of Srem, from the end of the 12th to the first half of the 20th century.

The **Dobrica Milutinović Theatre** is located in a part of the Serbian House building. It is the only professional theatre in Srem, and also has a long amateur dramatic tradition. During the season, dozens of performances of their own productions, guest performances and numerous events including concerts, film screenings and important occasional programmes are performed. The capacity of the theatre is 320 seats.

The **Gligrorije Vozarović Library** is located in the part of the Serbian House building that was built in 1895 to the design of Vladimir Nikolić, a famous Serbian architect. It initially served as a Serbian public reading room with a more than 150 year tradition. It was designed with academic elements, incorporating neo-Renaissance and neo-Baroque elements. It has played a significant role in the cultural life of Mitrovica Serbs throughout history. Today, it is one of the most important cultural institutions, with a collection of around 120,000 books, and with an abundance of cultural and educational activities for all ages. The library building is one of the city's most appreciated visual symbols.

The **Lazar Vozarević Gallery** was founded in 1973 as a memorial gallery. It is located in the Serbian House. In addition to the promotion of the most extensive collection of Lazar Vozarević's works, one of the most famous Serbian painters of the late 20th century, in other rooms of the Gallery, there are monthly exhibitions of renowned contemporary artists as well as works of other painters who have marked Serbian art history.

Today, it is not only a static, memorable centre but a multifunctional space where a vibrant artistic life has developed. The modern look and spatial design is the perfect surrounding for new creative concepts.

Monasteries

Šišatovac is located near the village of the same name, on the slopes of the western part of Fruška Gora. The monastery is dedicated to the Holy Mother of God. The founding of the monastery is attributed to Abbot Teofan of the Žiča Monastery, and the refugee monks who tore the church down in 1520 and built a new monastery in its place. Reliable information about the monastery originates from the mid-16th century and the relics of St. Stefan Štiljanović, the Srem despot. In 1788, the old church was demolished, and today's monastery was built in its place. Grigorije Davidović Obšić produced the iconostasis and wall paintings.

Petkovic is located on the south-western part of Fruška Gora, between the Divoš and Šišatovac villages. The monastery is dedicated to St. Petka. The monastery was decorated with frescoes painted in 1588, while the iconostasis was produced in 1735. According to tradition, Despotess Jelena founded the monastery, Stefan Štiljanović's widow in the first half of the 16th century.

Kuveždin is located on the south-western part of Fruška Gora, north of Divoš village. The monastery is dedicated to St. Sava and St. Simeon. Despot Stefan Štiljanović founded the monastery in 1520, according to local sources. The new monastery was built in 1816, and Pavle Simić painted the iconostasis between 1847 and 1858.

Bešenovo is located on the southern slopes of Fruška Gora. According to local stories, King Dragutin Nemanjić founded it in the late 13th century. It is dedicated to the Holy Archangels Gabriel and Michael.

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

The city's accommodation capacities are offered in several different categories. There is one "three star" category hotel with a capacity of 27 beds, as well as several lodging options providing a bed and breakfast service with a capacity of over 20 beds in double and triple rooms. Accommodation is mostly new and modern, and meets European standards. Most services are offered via the Internet and are easily accessible for review and booking (Hotel Srem, Hotel Wood, Bela Ruža, Poseidon, Atrium, Passage and LaStA Villa & Restaurant).

Hotel Srem has a capacity of 25 beds, in double and triple rooms and suites, and is equipped to a high standard. The hotel complex has 120 seats in the Congress Hall for organising seminars and symposiums of various types. The restaurant complex, with a capacity of 270 seats, is set on three floors. The summer garden is on two levels and has a capacity of 300 seats.

In the city and its surroundings, many restaurants serve traditional dishes from the area, together with those that complement their offer with other national cuisines. On the Sava river, restaurants serve fresh fish and fish specialties, and many popular smaller restaurants and pastry shops are located in the city centre itself, along with other tourist attractions.

The trend of **ethno houses** and **rural tourist households** is increasingly developing. Each of them is thematically profiled and organised to accommodate groups of up to 50 people. They are known for their authentic countryside setting, the preservation of folk customs and traditional cuisine, and an ever warm reception and pleasant homely atmosphere.

Zmaj od Noćaja (Mačvanska Mitrovica) is an ethno house of the Čupić family that fosters the history and genealogy of their famous ancestor – Duke Stojan Čupić, one of the most important figures of the First Serbian Uprising. The house also has a small museum exhibition. In addition to the ethno-ambience, good food and accommodation, folk music and the sounds of the local accordion are all part of this experience.

Čikić (Zasavica), one of the first such households, it has been working continuously for many years. It caters for both school excursions and families.

Nana is a thematic household that pays particular attention to both family tradition and heritage. The primary motif of this household is nana (mint), and nana as the word for grandmother, used a long time ago. Throughout the season, they organise a variety of ethno workshops.

Tošina Kuća (Toša's House, Sremski Jarak) is a family house that has been welcoming foreign tourists for decades, in the traditional way, with brandy, cakes and sweets, typical Srem lunches and tambourine music. The Chamber of Commerce of Vojvodina recognised this household for its improvement of gastronomy services in 2016.

Salaš Isailovi is an authentic village household that has opened its door to visitors and guests and presents Srem through the ages in a beautifully traditional way.

Čavići (Čalma) is a household that has been organising pony events for children of all ages for a decade. While relaxing in nature and in the immediate vicinity of ponies, therapeutic riding is also possible.

An equally lovely and pleasant stay can be arranged at the **Ležimir Guest House** (Ležimir), **Villa Davidović** and **Mila** (Mandjelos), **Mother Angelina's Ethno House** (Grgurevci) or fishing and enjoying nature at the fish farm **Lekin Salaš** near Sremska Mitrovica (from the Mačva side).

OTHER TOURIST ATTRACTIONS NEAR THE SITE

Events tourism

A large number of events are traditionally organised, both in the territory of the city and in the rural areas, contributing to the preservation of culture and the tradition.

Srem Folk Fest is a mid-August folk festival, with a 14 year tradition. The goal is to promote and nurture different cultures and traditions through costumes, customs, folk songs and games. As the festival is included in the CIOFF event calendar, the organisation imposes high standards. The participants' parades take place in the streets and squares, and there are spectacular evening concerts in the open Žitna Pijaca Square. Every year, around 600 people stay in the city, and several thousand visit the festival.

Festival of Rhetoric "Sirmium Lux Verbi – Sirmium brightness of the word", inspired by the tradition of ancient Sirmium, has, for decades, fostered the value of intelligent thoughts and beautiful speech. The festival is a prestigious, traditional, international rhetoric competition in three categories: author's address, interpretation and extempore. Since 1992, Sremska Mitrovica has cultivated a festival of words that communicate universal human messages about life and humankind, free of time and space limitations.

Its greatest importance is the preservation of history, the city's tradition, the dignity of primordial values such as "the word" and international cooperation.

"**Imperial Sirmium – the city of legends**" is a three-day event, supported by the relevant

ministry. It is held at the beginning of September in open space in many locations. The festival is organised by the Tourist Organisation of Sremska Mitrovica, with the idea to revive ancient city history and to present it to the audience in an active, creative and exciting way. It is introduced through historic dramatisations, theatrical and puppet shows, a parade of numerous costumed actors and extras, interactive workshops at different sites (mosaic making, Roman glass blowing, oil lamp production, dressing, make-up and hairdressing in the Roman period), and Roman food and wine tasting at the Roman market. One entire day is dedicated only to children, with Roman games and Sirmium legends. Children are encouraged to dress up as young Romans. The festival is very attractive and is a completely new addition to the city's tourist offer.

Wine Park is a one-day event promoting wine culture in Srem in an attractive way where producers and consumers spend time together. Representatives of 30 wineries offer the opportunity to taste more than 150 different types of wine and also organise a professional presentation of wine serving and tasting.

In addition to wine, there is also the gastro-nomic offer of the Srem area, featuring small food producers who stand out at the market with their authenticity and product quality. Producers of cheese, homemade meat products, homemade pastries, honey, jams and many other treats offer their products on stands and visitors can also enjoy a variety of classical and tambourine music. The event is held at the beginning of July in the city park.

In addition to the aforementioned events, there is the **Jazz Blues Festival**, the **International String Fest** and the **Piano Festival**, the **Young Wires** (festival of tambourine

orchestras), the **Old Timer Car Show**, **motorcycle** meets, the **Golden Wine Day** (in Probus's honour), the **Museums Night**, and the **Magical Square** at the Ćira Milekić Square (on Christmas and New Year's Eve). Moreover, in the village, tourists can visit **Bostanijada** in Šašinci (dedicated to the watermelons that the village is famed for), the **Srem Reel** in Grgurevci (folk event, horse and carriage procession, and fabulous homemade doughnuts), **Štrudelfest** (strudel making competition), **Mules' Day** in the Special Nature Reserve of Zasavica, **Sheep Farming Days** in Ležimir, **Krofnijada** (doughnut making contest) in Martinci and many more fun, traditional events, each interesting and authentic in their own way.

Natural attractions

The unique **Nature Reserve of Zasavica** in Mačva has rare species of plant and animal life. The nature reserve, intact for thousands of years, is a jewel of the area.

The reserve is an oasis with about 700 species of plants, 216 bird species, 20 fish species and 27 species of amphibians and reptiles. Strongly intertwined nature, the moist meadows, forests, wide shores and the water itself make for a beautiful and diverse flora and fauna environment. The landscape here is breathtaking. At a distance of 200 meters, along the access road to the Visitor Centre, there is a campsite with 42 plots, electricity, water and wireless Internet connection. It is also suitable for people with disabilities and is categorised as a three star site.

The **city beach** near the city centre is one of the most beautiful beaches in Serbia. It is a favourite place for both local people and tourists who like swimming and water sports. The official bathing season lasts from June to September. The city beach is equipped according to European standards. It has the necessary number of showers, changing rooms, sanitary facilities, sports facilities, catering facilities, facilities for children and a lifeguard service.

Fruška Gora National Park is near the town, and is a blend of natural and cultural values. It has thick eastern forests, pastures, vineyards, lakes, and numerous rare and protected plant and animal species, and is a real haven for nature lovers. With marked hiking and bike trails, it is an ideal place for an active stay in the clean mountain air.

Fruška Gora is also known for its sixteen Orthodox monasteries, of invaluable historical and cultural value, which, for centuries, have been of great importance for the preservation of the national identity and spirituality of the Serbian people.

Sports and recreational tourism

Hunting: The Forest Protection company in Sremska Mitrovica takes care of 40,000 hectares of precious, mostly oak forests, rich in wildlife, which attracts hunters from all continents.

Fishing is organised on the Sava river and the lakes on Fruška Gora.

Equestrian Sports: "Proleće" stud farm in Sremska Mitrovica is an ideal place for riding lovers and equestrian sports enthusiasts.

Flying: Thanks to its decades-long tradition, over 70 organisations involved in aviation sports and all modern forms of flying are active in Serbia today. Near Sremska Mitrovica, in the village of Veliki Radinci, there is a sport flying airport, where flyers can enjoy their sport.

Swimming: Apart from seasonal swimming in the Sava river with its beautiful beach, tourists and athletes can swim throughout the year in a new and modern indoor pool at the Pinki Sports and Recreation Centre. There are also medicinal, thermal pools at Plava Zvezda (Blue Star) in Salaš Noćajski, which additionally boasts a sauna and hydro massage.

There are several open and covered sports fields in the city:

The athletic stadiums of FK Srem and FK Radnički, the Pinki Sports Centre, the Water Sports Centre – Val Kayak Club, basketball and volleyball courts and an outdoor gym at the city beach.

CLOSEST CITY (POPULATION, NUMBER OF TOURIST ARRIVALS AND OVERNIGHTS)

Sremska Mitrovica is located between Novi Sad and Belgrade, large cities that have experienced an annual tourist growth trend.

In 2019 over 120.000 visits and 16.000 overnight stays were recorded in Sremska Mitrovica.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

To improve the tourist offer of the city of Sremska Mitrovica, it is necessary to take specific steps in the coming period, within the framework of the city tourism development strategy.

- The construction of hotels of larger capacity (the city lacks larger capacity hotels, and it is necessary to be able to organise the accommodation of larger groups, as well as to develop conference tourism possibilities);
- Renovation and adaptation of the Srem Museum building – archaeological items;
- Provide a budget for the maintenance of the archaeological site;

- Design the Archaeological Route, to include the Roman Park (interactive workshops)
- Develop tourist signage for all purposes for different tourists' categories;
- Reconstruct the Blue Line (tourist attraction, blue symbols mark the way for unguided tours of cultural and historical sights in the city);
- Improve the river traffic capacity of the Sava, with the construction of a port;
- Develop river tourism and create the necessary tourist infrastructure.

For the city of Sremska Mitrovica and the Tourist Organisation of the city, it was of particular importance to receive the title of The Runner-up European Destination at the beginning of November 2017 in the European Destination of Excellence (EDEN) competition. Novi Pazar won the competition, while Sremska Mitrovica and Zaječar were selected as runner-up destinations.

The Tourist Organisation of Serbia organised a competition with the title of Cultural Tourism. The selected destinations in Serbia will be included in the Network of Exceptional Destinations in Europe. The winning and runner-up destinations will be promoted internationally through a special publication dedicated to this project, as well as through the sites of the Tourist Organisation of Serbia, the European Commission and social networks.

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TRAVEL INFORMATION

Sremska Mitrovica



Plane

Main airport, Belgrade (www.beg.aero/en/home)



Train

From Belgrade to Sremska Mitrovica Central Railway Station, address: Železnička bb



Bus

From Ilok to Novi Sad, then to Sremska Mitrovica



Car

From Belgrade (E70 motorway), or from Ilok (route 314)

IMPERIAL PALACE FELIX ROMULIANA

Negotin Wine
Region

Zaječar

7

Knjaževac

The Imperial Palace of Felix Romuliana is located in the vicinity of the village of Gamzigrad, 11 km north-west of Zaječar, and is widely regarded as the main pillar of the cultural tourism development in eastern Serbia.

History of the Palace and its Founders

Galerius (Gaius Galerius Valerius Maximianus) is one of the sixteen Roman emperors born in the area that belongs to the territory of Serbia today. He came into the world as Maximianus, around 260 AD, close to the present-day village of Gamzigrad, in today's eastern Serbia, in the Roman province of Remesiana (*Dacia Ripensis*). At his place of birth, which was a major urban settlement built on the territory inhabited since prehistoric times, Galerius, as Emperor Gaius Galerius Valerius Maximianus (293–311), built a magnificent palace and dedicated it to his mother Romula. Felix Romuliana is in memory of the divine nature of his mother and himself. The name *Romuliana* could be literally interpreted as Romula's villa or Romula's house. The epithet *Felix* suggests that the villa contained in the title represents a metaphor. This epithet, added to a person's name or the names of places, particularly buildings, doesn't have the function of an epithet but is used to indicate gods, emperors, empresses and members of their families, districts, cities and buildings related to them, and is the symbol of their divine nature, holiness, glory, fertility and prosperity. The name *Felix Romuliana* should be understood as *Roma Nova, Roma Secunda*, namely, as a name that suggests a sacred place, an eternal, heavenly city.

The Emperor's mother was a refugee from Dacia, while the father, of unknown name, was a retired soldier (veteran), who ran a small estate in the place of Galerius's birth. As a small child, Galerius most likely

looked after cattle, which is why throughout his life he had the nickname *Armentarius* (herdsman), which was particularly and readily emphasised by his opponents. Later, he followed in his father's steps and served as a soldier under the emperors Aurelian and Probus. As a particularly brave soldier, he served with distinction under Emperor Diocletian, the founder of a new system of government in the Roman Empire, the Tetrarchy ("leadership of four"). This is why Diocletian adopted him as a son, married his daughter Valeria to him, and designated him his co-ruler in the East (293 AD). Galerius managed to beat the hitherto invincible Persia, in 298 AD, which represented a turning point in his career and paved his future life path. Triumph over Persia was celebrated in Rome in 303 AD. He most likely started the construction of his palace in his homeland immediately after the victory over Persia.

Galerius was supposed to reside in the palace as a senior August (*senior Augustus*), while after death he would be revered as a god (*divus*), probably in the temple in the southern part of Romuliana and in the part of a sacral complex on Magura Hill intended for him. However, his premature death prevented this from happening.

History has marked him as one of the greatest persecutors of Christians, neglecting the fact that he himself, two years before the famous Emperor Constantine's Edict of Milan of 313, on his deathbed, made the first legal act of religious tolerance, the first Edict of Religious Tolerance, in April 311 AD. Additionally, these two countrymen and irreconcilable opponents, due to historical circumstances, co-ruled in the period 306–311 AD.

After Galerius's death, the space of his never used palace became the stage of turbulent

life, and a great craft and trade centre of the Late Classical period. Intensive craft activity, especially iron metallurgy, continued well into the Early Byzantine period. Also, in the 6th century, during the reign of Emperor Justinian I (527–565), Gamzigrad, with new and already existing churches, may have been the centre of the episcopacy. The rich life within the unconquerable walls of the former palace of Galerius continued until the middle of the 11th century, as evidenced by the remains of a medieval settlement in the south-eastern part of the palace complex and its associated necropolis (cemetery) in front of the eastern gate.

BASIC KNOWN FACTS ABOUT THE SITE – DATES, CAPACITY, PURPOSE, SIZE OF THE SITE AND TYPE OF TERRAIN

Archaeological site

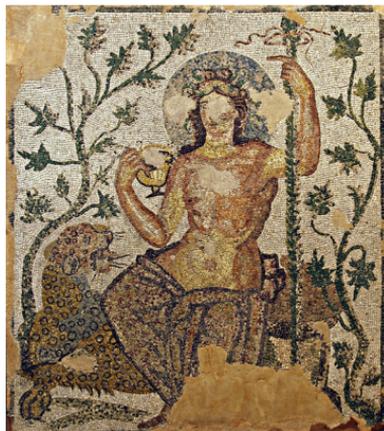
This archaeological site was inscribed into the UNESCO World Heritage List in June 2007. The spatial and visual relationships between the palace and the memorial complex, where the mausoleums of the Emperor and his mother Romula were located, are unique:

Criterion (III) – The fortifications, the palace and the memorial complex are a unique testimony of the Roman construction tradition pervaded by the ideological programme of the Second Tetrarchy and Galerius himself as their builder.

Criterion (IV) – The group of buildings comprising the architectural complex of Emperor Galerius is unique in that it intertwines the ceremonial and the memorial programme. The relationship between the two spatial ensembles is stressed

by placing the Tetrapylon on the crossroads between the worldly fortification with the palace and the other-worldly mausoleums and consecration monuments.

The configuration of the terrain where Romuliana was built imposed its irregular trapezoid layout, covering an area of about 6.5 ha.



Gamzigrad Palace was truly unique, fortified with double fortifications, the older one from the end of the 3rd century, with 16 towers, and a younger but much more impressive fortification, from the beginning of the 4th century, with 20 gigantic polygonal towers. The main entrance to the palace was via the eastern gate, but today visitors enter through the western gate of the palace. In recent years much has been done to revitalise the main gate: the gate of the older fortification has been fully restored and preserved; the gate of the younger fortification has been partially restored and preserved, including the towers that flank the gate; a part of the eastern wall has been partially restored and preserved, and the space in front of the gate and the resting area along Dragan's stream have been used as a natural amphitheatre, redecorated and fully furnished. It is now used for excursion tourism and presentations of multi-ethnic heritage.

The first of two yards in Gamzigrad Palace, Atrium I, had a fountain in the centre of a rectangular area bordered by a white marble pavement and, on all four sides, porches on pillars, under which, on a floor decorated with mosaics, marble benches were placed. The pillars of an earlier porch were also partially reconstructed, parts of which were from the original finest Proconese marble.

Left of the atrium there was a large hall with an apse. In a Roman house it would be the dining room, the Triclinium, and within the palace there would probably be a hall in which the emperor received his official visitors. The atrium with a fountain was organically connected to the hall, which can be concluded from the position of the fountain (set on the axis of the door of this hall). The floor of this room was covered with mosaics. Right next to the threshold of the door a mosaic was discovered which represents Dionysus at a feast, an illustration of Galerius's entire ruling ideology and one of the most beautiful works that Roman art has bequeathed us. This mosaic is kept in the National Museum in Zaječar. Under the floor of the Triclinium the remains of the hypocaust (underfloor heating system) were discovered. Near the Triclinium apse a hand with a globe was found, a part of a porphyry sculpture of Emperor Galerius, so it is possible that the whole niche was built as a luxurious canopy for the sculpture of the Emperor (or perhaps a sculptural group that could have shown Galerius and Diocletian or even all four rulers of the Tetrarchy). Also, in the Triclinium apse there could have been a marble throne designed for Galerius, who sat there and, as God on earth, greeted announced officials.

East of the Triclinium and north of the peristyle with the fountain, was a spacious atrium, Atrium II. The yard had a colonnade

which formed a porch along the eastern, southern and northern sides. Of the portico there have only remained the bases and the trunks of two major pillars that would have emphasised the door on the eastern wall. The open parts of the yard were brick-floored, while the area under the porch was covered with mosaic.

The yard with the porch was connected with the circular room to the east in a similar way as the peristyle with the Triclinium fountain. The circular room, the decoration of which was underlined with the tall pillars, represented a pre-space to two other rooms, with which it was organically linked, one of which had a trefoil and the other a quatrefoil design. The mosaic "carpet" consists of an illusionist pattern in the form of a shield, very popular in Greece and the western Balkan provinces in the 2nd and 3rd centuries. Under the floor was discovered a complex system of channels through which the entire room, and in particular its conch, was directly heated. The space consisting of a circular entrance room with a trefoil and quatrefoil hall included a small room with an apse on the eastern side. The hall and the space in front of it repeatedly changed purpose and were, finally, used as a Christian church. It is the oldest of the three basilicas within the palace, which may have originated before the very end of the 4th century.

Temples inside the wall

Among the remains of numerous buildings, two temples dominate.

The smaller temple was almost in the middle of the northern part of the Gamzigrad complex. In front of the temple a preserved monumental altar was located. The sanctuary was dedicated to the fostering of the cult of the goddess Cybele – Great Mother (*Magna Mater*) – Great Mother of the

Gods – Cybele, as evidenced by a *fossa sanguinis* (a blood drain pit), a kind of underground baptistery, the crypt where the initiation into the mystery of this deity was performed. The initiate into the mysteries in honour of Cybele and her companion Attis, the god of vegetation, was to ritually die to be reborn as a convert, one who is versed in the secrets of the cult. This act was symbolically performed in the way that novices would go down into the pit, an underground shrine, in order to be sprinkled with the blood of a sacrificed bull through the grate from above. This ritual guaranteed eternal life. The would-be devotees of the orgiastic cult of the goddess (mystic) would stand in the underground sanctuary, the pit, waiting to be sprinkled through the iron bars with the blood of a white bull slain at the altar in front of the temple. Sprinkled with the blood of the sacred animal, a replacement for former human sacrifices, which symbolised the self-sacrifice of Cybele's companion and lover Attis, the initiates experienced ecstasy and enlightenment, which would bring them the secrets of the goddess's cult and make them her priests. In the Roman sacrificial rite, there was a hierarchy of sacrificial animals, and sacrificing a bull was considered the greatest consecration.

The direct link between the cult of this eastern goddess and the Emperor was established by Galerius's mother, who might have been a Cybele priestess herself, who, after her death and apotheosis, as Diva Romulus, was to be celebrated in this temple. In this way, the temple in the northern part of Romuliana can be closely conceptually and ideologically linked to Romula's mausoleum and consecration monument on Magura. The role of Romula in Galerius's life and her influence on him were undoubtedly strong. Historical sources, unfortunately, provide almost no information about Romula's role in the government, nor do they tell us anything about her appearance. The temple itself was made entirely from grey stone, a local kind of andesite – gamzigradite, from quarries in the immediate vicinity of the palace, which is still in use today.

The large temple was a monumental building which occupied a prominent place in the spatial structure of Gamzigrad. What makes this temple closer to the temples constructed in the eastern provinces of the Empire than to a classical Roman temple is the double crypt. This temple could have been dedicated to Jupiter and Hercules, i.e., Diocletian and Galerius as their earthly doubles. Perhaps the sculptures of these two deities, parts of which were found in the area in front of the temple, adorned its interior: the head of Jupiter, the colossal statue of the supreme deity, and the head of Hercules, the greatest Greek (Heracles) and Roman (Hercules) hero. After his death and apotheosis, Galerius was to be celebrated in this temple, which directly associates this structure with Galerius's mausoleum and the consecration monument on Magura Hill.

The Great Temple, related to man, light and the solar principle, was entirely covered with white marble, which, with its impressive size, made it a dominant building of the palace complex in Gamzigrad.

The Entrance Hall – vestibulum of the palace, had its entire floor area covered with a mosaic made up of two lateral and central mosaic carpets. The side carpets were made of diagonally placed octagons, filled with a variety of patterns. Even the seemingly identical motifs varied in colour. The central mosaic carpet was slightly narrower than the side ones, but chromatically was the richest one. It consisted of a series of square and rectangular panels, of which several were composed of swastikas in different combinations and different degrees of elaboration, oriented from east to west. In the middle of this central mosaic carpet there was an almost square panel with a representation of the *Labyrinth*, now kept in the National Museum in Zaječar.

From the wide entrance on the western side to the semicircular apse at the eastern side, there

extended a long mosaic carpet, composed of eleven panels with scenes from a hunt. These mosaic panels focused attention on a raised alcove, which was probably designed for a statue of colossal size. In the south-eastern corner of this room was a staircase leading to an octagonal room. The door to the staircase of the room was facing two large mosaic panels, **Venatores**, and a leaping **Leopard**, which are now located in the National Museum in Zaječar. This means that the two scenes in their entirety could be viewed from the staircase. Under the floor of the octagonal room a hypocaust system was designed, which heated the room. The octagonal room could have been some kind of a changing room for the Emperor, before his appearance and audience in the Triclinium.

A large state room was located practically in the middle of the palace. It was through this hall that the communication between the northern and southern tracts of the palace was realised. The access hall of the palace in Early Byzantine times was converted into a Christian church. Possibly two partially superposed basilicas were built in it, the first of which (Basilica II) probably dates from the 5th century, and the second, with a trefoil Baptistery (Basilica III), belongs to the period of the restoration of Emperor Justinian I, in the first half of the 6th century.

Sacral complex on Magura Hill

On Magura Hill, about 1 km from the main gate of Romuliana, was a sacral complex: two mausoleums, Galerius's and Romula's, and two consecration monuments shaped as giant tumuli. These gigantic cones with a stone sub wall marked the place where, for the last time in the Roman world, the rite of apotheosis was performed, by which the Emperor and his mother, after their death, ascended to the gods. During archaeological excavations, the remains of military equipment burnt together with a wax doll of

this great military leader, the victor over the Persians, were found in Galerius's tumulus. In the mother empress's tumulus were discovered the remains of gilded silverware. Also, next to the half wall of Romula's tumulus, a pantry with 99 coins from a later time (end of the 4th to the beginning of the 5th century) were found.

Galerius's selection of his place for eternal rest was not random. That Magura had represented the Holy Hill, **Mons Sacer**, since ancient times is evidenced by the discovery of a necropolis from the Bronze Age lying under the sacral complex. It is here that, some 3,500 years ago, members of an ancient culture were buried. This collective memory of the "holy place" is still alive among the local population. Locals from the Serbian village of Zvezdan, on whose territory Magura Hill is located, and their neighbours, Vlachs from the village of Gamzigrad, have lit candles here for years.

The temples in the northern and southern part of Gamzigrad Palace are closely linked in concept and ideology to the monuments on Magura. Galerius, God on earth, after his death, was officially deified on Magura and, like a god, **Divus**, was to be worshipped in the temple in the southern part of Romuliana, along with his divine stepfather Diocletian. Accordingly, Galerius's mother, as **Diva Romula**, would be worshipped in the temple in the northern part of Romuliana. At about 200 m north-west of the complex on Magura, in Galerius's time, a monumental tetrapylon rose, a t of the transition from the earthly to the divine world.



MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

An archivolt with the inscription **FELIX ROMULIANA** was excavated in 1984 as irrefutable proof that Gamzigrad really is Romuliana, an endowment which Emperor Galerius built at the place where he was born. This monument was found in the south-western tract of Romuliana, in building E (the so-called "Romula's Triclinium"). The inscription field is circular, framed by a laurel wreath flanked by peacocks. The relief decoration on the archivolt with the inscription **Felix Romuliana** confirms that the first word in the inscription has a religious or purely ideological meaning, that it expresses a consecration of persons and places associated with them and points to something eternal and sacred.



A pilaster with representations of the tetrarchs in medallions decorated the main gate of the younger fortification of Romuliana, where it was discovered. On its front, this monument bore not only the first reliably dated representation of the tetrarchs but also the first comprehensive visual display of the hierarchy of the Tetrarchy. The medallions of military ensigns (**signum**) display all members of the Jupiter family, in couples, strictly hierarchical: the person shown on the left, the honorary side, occupies a higher position in the hierarchy than the one on the right. In the medallion, which is in the form of an ensign, both figures are simply dressed in a robe and cloak, while the figures shown in

the central medallion and the medallion at the top of the ensign are wrapped in paludamenta, attached to the right shoulder with a precious buckle. On the basis of these iconographic characteristics it can be reliably established that the figures shown on the medallions are the tetrarchs, namely: on the first medallion are the Augusti who, in 305, withdrew from the throne (**seniores Augusti**) – Diocletian (on the left) and Maximianus Herculeus (on the right), while the remaining two medallions display the then incumbent Augustus with the Caesars Galerius (on the left) and Maximinus Daia (on the right), Constantius Chlorus (on the left) and Severus II (on the right). Such a display of Jupiter's family members could have originated only in 305 or 306, because by the end of 306 or early in 307 Maximianus Herculeus reaffirmed himself as the reigning Augustus, which seriously jeopardised the system of Tetrarchy.



The **Porphyry head of Galerius**, can be dated from 303 onwards, as it was in November of that year that Galerius was crowned in Rome with a laurel wreath for his great victory over the Persians in 298, which unofficially made him the leading figure in the Empire. If we perceive Galerius's head and the left hand holding the globe as a part of one sculpture, the iconography of this representation is completely clear: Galerius is presented as Pantocrator, the ruler of the entire universe. The porphyry head of Galerius is part of a unique imperial portrait with a display of a triumphant crown and the busts of all four rulers. Its significance is emphasised by the number of exhibitions in the world in which this extraordinary work of Late Roman art was displayed (Trier, Venice, Rome, etc.).

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

The National Institute for the Protection of Cultural Monuments of Serbia, Belgrade, has been responsible for all the reconstruction and conservation works at the site and for issuing general and special conditions ever since the archaeological excavations were initiated in 1953, together with the Institute of Archaeology of Serbia. The National Museum in Zaječar is responsible for the archaeological excavations, the organisation of work at the site, its infrastructure and sustainable tourism.

The National Museum in Zaječar has been a member of DCC since 2013 and participated in the Roman Emperors and the Danube Wine Route projects.

TRANSPORT ACCESS TO THE SITE AND TRAVEL TIME FROM NEARBY DESTINATIONS

Visitors can fly into either Belgrade's Nikola Tesla Airport or Niš Airport. There are regular bus services from both cities to Zaječar Central Bus Station. From Zaječar, Felix Romuliana is only 11 km away.

If travelling by car, in terms of traffic, the position of the site is very good. Two important international routes pass through Zaječar, part of Corridor X from Paraćin via Zaječar to Vidin, in Bulgaria, and Niš to Zaječar, then Negotin, Kladovo and Romania.

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

From May 2015, visitors to Felix Romuliana have been able to use a mobile application in order to discover how citizens of the Roman Empire socialised and presented themselves to Emperor Galerius, through an interactive game "Present yourself to Emperor Galerius". The idea for the game was based on all rituals and steps that a citizen of the Roman Empire had to pass, before having the opportunity to meet Emperor Galerius himself. After downloading the application, a visitor who wants to take the role of an archaeologist starts playing the game from the main gate. By using Bluetooth low energy powered beacons, a variety of content is displayed that helps visitors reach the desired locations on the site, leading them through the whole process of meeting the Emperor.

With local guidance at the site, together with audio guides and the interactive game, we can offer an advanced tourist experience with completely new content for foreign and domestic tourists.

The imperial site of Felix Romuliana has an Interactive Multimedia Visitor Centre, established with the financial aid of the IPA Adriatic Cross-Border Cooperation Programme, in July 2016. Partners in this international project were the Ministry of Trade, Tourism and Telecommunications, as the contractor, and DCC as the subcontractor. The project included the restoration and adaptation of three towers that belong to the older fortification, as well as a depot for decorative plastics storage. Visitors have

the opportunity, through a system of holographic projections, interactive panels and 3D animations, using the latest technology, to experience Roman architecture in the most interactive and interesting way.

Animated 3D models (the head of Emperor Galerius, Goddess Cybele and "digital digging" of mosaics) . The use of expanded reality technology enabled the revival of the site and its cultural and historical significance, while the site itself had become part of a wider contemporary interactive guide through some of the points of the cultural and historical heritage of Serbia accessible through the Holograd application/ section Felix Romuliana

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

Where to stay

Garni Hotel Hamburg
Address: Svetozara Markovića 1,
Zaječar 19000, Srbija
Info@hotelhamburg.rs

Hotel Srbija TIS
Nikole Pašića BB
mojatisekipa@gmail.com

OTHER TOURIST ATTRACTIONS NEAR THE SITE

Mysterious Pyramid Mountain

The Black River basin, especially its mountainous area, is one of the most beautiful landscapes in the Balkan Peninsula. Mount Rtanj greatly contributes to such an impression by peacefully rising from a broad base, and ending with the al-

most perfect pyramid-shaped Šiljak peak. There are numerous legends about Rtanj, as well as stories about aliens, a wizard's treasure, secret forces and miraculous therapeutic powers.

Leaders and rebels

The edifice of the old prison where rebels were imprisoned during the Timok Rebellion (1883) has been adapted into a museum preserving the memories of that dramatic historical event. The rebellion was raised by the representatives of the People's Radical Party against the government of King Milan Obrenović, and upon the insistence of the later great Serbian politician Nikola Pašić. The government responded by declaring a state of emergency and introducing court-martial. In the Timok region, a great hero of the First Serbian Uprising, Hajduk Veljko, was born.

Sightseeing

Mosaic carpets that covered floors of the palace are the renaissance of mosaic art of the late Hellenistic period – a unique representation of Dionysus, Venators and the Labyrinth. These mosaics, fragmented archivolt of tuf-sandstone with the inscription FELIX ROMULIANA, which officially confirmed the assumption that the site in the vicinity of the village of Gamzigrad is actually Romuliana and the portrait head of Emperor Galerius, made of red porphyry, a precious "imperial stone", are exhibited in the National Museum in Zaječar.

Recreation and relaxation

Recreation in the forest-park of Kraljevica
Swimming at Popova plaža (Priest's Beach) and Sovinac Lake
Fishing on Grliško and Sovinac lakes
Mountaineering and mountain biking on the paths of Rtanj
A break in the forest-park of Julius Minh's family
A weekend at the "Rtanj" ethno centre
Balašević Gamzigrad Spa
Visiting Bogovinska Cave

TRAVEL INFORMATION

Zaječar (sub-destination)



Plane

Belgrade Nikola Tesla Airport; Niš airport



Bus

From Belgrade and Niš to Zaječar Central Bus Station



Car

Corridor X, Paraćin–Zaječar–Vidin (Bulgaria); Niš–Zaječar–Negotin–Kladovo–Romania

From the Felix Romuliana site visitors can travel to:

Romania

Drobeta Turnu Severin



Plane

To Craiova International Airport (www.aeroport-craiova.ro) and Timisoara International Airport (aerotim.ro/rs)



Train

From Bucharest and Timisoara, train station address: Bd. Dunării 2



Bus

Daily buses from Bucharest, address: Strada Topolniței 5; from Belgrade



Car

From Timisoara and Bucharest (DN6/E70); from Belgrade via Kladovo (Route 34)

Serbia

Kladovo (HUB)



Plane

Main airport, Belgrade (www.beg.aero/en/home), closest airport, Niš (nis-airport.com/en)



Bus

From Belgrade and Niš to Kladovo Central Bus Station, address: Ivo Lole Ribara bb



Car

From Belgrade via Golubac and Donji Milanovac (Route 34), or Zaječar (A1/E75); from Bucharest via Drobeta Turnu Severin (DN6/E70), then (E771/R35)

Negotin



Plane

Main airport, Belgrade (www.beg.aero/en/home), closest airport, Niš (nis-airport.com/en)



Bus

Daily from Belgrade and Niš; Saturday service from Negotin to Vidin (BUL)



Car

From Belgrade via Zaječar (A1 then E761), or Kladovo (Route 34)

Niš



Plane

Airport Constantine the Great
(nis-airport.com/en)



Train

From Belgrade train station or from Sofia to Niš railway station, address: Dimitrija Tucovića bb



Bus

Regular buses from Belgrade and Zaječar to Niš bus station, address: Bulevar 12. februara



Car

From Belgrade (E75); from Zaječar (E761, A1/E75)

Bulgaria

Vidin



Bus

Regular buses from Sofia to Vidin; Saturday service from Negotin bus station, address: Zhelezničarska 2



Car

From Sofia (Route 81); from Negotin (Route 33)

Belogradchik



Bus

Daily from Sofia Central Bus Station to Belogradchik (4 hours); from Vidin (50 km to the north)



Train

Sofia Central Railway Station – Vidin line (Oreshets stop, 10 km east of Belogradchik), then regular buses and taxi service to Belogradchik



Car

From Vidin (Route 102 and 1); from Sofia (Route 1)

TOURISTIC POTENTIAL OF THE ARCHAEOLOGICAL SITE OF TIMAGUM MINUS AND THE ARCHAEO- ETHNO PARK IN THE VILLAGE OF RAVNA

Vidin Area /
North-West Region

Zaječar

Knjaževac

8

Belograd

Timacum Minus is positioned on the former route of the Roman road Via Militaris, between the very important Roman sites of **Mediana** (Niš) and **Felix Romuliana** (Zaječar), and near a variety of Roman sites in the Danube area in Serbia and Bulgaria, on the slopes of the Stara Planina mountain. Together with the nearby Archaeo-Ethno Park, the open-air museum complex in Ravna, managed by the Homeland Museum of Knjaževac, Timacum Minus represents one of the most important resources for the development of cultural tourism.

BASIC KNOWN FACTS ABOUT THE SITE – DATES, CAPACITY, PURPOSE

The archaeological site of **Timacum Minus** is designated as a Cultural Property of Great Significance, according to the Decision of the Serbian National Assembly adopted in 1979 and its protection is defined by the National Law on Cultural Monuments.

As such, it is recognized as an archaeological site with preserved remains of architecture, fortification ramparts, towers and necropolis with movable artefacts from the Roman and Late Antique period, and with characteristics that are of great cultural and historical significance for the wider region, testifying to the historical, social, cultural and economic conditions and development in a certain period. Its protection is defined by the National Law on Cultural Monuments.

It is recognized as the oldest military fortification in the Timok region. **Timacum Minus** (lat. **Timacum** – the Timok, hydronym; lat. **minus** – “smaller”) was built in the fertile valley of the Beli Timok river, close to the edges of the Balkan Mountains, in

the vicinity of the village of Ravna, 8 km north of Knjaževac. It is located in the place where the Roman roads to the Danube, the Morava region and the Adriatic Sea crossed, in the territory of the Roman province of Upper Moesia (lat. **Moesia Superior**). The specific position and location in the river valley, provided favorable conditions for the development of the settlement throughout the entire ancient period.

Epigraphic inscriptions interpreted by Prof. Petrović confirm that **Timacum Minus** was also an important administrative center for the wider region, with the settlement reaching its peak in the ancient period, and it represented a significant mining and metallurgical center. The first earthen fortification, with wooden towers on the corners and a palisade, surrounded by a defensive trench (**fossa**), was probably built at the end of the 1st century and served to accommodate the cohort of Thracians from Syria (**cohors I Thracum Syriaca**).

According to the results of the conducted research of the site, the first fortification was built of solid materials, stone and river pebbles bonded by mortar, and was raised at the end of the 2nd century AD. It served as the accommodation for the cohort of Dardani (**cohors II Aurelia Dardanorum**) and was characterised by corner towers built on the interior side of the rampart.

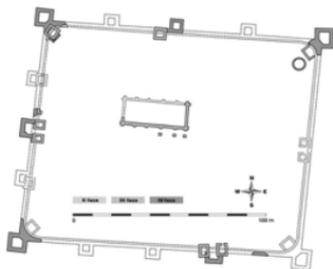
Phase III of the fortress structure dates from the 3rd century. In this phase the ramparts were built of grey sandstone blocks and “spolia”, architectural marble elements from older structures and gravestones. Based on the archaeological finds it is considered that the fortification in this phase was defended by 16 to 20 towers.

The last renewal of the fortification occurred at the end of the 4th century when the new fortification with an enforced ramparts and protruded towers was constructed in the *opus mixtum* technique, using stone and bricks. The existing gates were closed by the newly built towers, whereas from the existing ramparts a new 2-meter-wide gate was made.

SIZE OF THE SITE AND TYPE OF TERRAIN

The fortification was built on relatively flat terrain. Its base is rectangular, with dimensions of 144 x 112 m, and a total area of about 2 ha. Conducted archaeological researches of the site revealed many centuries of settling, starting in prehistory to the Middle Ages. The Roman fortress of *Timacum Minus* is the only military base in the ancient Roman mining regions in Serbia, subjected to archaeological investigation in modern times, which has substantially preserved architectural remains.

From the preserved descriptions and plans it can be concluded that the dominant position was occupied by the fortification with high, well-preserved ramparts and towers. According to the researchers of the site archaeologists Prof. Petar Petrović, PhD and Svetozar Jovanović, a civil settlement was developed with residential buildings, villas, temples and *thermae* (Roman baths) in the immediate vicinity of the fortification. Valuable data about the residents of this settlement is provided by numerous finds from the nearby necropolis of Slog. Some of these artefacts are today exhibited in the Homeland Museum of Knjaževac.



The fortification served as a camp for a Roman auxiliary unit- a *cohort*. It could accommodate from 500 to 1.000 soldiers, infantry and cavalry. It was reconstructed on several occasions and the phases of those works can be seen on its walls. It was devastated several times in barbaric invasions from the middle of 3rd to the middle of 5th century.

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

The first systematic research of *Timacum Minus* started in 1975 (lead by Prof. Petar Petrović, PhD from the Institute of Archaeology in Belgrade and archaeologist Svetozar Jovanović, from the Homeland Museum in Knjaževac). In parallel with the archaeological research, the Institute for Protection of Cultural Monuments in Niš have systematically implemented the conservation works with the aim of presenting the site to visitors and professionals.

At the beginning of the 1990s, the Department of Archaeology of the Faculty of Philosophy in Ljubljana, the Institute of Archaeology in Belgrade and the Homeland Museum in Knjaževac carried out the first geomagnetic recordings of the fortification.

In 1991, the research was realized within the framework of the project of international cooperation YU-U.S.A. "Metallurgy and military organization at Roman Ravna". The associates from the U.S. side were from the Universities of Michigan and Albany. The research was focused on the sector of the central building and the inside of the fortification.

In the period from 1994 to 1996, the first protective excavations were performed during the reconstruction of the Ravna-Debelica local road. On the nearby hill called Slog, a late Roman and medieval necropolis were discovered. Along with the exploration of the Ravna necropolis, excavations of the southern gate of the fortification (*porta praetoria*) were also conducted.

Due to the successful cooperation of the Institute of Archaeology in Belgrade, the Homeland Museum in Knjaževac and the Roman-Germanic Commission of the German Archaeological Institute from Frankfurt on Main, in 2010, a geophysical prospecting of the site was carried out. Significant data was obtained that will influence further research plans for *Timacum Minus*.

During 2013 and 2014 the protective explorations of the Slog necropolis were continued. The archaeological excavations of this Late Antique and early medieval necropolis have yielded precious findings.

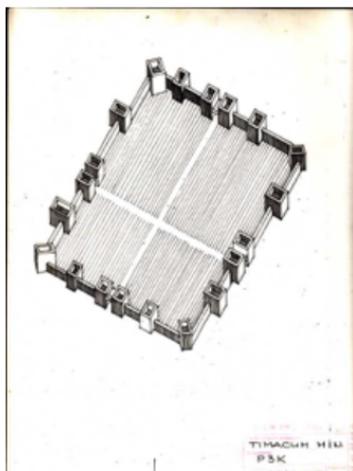


Fig. 4 Possible reconstruction of the fortification of *Timacum Minus*, by Sima Gušić

MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

According to the overview of the archaeological surveys and research phases edited by the archaeologist Bojana Iljić, senior curator of the Homeland Museum of Knjaževac, several objects have been excavated from the interior of the fortification.

The object excavated in the central part apparently served as a granary (*horreum*). Next to it were the headquarters buildings (*principia*) for the accommodation of military administration, a temple with military insignia and the treasury.

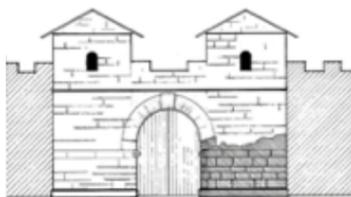


Fig. 5 Possible reconstruction of the southern gate, by Gordana Milošević

The most interesting part of the fortification is the southern gate (*porta praetoria*) with the necessary well-preserved elements for a reconstruction. It was made partly of monumental sandstone blocks in the drywall technique, which indicates that it was built by local masons. This part of the fortification has a strong potential and the necessary elements for a reconstruction, and this should be one of the future goals, along with its presentation.

In the north-eastern corner of the fortification a circular archaeo-metallurgical object was discovered (*cisterna?*) with a circular pool in the middle, 6 meters in diameter. Based on

preliminary archaeo-metallurgical analyses of the samples, according to the research professor Dragana Živković, it can be assumed that the object served for the flotation of ores and the separation of silver and gold.

To the northeast of the fortification there was a Roman bath (*Thermae I*) built in the 2nd century and restored in the 4th century. It rested on a system of pillars between which hot air from the furnace (*prefurnium*) circulated and evenly heated all the rooms. The entrance was on the eastern side and it served as a changing room (*apodyterium*). Next to it there was a mildly heated room (*tepidarium*) and two more intensely heated rooms (*caldarium*) connected to the furnace (*hypocaustum*), and also a cold bath (*frigidarium*) with a smaller pool.

To the southwest of the fortification there is a structure with a floor heating system, a hypocaust (*Thermae II?*), which has not yet been fully explored.

A civilian settlement (*vicus*) developed next to the military camp, the residents of which were soldiers' families, craftsmen and traders. Archaeological research has confirmed the existence of temples dedicated to various Roman deities - Jupiter, Mars, the goddess Diana and the oriental deity Mitra.

The fortification of *Timacum Minus* was destroyed in a fire in the middle of the 5th century and the layer of burnt remains that was discovered bore witness to the end of life in this fortification, most likely as a result of the Hun invasion of the territory of the Roman Empire in the year 441.

Necropolis

Detailed research and archaeological surveys of the necropolis near the village of Ravna and the archaeological site of *Timacum Minus* were con-

ducted by the Institute of Archaeology in Belgrade, led by the archaeologist Sofija Petković, PhD.

According to the research results, traces of the oldest necropolis of the period from the 1st to the 3rd century were discovered to the west of the fortification at the site of Slog. At this site, part of a Late Antique necropolis from the second half of the 4th and the first half of the 5th century has been explored. The necropolis of the inhabitants of *Timacum Minus* from the 2nd - 3rd century has not yet been explored, but its tombstones have been preserved. At the Slog site, in the layer above the ancient necropolis, the remains of a medieval graveyard from the 9th - 10th century have been discovered. The archaeological material found in the necropolis indicates that Slavic people were buried in it.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

The Homeland Museum of Knjaževac is offering one of the possible models for the sustainable use of cultural heritage. The accepted concept is that the museum should represent an I.D. Card of Knjaževac, with a duty to educate a wide audience and develop further as an institution in the field of the protection of cultural heritage, but also to help the development and economic empowerment of the local community.

The restoration and conservation of the cultural monuments, especially the archaeological site of *Timacum Minus*, would help with the protection of cultural heritage but it would also support the development of cultural tourism, the local community and the region. This is why the museum as an institution and other local and regional stake holders should work more on fund raising for the restoration and conservation of the archaeological site of *Timacum Minus*.

Connecting heritage and telling stories is a model that the Knjaževac museum has used for a long time, due to the fact that it is in the border region, connecting several parts of Serbia, and on a specific cross-road of the Balkan region. This approach is used not only for education but also for the interpretation and promotion of cultural and touristic potentials. The revitalization of both intangible and tangible heritage is one of the most important tasks for the museum, but also for the community, since it affords an opportunity for development and economic growth. On the other hand, the promotion of cultural heritage and advocacy for its preservation and sustainable use are basic steps that need to be taken in order to provide conditions for sustainable development.

TRANSPORT ACCESS TO THE SITE AND TRAVEL TIME FROM NEARBY DESTINATIONS

Location: Timok region, Eastern Serbia.

The archaeological site of **Timacum Minus** and the Archaeo-Ethno Park in the village of Ravna are located 8 km north of Knjaževac.

Connections:

By plane – Niš airport (60 km); Belgrade airport (300 km); Sofia airport (BG, 165 km)

By bus or train – buses and trains connect Zaječar, Knjaževac and Niš, but the timetable should be checked in advance.

By car – 2 km from the main state road 35 I B class from Zaječar to Niš, between the important Roman sites of **Mediana** (Niš) and **Felix Romuliana** (Zaječar), and relatively close to several Roman sites in the Danube area in Serbia and Bulgaria, on the slopes of the Stara

Planina mountain.

From Zaječar 36.6 km following the main state road 35 I B class.

From Niš 66.8 km following the main state road 35 I B class.

From Pirot (75.4 km) 221, or 222 via Svrlijig and the village of Kalna, and 223 via Bela Palanka and the village of Kalna.

Local taxis are available with an average one way price from Knjaževac of around 5 EUR.

Connecting bike routes: EuroVelo 6 – Novi Sad–Belgrade–Djerdap National Park–Negotin via Zaječar to Knjaževac; EuroVelo 11; EuroVelo 13
<http://www.eurovelo.com/en/cycling-in/serbia>

VISITING CONDITIONS: TICKETS, WORKING HOURS, GUIDES (LANGUAGES) ON SITE

The Archaeo-park in Ravna is open on work days from 08:00–16:00, and holidays and weekends by prior arrangement.

Tickets are 100 RSD per person.

The archaeological site **Timacum Minus** is open every day of the year without any specific working times. However, there are some recommendations regarding specific seasons and safety issues. There is no entrance fee. Additionally, there is a free Android application “**Timacum Minus**” that can be downloaded free from the Google Play Store and there are also interactive interpretation boards in Serbian, English and German.

<https://play.google.com/store/apps/details?id=org.arhimedia.emg.knjazevac&hl=en>

<http://www.muzejknjazevac.org.rs/en/useful-informations/visit-us>

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH, through a regional programme to strengthen the cross-border tourism of the Middle and Lower Danube, together with the Danube Competence Centre, have supported the project for the improvement of the interpretation and presentation of the archaeological site of **Timacum Minus** and the Archaeo-Ethno Park in Ravna.

The results of the implemented project are: a free Android application "Timacum Minus", developed and designed by the ArchiMedia Group, Niš (the Mathematic Institute of the Serbian Academy of Science and Arts, Belgrade), which can be downloaded from the Google Play Store, interpretative interactive boards placed at the site, interactive informative totems in the park, museum facilities and in Knjaževac, QR codes and a brochure in Serbian, English and German.

<https://citaonica.muzejknjazevac.org.rs/izdanja/publikacije/timacum-minus-rimsko-utvrdenje-i-arheo-etno-park-u-ravni/>

Also, there are digital books, publications and guides from the Homeland Museum's library that can be used in the digital "reading room" on the following web address:

<https://citaonica.muzejknjazevac.org.rs/>

<https://citaonica.muzejknjazevac.org.rs/izdanja/vodicirimsko-utvrdenje-timacum-minus/>

<https://citaonica.muzejknjazevac.org.rs/izdanja/katalozi/timacum-minus-romanorum-castrum/>

<https://citaonica.muzejknjazevac.org.rs/izdanja/katalozi/timacum-minus-dva-sveta/>

<https://citaonica.muzejknjazevac.org.rs/izdanja/katalozi/kulturno-bлаго-knjazevackog-kraja-arheologija/>
<https://citaonica.muzejknjazevac.org.rs/izdanja/publikacije/pogrebni-ritual-i-dionisov-kult-u-ravni-timacum-minus/>

There is a free Android application for children and families and disabled people "Museum4all-Museum-2Go" that can be downloaded from the following link on the Google Play Store:

<https://play.google.com/store/apps/details?id=org.arhimedia.emg.knjazevackofer&hl=en>

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

For accommodation, please visit:

http://obrazovnaavantura.muzejknjazevac.org.rs/images/english_translation/accommodation_facilities.pdf

<http://www.visiteastserbia.rs/gradovi/knjazevac>

<http://www.toknjazevac.org.rs/en/#>

OTHER TOURIST ATTRACTIONS NEAR THE SITE

The Archaeo-Ethno Park is located in Ravna, 8 km north of Knjaževac. The concept of the park is that of a kind of open-air museum associated with the start of systematic archaeological excavations of the late Roman site of Timacum Minus. It was opened in the

late 1980s and has since attracted numerous visitors, expert teams, and domestic and foreign tourists.

The main idea of the archaeological part of the park is to present significant archaeological finds from the site of **Timacum Minus** within the new archaeological exhibition in the school building and the **Lapidarium** and also to make visitors familiar with the history of archaeological research of the nearby site.

Additionally, one of the main ideas of the ethnological part of the park is to illustrate the ambience of a 19th century patriarchal village community with residential and commercial buildings as its parts.

The Ethno Park consists of a house from the village of Gornja Kamenica, with a wine museum in the wine cellar in its basement, a house from the village of Berčinovac, a barn from Beli Potok village and a cauldron for brandy with a cherry wood pipe from Pričevec village.

This method of exhibiting has given the opportunity to present the typical traditional architecture of the Knjaževac region and to connect visitors with items exhibited in a very authentic environment. Visitors have the opportunity to familiarize themselves with a traditional way of life, a typical household and some traditional architecture of the region.

Another traditional building, the house of the Gazdić family, from the village of Radičevac on the Stara Planina mountain, has been reconstructed in the Archaeo-Ethno Park in Ravna. Here, there is a small conference hall and a tourist information center with a souvenir shop that provides a chance for visitors to taste some traditional cuisine, brandy and wine of the Knjaževac region. Some of the services should be announced and booked in advance. The Archaeo-Ethno Park, in addition to var-

ious educational and creative programmes and workshops, also offers accommodation and can host conferences, cultural, touristic and educational programmes and scientific and research camps.

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

In the cellar of the "Big House", there is an exhibition space which depicts the wine production of this region. It contains tools used for the production and storage of wine (vessels, measuring cylinders, tools for processing grapes and the preparation of wine, a winery containing Knjaževac regional wines, etc.).

Based on Turkish sources, the region of Knjaževac had a special status and taxes within the Eyalet of Vidin (Rumelia), and it was during the period of Turkish rule that it became famous for its indigenous grape and wine varieties.

In the Archaeo-Ethno Park there is a well-equipped workshop space for traditional pottery, funded by UNICEF (through MDG Funds), the Ministry of Culture and Information of the Republic of Serbia and the Municipality of Knjaževac, and the U.S. Embassy in Serbia, with the aim to preserve traditional crafts and to promote various aspects of the cultural heritage of the region.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

One of the first tasks is to raise funds for the conservation and presentation of Timacum Minus in order to protect and present an important Roman site as a part of the Roman Emperors Route and Danube Wine Route as certified European Cultural Routes. It is also important to enable further archaeological research and excavations in order to reveal more remains, data and artefacts. Improvement of the infrastructure near the archaeological site (pedestrian trails, roads, etc.) and accommodation around Timacum Minus and in the Archaeo-Ethno Park in the village of Ravna will strongly affect the overall impression and the experience and emotions of visitors. With the new archaeological exhibition in the Archaeo-Ethno Park in Ravna, opened in spring of 2018, the e-guide (Android application), the interpretative boards, totems and the collections exhibited in other museum facilities, the complete cultural and tourist offer is improved and the museum along with the local community and municipality is still working on the further improvements.

Bike culture and bike cultural routes are also projects to be further developed in the Knjaževac region, together with pedestrian paths/trails, all supported by local gastronomy and wines. For these reasons, the continuation of co-operation between the museum and private wineries, restaurants, B&Bs is very important.

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It is strongly believed that only in partnership, combined with a holistic approach that encompasses sustainability and strategic planning for equal development and joint efforts in promotion Knjaževac can be more attractive for the visitors. The result of the joint effort is the prestigious EDEN award received in 2014.

<https://www.europeanbestdestinations.com/destinations/eden/knjazevac/#content>

Because of cultural and natural heritage of Knjaževac's region, but also because of the Homeland Museum of Knjaževac, the archaeological site of Timacum Minus and the Archaeo-Ethno Park in Ravna this region has become interesting and attractive stop on the Roman Emperors and Danube Wine Route and contribute to the tourist offer of the wider region.

Useful links:

<https://www.muzejknjazevac.org.rs/>

<https://www.muzejknjazevac.org.rs/en/useful-informations/knjazevac-and-its-surroundings>

<http://obrazovnaavantura.muzejknjazevac.org.rs/en/about-knjazevac/must-see>

<https://www.serbia.travel/en/see-serbia>

<https://www.visitsearbia.rs/en/>

TRAVEL INFORMATION

Knjaževac



Plane

Nearest airport is Niš, then Sofia (BG), also Belgrade



Train

From Niš and from Zaječar; Knjaževac railway station, address: Branke Dinić bb



Bus

From Zaječar (40 km), from Niš (60 km), from Belgrade (via Zaječar or via Niš)



Car

From Zaječar and from Niš



Bicycle

Cycle routes: EuroVelo 6 – Novi Sad–Belgrade–Djerdap National Park–Negotin via Zaječar to Knjaževac; EuroVelo 11; EuroVelo 13

HISTORICAL VIGNETTE: THE LAST ROMAN OFFENSIVE – TRAJAN'S CONQUEST OF DACIA

One of the greatest Roman emperors, Trajan (98–117), visited Pannonia and Moesia after his predecessor's death in 98; he was presumably assessing logistics on the Danube frontiers for more punitive expeditions against the Dacians. Later, for the first Dacian War (101–102), his headquarters was probably at the RER site of Viminacium. The First Dacian War ended a peace treaty between Trajan and the Dacian king Decebalus. Later, a second outbreak of Dacian raids into Roman territory occasioned the presence of the Emperor Trajan once again to command a massive military build-up and invasion of Dacia (modern Romania), north of the Danube. The Second Dacian War (105–106) resulted in the Roman annexation of Dacia and the creation of three new Roman provinces north of the Danube. In the aftermath of the war, the victory monument at the RER site of Adamklissi (Tropaeum Traiani) was erected and the Roman colony at the RER site of Colonia Ulpia at Sarmizegetusa was founded.

During the First Dacian War, the future emperor Hadrian was on Trajan's general staff and was presumably headquartered at the RER site of Viminacium (Kostolac, Serbia) in Upper Moesia. Prior to this assignment he had commanded a legion in Lower Moesia stationed at the RER site of Oescus (Gigen, Bulgaria), under Emperor Domitian.

The great Danube bridge crossing the river at Kostol (Pontes) to Turnu Severin (Drobeta) was built in the interval between the two Dacian wars; it was known as one of the engineering wonders of the ancient world. The design was by Trajan's famous architect Apollodorus of Damascus and it is located on the RER site of the Djerdap region near Kladovo in Serbia and Turnu Severin (Drobeta) in Romania.

**ARCHAEOLOGICAL
BACKGROUND OF
THE SITE APULUM
(ROMANIA)**

Alba Iulia

11

Sarmizegetusa

Kladovo and Drobeta
Turnu Severin

BASIC KNOWN FACTS ABOUT THE SITE – DATES, CAPACITY, PURPOSE, SIZE OF THE SITE AND TYPE OF TERRAIN

Known as the city of the three fortifications, Alba Iulia has a particularly interesting archaeological heritage which is varied and extremely important for Romania's national history. The location of the village itself, on the right bank of the river Mures, at the confluence of two major rivers (Ampoiului and Sebes), have provided optimum conditions for a special development of human habitation ever since the Stone Age, with the onset of urban life immediately after the conquest of Dacia and the transformation of the Roman province (the beginning of the 2nd century AD).

Due to the secure control of traffic in the Mures Valley (ancient Maris) and the golden area of the Apuseni Mountains, after the second war with the Dacians, led by King Decebal, the Roman emperor Trajan decided to deploy to Apulum (Latin name of Alba Iulia, coming from the Dacian settlement of Apoulon) a Roman legion, which of course raised a legionary camp.

Deployed at Vindobona (Vienna), Legio XIII Gemina, which participated in both Daco-Roman wars, set up camp at Apulum, where the foundation is located on a plateau that slopes gently from west to east on the third natural balcony of the Mures. The first phase was the phase of the timber camp, containing a fortification mound, a palisade and wooden towers, which was

built in Apulum around the year 107 AD (under Trajan), although further technical details are not known at this stage. A camp with a stone wall was probably built under Emperor Hadrian, around 125 AD, important elements of which were studied at several times between 1982–1998 (porta principalis dextra) and 2011–2012 (via principalis and the headquarters building – the principia of the camp). The approximate dimensions of the camp are 480 m x 432 m (and hence an area of about 21 hectares), with the longer sides to the north and south.

Apulum was the main Roman city in the Dacia Province. High on the bank of the largest river here – the ancient Maris (now Mures), it became the seat of Legio XIII Gemina (between 107 and 268 AD).

The Roman site of Apulum is extremely complex, its dimensions and morphological characteristics being particularly important for the research and deciphering of Daco-Roman archaeology.

Thus, the first Roman settlement was situated in the Mures plain, right on the bank of the river, where a river port also developed, from which the products exploited in Dacia, gold, silver and salt, were transported on the water. From this first vicus, the Roman city, raised to the rank of municipium by Marcus Aurelius, was later developed, so that under Commodus it was already mentioned as a colonia. The area of this city was impressive – around 40 hectares.

The Roman camp, on the other hand, was placed on the high terrace of the Mures, on an area of about 21 hectares, providing classic fortification elements: gate and house towers, an enclosure wall, vallum and fossa. It held a medium sized legion camp (about 21 hectares), which was established here

by Legio XIII Gemina, brought from Vindobonna, and relocated after 268–274 to Poetovio / Ptuj (in Slovenia).

The second Roman city of Apulum developed from *cannabae* placed around the Roman camp and, under Septimius Severus, this settlement was raised to the rank of *municipium* (*Septimium Apulense*), then in the middle of the 3rd century it was raised to the rank of *colonia*.

The Roman urban centre of Apulum had an estimated population of 35,000–40,000 inhabitants in the 2nd–3rd century, being the most important in Roman Dacia. Romanian historiography has accepted and sustained the idea that in the chosen place, this fortress of Apulum constituted the nucleus of Dacia's defence system and it became the most important urban centre of the province.

The necropolises of the city were placed on high terraces at the exits / entrances to the two urban settlements. Funerals in the city took place in two large necropolises (one of about 1,160 graves, and the largest of which has over 1,600 graves, but this has only been about 25% excavated), and two smaller groups of graves, which could be small cemeteries, placed on the edge of the former *municipium Aurelium Apulense*. The Governor's Palace occupies a vast area of more than 13 hectares, and was investigated especially at the end of the 14th and the beginning of the 20th century, by Bela Cserni.

The cult of Mithras is attested to in Apulum by the epigraphic mention of 5 temples, two of which have already been archaeologically researched.

FAMOUS PEOPLE RELATED TO THE SITE

Adalbert Cserni – the founder of the Alba Iulia Museum, at the end of the 19th century, tried to provide the first information about the fortress after he identified it during modern town planning works, discovering parts of the enclosure wall and inscriptions concerning the fortress and Legio XIII Gemina, as well as countless stamped tiles.

Other famous specialists who mention antiquities from Apulum, were Theodor Mommsen, Alexandru Borza, Ion Berciu, Alexandru Popa and Vasile Moga.

However, the first archaeologist who inferred that the plan of the Roman fortress could be recognised from the route of the enclosure wall of the medieval fortress was Mircea Rusu, from Cluj-Napoca.

MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

Porta principalis dextra (research 1986–1995, restoration 2006–2010) is on the southern side of the fortress. It essentially comprises two arched passageways, set slightly back from the rampart face; the width of the gate together with the towers is 24.50 m; the width of the gate is 10.37 m; the width of the passageways are 4.10 m (east) and 4.21 m (west). Between 1986 and 1995, also due to modern town planning work and systematic excavations, new information was obtained about some elements of the enclosure wall on its southern side (the stone wall, the turf wall – *agger, via sagularis*) and the gate on the

same side, which later proved to be the porta principalis dextra.

Principia and **Via principalis** from the Roman camp of Apulum: The remains of the Principia building and of the Via Principalis road, along with other artefacts, were discovered in 2011, during the restoration works performed in the citadel of Alba Iulia. In 2013–2014, following these discoveries, an archaeological site museum was built – the Principia Museum, currently the property of the Municipality of Alba Iulia. The new edifice was built as a metal structure, with glass walls, in order to protect the archaeological vestiges inside. In the exterior courtyard, the exhibition also includes a small lapidarium, together with remains preserved and restored in situ. Roman monuments dedicated by the soldiers of Legio XIII Gemina to various deities of the Roman pantheon or the imperial Roman cult from the 2nd and 3rd centuries can be observed in the courtyard. There are also construction elements displayed in the lapidarium (capitals, column bases, columns and stone blocks), from recent or older archaeological research conducted in the Apulum Roman camp.

Principia – Legio XIII Gemina's command building was located approximately in the centre of the camp, closer to the eastern gate. A part of it, recently discovered (2011), can be visited within the Principia Museum, along with other monuments and objects from the Roman period. The impressive size of the building (approx. 80 x 65 m) shows us that it occupied an area of over 5,000 m². The Principia building had four distinct parts, typical of Roman command buildings: the entrance (located on the east side), the inner uncovered courtyard (atrium), the covered courtyard (basilica) and the rear part of the building (oecus). Entry into the Principia was made through an imposing portal,

supported by columns, offering access to the inner courtyard. The atrium was a 50 x 50 m outdoor courtyard, paved with stone slabs, where several statues were probably displayed. Fragments of monuments dedicated to Emperor Caracalla and his mother Julia Domna, as well as fragments of military lists of Legio XIII Gemina were discovered in this area. The north and south sides of the atrium (called the scholae or armamentarium) consisted of several rooms that probably served as the headquarters of the legion's junior officers. To the west, the atrium was guarded by an open gallery with columns (portico), offering access to the basilica. The second inner courtyard, the basilica, measured 15 x 65 m. It had a double-pitched roof, supported by a system of wooden or stone columns. Access from the atrium was made through a portico and a few steps. Traces of a room were found on the southern side of the basilica. This was probably the legion's law court, where service orders and penalties for unruly soldiers were read out every morning. The rear part of the building (named the oecus), the most important in the entire ensemble, was composed of 7 rooms. The central chamber was the sacred room (aedes), where Legio XIII Gemina's flags, insignia and Roman emperor statues were kept. The sacred room had a majestic entrance, supported by four columns, called tetrastylus. The symbol of the legion was the lion, but there were also representations of the imperial eagle found on various other ensigns. One example is a piece done in marble, using the high-relief technique (altorelief), representing an eagle with open wings and plumage in high relief, which supports an ornamental frieze. In the basement of the flag room, there was the treasury chamber (aerarium), a room made using massive stone blocks, with brick paving. Inside this room, the wealth of the legion was safely deposited on wooden shelves. The money was required for the soldiers' salaries

and for administrative and military activities. Next to the central chamber were the offices for the administrative activities of the legion: the state archive rooms, managed by the legion's commanders, and military and administrative offices. Behind the Principia building, evidence of a portico, which would have existed along with it, was discovered.

Via Principalis was the main thoroughfare that crossed the camp from north to south, connecting the main gates, Porta Principalis Dextra and Porta Principalis Sinistra. The road passed in front of the legion's command building (Principia), where it crossed the Via Praetoria – the road coming from Porta Praetoria, situated in the east. Via Principalis was paved with large stone slabs and, along its sides, was a typical portico – an open, covered gallery, supported by columns, which stretched along the roadside buildings. In order to ensure road drainage, the road was provided with a brick channel, located in the centre of the road and two lateral gutters along its length. A part of the Via Principalis road was researched during excavations in recent years. The site can be visited, being located on the current Mihai Viteazul Street, close to the Principia. The road's location coincides with the findings in the centre of the castrum and the traces of the southern gate, located on this road.

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

Archaeological research at the Apulum Roman site is mainly conducted under the coordination and organisation of the National Museum of Alba Iulia Union (started at the end of the 19th century, but the main research was conducted from 1986 to 2012).

- The research team of the Alba Iulia Museum is one of the most important in the Romanian national museums (19 archaeologists, of which half are doctors in Roman archaeology, most of them dedicated to the Apulum site). Among the best known archaeologists in the Alba Iulia are Adalbert Cserni, Ion Berciu, Alexandru Popa and Vasile Moga, and from the active ones: Radu Ciobanu, Gabriel Rustoiu, Constantin Inel, Matei Drimborean, Radu Ota, G. Bounegru, Anca Timofan, Adrian Bolog and Ovidiu Oarga.
- University 1 Decembrie 1918 Alba Iulia is the second institution coordinating protective archaeological research at the Roman site of Apulum.
- The National History Museum of Transylvania in Cluj-Napoca and the Babeş-Bolyai University of Cluj-Napoca are two prestigious institutions that have had and currently have archaeological research projects at the Apulum site. Archaeologists involved: Alexandru Diaconescu, Viorica Rusu-Bolindeţ, Nicolae Gudea, Ioan Piso, Mariana Egri, Cristian Găzdac and Felix Marcu.

MAIN DISCOVERED BUT STILL NOT EXCAVATED REMAINS

- Porta Praetoria – located in one of the elements of the current bastion fortification, is today underground;
- The Roman amphitheatre has not been located, there are only some assumptions about its existence on the western side of the old municipium Aurelium Apulense, in an area occupied today by the railway;



MYTHS AND LEGENDS CONNECTED WITH THIS SITE

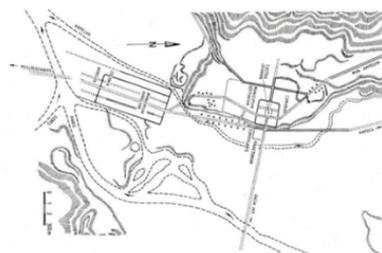
The legend of the founding of the Roman camp and Apulum related to the presence of Emperor Trajan. There is also a legend, strengthened by the assumption asserted by inscriptions, regarding Emperor Hadrian's visit to the city of Apulum around 124 AD. Caracalla's imperial visit was celebrated around 212 AD, alongside his mother, Iulia Domna, attested to by inscriptions discovered in 2011 in the area of the Principia.

Other legends mention the existence of a representation of the wolf with Romulus and Remus on the medieval gate of St. George, which replaced the former Porta Praetoria.

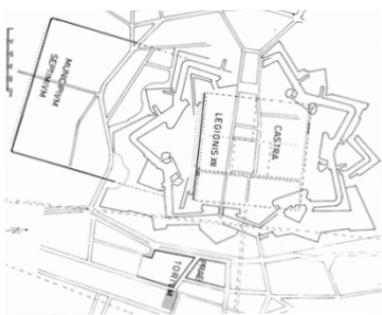
RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

- Research of Porta Praetoria and Porta Principalis Sinistra
- Archaeological park in the Roman town of Partos
- Restoration of the Governor's Palace and Apulum Mithraeum III
- Specialty museum infrastructure with heritage preservation
- Delimited and interactive trails, with direct connection between the objects of the Roman site of Apulum (internal circuits)
- Linking routes with Alburnus Maior, Potaissa, Napoca, Porolissum and Ulpia Traiana Sarmizegetusa
- Continuous re-enactment activities, local community education, local and regional cultural marketing strategies
- Tourist infrastructure and connecting routes for promotion





Historical map with the location of the Roman site of Apulum (after Al. Diaconescu)



The location of the Roman camp and the second Roman city of Apulum (after I. Piso)

TOURIST INFORMATION ABOUT THE APULUM ARCHAEOLOGICAL SITE

Transport access to the site and travel time from nearby destinations

- Nearby airports: Cluj-Napoca (100 km/2 hrs), Sibiu (70 km/1 hr), Târgu Mures (120 km/2 hrs)
- Train station: Alba Iulia train station (10 min.)
- Bus station: Alba Iulia bus station (10 min.)

Visiting conditions: tickets, working hours, guides (languages) on site

Principia Museum, Citadel Place/Union Street
 Programme operation: Mon: Closed; Tue–Sun:
 9:00 a.m. to 6:00 p.m.

Tickets: adults – 10 RON; children, students and seniors – 5 RON

Guides: Romanian, English, Italian and Hungarian

The National Museum of the Unification, 12–14 Mihai Viteazul Street

Programme operation: Mon: Closed; Tue–Sun:
 10:00 a.m. to 5:00 p.m.

Tickets: adults – 10 RON; children, students and seniors – 5 RON

Guides: Romanian, English, French and Hungarian

The Three Fortifications' Route, 13 Militari Street

Programme operation: Mon: Closed; Tue–Sun:
 10:00 a.m. to 8:00 p.m.

Tickets: adults – 10 RON; children, students and seniors – 5 RON

Guides: Romanian, English and Hungarian

Printed materials, brochures, VR and other electronic presentation devices

- Principia Museum site: castrul-apulum.ro
- National Museum of Unification site: mnuai.ro
- Alba Iulia Travel Guide: turism.apulum.ro
- Visit Alba Iulia.App: viziteazaalbaIulia.ro
- Alba County Travel Guide: albaghid.wordpress.com
- e-albaIulia apps: for android

Time to be spent on site (quick visit and full tour)

2 hrs quick visit / 1 day full tour

Other attractions near the site (distance and access)

- The National Museum of the Unification: 12–14 Mihai Viteazul St
- St. Michael's Cathedral (built in 13th century): 21 Mihai Viteazul St
- The Cathedral for Coronation (15 Oct. 1922): 16 Mihai Viteazul St
- Batthyaneum Library – 1 G. Bethlen St
- The Vauban Fortress of Alba Iulia – free access, open 24 hrs
- Apur Palace (16th century) – 5 G. Bethlen St
- Alburnus Maior – Roman gold mine, approx. 80 km

- Dacian Fortress of Căpâlna – approx. 30 km, free access

Hotels, restaurants and catering near the site

- Medieval Hotel: www.hotel-medieval.ro
- Cetate Hotel: alba.imparatulromanilor.ro
- Transilvania Hotel:
www.hoteltransilvania.eu/?lang=en
- Hotel Parc: www.hotelparc.ro
- Pub 13 restaurant – St. Capistrano Alley (near the third gate of Alba Carolina Citadel); www.pub13.ro
- Gavroche Restaurant – approx. 200 m from the western side of the citadel; restaurantgavroche.ro
- Restaurant Pizzeria Gothic – in the southern tower of the Alba Carolina Citadel; 10 St. Eugen de Savoia Alley

Other tourist attractions near the site

Unique re-enactment show

- The Guard of Alba Carolina Citadel – daily at 12 a.m., starting May 1st
- The Roman Guard of Apulum – every Friday at 7 p.m., starting May 1st
- The National Romanian Guard from 1st December 1918 – beginning in 2018
- Theodora Golf Club: theodoragolfclub.ro/en (10 km)
- "Dr Ioan Vlad" Dendrological Park – western side of Alba Iulia (5 km)

Closest city (population, number of tourist arrivals and overnights)

- Sibiu – approx. 150,000 population / approx. 142,800 tourist overnights (2016)
- Cluj-Napoca – approx. 410,000 population / approx. 100,400 tourist overnights (2016)
- Alba Iulia – approx. 75,000 population / approx. 77,000 tourist overnights (2014)

TRAVEL INFORMATION

Bucharest (HUB)



Henri Coanda International Airport (OTP) (www.BucharestAirports.ro); non-stop flights to Bucharest from most major European cities and the Middle East; connecting flights from the United States, Canada, Australia and New Zealand



Daily trains from/to Athens, Belgrade, Budapest, Istanbul, Kiev, Moscow, Prague, Sofia, Ruse and Vienna; trains from/to Western European cities run via Budapest (www.RomaniaTourism.com/Transportation.html#ByTrain)



Bucharest bus terminal address: Șoseaua Alexandriei 164; intercity connections to Cluj-Napoca, Ploiesti and Brasov; international bus connections to Germany – Dusseldorf, Berlin and Munich; France – Paris, Marseille and Lyon; Switzerland – Zurich, Geneva and Lausanne, and 12 more European countries



From Belgrade (SRB) (A1), or from Ruse (BG) (DJ503/DN5/E70/E85)

Alba Iulia (HUB and sub-destination)



Closest airports: Sibiu (SBZ) (www.sibiuairport.ro), Cluj-Napoca (CLJ) (www.airportcluj.ro), Targu Mures (TGM) (www.targumuresairport.ro)



Central train station located approx. 1 mile southeast of Alba Iulia Citadel; direct trains from Bucharest and Timisoara



Alba Iulia bus station address: Str. Iasilor 94; daily domestic bus service from Bucharest and Timisoara



From Bucharest to Alba Iulia (E81), or from Belgrade to Timisoara (E70), then to Sarmizegetusa (A1), then to Alba Iulia (A1)

Sarmizegetusa



Closest airports: Timisoara (150 km), Cluj-Napoca (200 km), Sibiu (153 km) and Belgrade (SRB) (275 km)



Train stations in Caransebes and Hațeg



Regular buses from Caransebes and Hațeg



Harbours in Orșova (143 km) and Drobeta Turnu Severin (170 km)



From Bucharest to Alba Iulia (E81), then from Alba Iulia to Sarmizegetusa (A1); from Belgrade to Timisoara (E70), then to Sarmizegetusa (A1)



No cycle paths, use secondary roads

Rosia Montana



Closest airports: Cluj-Napoca (135 km) and Sibiu (140 km)

THE ROMAN FORT OF SEXAGINTA PRISTA

Bucharest



13

Ruse / North – East
and Black Sea

Ruse

Svishtov

The town of Rousse is an old Bulgarian settlement, a port on the Danube. People settled near the river 7000 years ago, because it supplied them with means of living – this is how the Rousse tell, dating from the Chalcolithic Age, was formed. The discovered clay idols – patrons of life, are nowadays kept in the museum. The houses in the tell were arranged in lines, streets were formed, oriented according the directions of the world. This is why the specialists are talking for a proto-town that existed millennia ago.

Close to the mouth of the present-day Rousse Lom, the Thracians established a settlement and a port, which traded with Asia Minor and the Aegean islands, which is revealed by the origin of the discovered amphorae.

In the beginning of the 1st century AD, the Romans established a military camp – a fort, where the military fleet along the Lower Danube was gathering for the winter. At the mouth of the Rousse Lom river were anchored the “pristis” ships, which gave the name of the town of Sexaginta Prista – “sixty ships of the type *pristis*”.

MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

The territory of the Roman fort has undergone archaeological excavations in the last 40 years. Currently, its entire area is divided in three sectors (Fig. 1):

- The open-air museum – which includes the north-western corner tower and a section of the fortification wall, a visitor centre with an exhibition hall, a replica of a Mithraeum (located inside a World War II German bomb shelter) and models of a pristis ship and of a watch tower;

- The studied area of the Principia, the Temple of Apollo and the Thracian Horseman, and of the south-eastern fortification wall – which are all in the process of conservation, but are not yet exhibited;
- The studied section of the south-eastern fortification wall, preserved to a height of 8 m – which falls within a private property and is one of the good examples of public-private partnership in the museum. Currently, there is a project for the wall's conservation and exhibiting in the process of implementation.

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

The archaeological excavations on the site of the Roman fort are conducted by the specialists of the Rousse Regional Museum of History. The rescue excavations in 1976–1978 were managed by Dr. Dimitar Stanchev, and since 2005 the site is studied by Dr. Varbin Varbanov. As a result it has been clarified that the hill has been inhabited for 23 centuries - from the Late Hellenistic period up to nowadays.



BASIC KNOWN FACTS ABOUT THE SITE- DATES, CAPACITY, PURPOSE

The Thracian pit sanctuary

In the period of Late Hellenism (3rd century BC – 1st century AD) a Thracian settlement has been located close to the mouth of the Rousse Lom river, which is an important trade, spiritual and administrative center. The territory of the examined hill is a sacred place, where the Getae conducted part of their rituals. The remains of them are around ten fireplaces and hundreds of pits, with a large number of fragmented pottery, bronze and iron items, coins, animal bones, stones, etc. discovered inside. A small pig is found inside one of the pits, and skeletons of newly born children inside two of the others. The pit sanctuary functioned up to the last quarter of the 1st century AD.

Fleet station

In the middle of the 1st century AD, at the mouth of the Rousse Lom river, a fleet station was constructed for sixty ships of the type "pristis", thus it was named Sexaginta Prista. In order to control its Danubian border, Rome established the Moesian Fleet. Its bases were Ratiaria, Dimum and Sexaginta Prista. The Romans used large ships – "liburnae", but also had smaller and faster boats, called "pristis". They were gathering up to twenty soldiers.

Temple of Apollo and the Thracian Horseman

In the first half of the 2nd century AD over two of the largest and richest pits a building was erected, made of unprocessed stones with mud joint. It had a northeast-southwest orientation with an apse on its short northeastern wall. Four intact and fragments of tens of others votive plates have been discovered in the apse, dedicated to the Thracian Horseman and Apollo. These plates, as well as

the discovered in situ altar with a dedication to Apollo, are arguments for the interpretation of the revealed building as a Roman temple, successor of the Thracian pit sanctuary.

It functioned up to the 240s-250s AD, when it has been destroyed during one of the numerous barbarian invasions in Lower Moesia. After the middle of the 3rd century AD another building has been erected on its site (successor of the Temple?), of which only one wall has been discovered. Approximately next to the Temple and within its outlines around twenty pits have been studied, in which have been placed fragments of votive plates, pottery, coins, bone and metal items. In the beginning of the 4th century AD over the Temple of Apollo was constructed the Principia of Sexaginta Prista.

The Principia of Sexaginta Prista

The main building in the Late Roman fort of Sexaginta Prista is the Principia (Fig. 2). There was located the headquarters of the military unit that is stationed here. The building has size of 30.50 x 16.50 m. The construction of the Principia is referred to the 320s AD. Two construction periods are distinguished in the course of its function. In its initial period the building consisted of a large rectangular hall, with a peristyle yard and a premise with an apse, both connected to the hall. The most sacred place in the military camp was located in the premise – the shrine of standards. The standard of the garrison was kept here, and the cult of the emperor was worshiped as well. Probably with this period of function of the building is related the construction of a secret tunnel, registered in the southeast corner of the building.

The second construction period of the Principia is related to its overall transformation. The peristyle yard has been removed and through the construction of a T-shaped wall were arranged another three premises. The entrance to the large rectangular hall has been wall up, and the access to it has been implemented through making a new entrance on one of its side wall. On the basis of the numerous finds, this reconstruction work is dated to the end

of the 360s of the beginning of the 370s AD. Given the lack of data for the forced destruction of the Principia, the most probable cause its destruction is its abandonment in the years after the unsuccessful for the Roman "Second Gothic War" of Emperor Valens (376-378 AD). In the 4th century a civilian settlement emerged near the fort.

In the 6th-7th century during the numerous attacks of Slavs and Bulgars, the town was looted and destroyed. Over the ruins emerged a Slavic settlement and a Medieval Bulgarian fortress.

The fortifications of Sexaginta Prista

Two main sections of the fortification system of Sexaginta Prista have been revealed so far. In the initial period of the excavations – the 1970s, was unearthed the northwestern fortification wall, along with a rectangular corner tower. In the last three years were discovered two sections of the southeastern wall, along with a U-shaped tower and potentially – the Porta Principalis of the Roman fort (Fig. 3).

FAMOUS PEOPLE RELATED TO THE SITE

The study of the Roman fort of Sexaginta Prista is related to the name of Felix Kanitz. He is a famous Austrian-Hungarian traveler and scholar – ethnographer, archaeologist, naturalist, geographer – known with the nickname "Columbus for the Balkans". In the second half of the 19th century he conducted large number of field trips in the territory of Dalmatia, Bosnia and Herzegovina, Serbia and Bulgaria, author of the book "Danube Bulgaria and the Balkan Mountains" (1882). His lithographies are a valuable resource for the visual history of Bulgaria prior and following the Liberation.

At the end of the 19th century Kanitz was the scholar that localized the Roman fort on the territory of the contemporary town of Rousse, using the distances between the forts, referred in the ancient Roman itineraries.

Daily operations

The Roman fort of Sexaginta Prista is an open-air museum. It consists of the northern fortification wall, a square tower, exhibition for the fort's research, exhibition for the religious life with a Mithraeum, model of a "pristis" boat, a watch tower (Fig. 4).

TRANSPORT ACCESS TO THE SITE AND TRAVEL TIME FROM NEARBY DESTINATIONS

It is located within the central part of Rousse, accessible both from the riverbank and from the central pedestrian zone. The distance to the largest nearby city – the Romanian capital of Bucharest – is approximately 70 km.



VISITING CONDITIONS: TICKETS, WORKING HOURS, GUIDES (LANGUAGES) ON SITE

The entrance fee for visiting the Roman fort of Sexaginta Prista is symbolic – 2.5 euro for a regular ticket, and 1 euro for students and seniors. The site works five days a week – from Tuesday to Saturday, from 9:00 to 17:30, even in winter time. The archaeologists and guides on the site offer service in Bulgarian and in English.

PRINTED MATERIALS, BROCHURES, VR AND OTHER ELECTRONIC PRESENTATION DEVICES

The site offers a number of printed materials – books and brochures, dedicated to the Roman fort and the Roman heritage in the area, most of them bilingual – in Bulgarian and in English (Fig. 5). A mobile smart phone application offer tourist information for the area – the site itself and the facilities nearby – restaurants, hotels, museums.

After the implementation of the ARCHIVE project, a 3D scanning was made of 16 Roman forts in the area of the Lower Danube – in Bulgaria and in Romania, with Sexaginta Prista being one of them. With the use of a 3D printer, models of the forts and of some of the most precious artifacts were made, currently being exhibited on the territory of the Sexaginta Prista exhibition hall.

TIME TO BE SPENT ON SITE (QUICK VISIT AND FULL TOUR)

A brief visit on the Roman fort of Sexaginta Prista can be made in a matter of 30 minutes. The full tour can take about an hour – time, needed to see all of the elements on the site – the museum exhibition, the open-air sector, the bomb shelter transformed into a Mithraeum, the models of a *pristis* boat and of a Roman watch tower. The site also offers an opportunity to try on Roman armoury – a chain-mail, a helmet, a shield and a *gladius*.

OTHER ATTRACTIONS NEAR THE SITE (DISTANCE AND ACCESS)

The *Museum of History* is located inside the emblematic building of the Regional Government – the first administrative building, erected following the Bulgarian Liberation. The Museum displays primarily archaeological topics, starting with the period of Prehistory. Three halls are dedicated to the Roman heritage in the area and the Danube Limes. The narrative continues with the Middle Ages – the *Medieval town of Cherven* and the *Rock-hewn churches of Ivanovo*.

The *Ecomuseum* presents collections and topics related to the life of people in the region of the Lower Danube, together with the variety of animal species, protected territories and the symbiosis of the everyday life of Man with Nature. On the ground floor of the Ecomuseum is located the largest freshwater aquarium in Bulgaria, presenting fish species that live in the Danube.

Five other museums are also located within the town of Rousse, in close proximity to the Roman fort of

Sexaginta Prista: the Pantheon of National Revival Heroes, the house museums of Baba Tonka and Zahari Stoyanov, the Museum of Urban Lifestyle and the National Museum of Transportation.

Three World Heritage sites are located in a distance within 100 km from the Roman fort of Sexaginta Prista. These are the **Rock-hewn Churches of Ivanovo** (managed by the Rousse Regional Museum of History), the **Thracian Tomb of Sveshtari**, and the **Madara Rider** rock-hewn relief from the Early Middle Ages.

The **Rock-hewn churches of Ivanovo** compose a monastery complex, carved into the cliffs of the Rousse Lom river valley. It dates back to the 12-14th century and was financed by the Royal family of the Medieval Bulgarian state. In 1979 UNESCO listed the complex among the World Heritage sites because of the specific style and the state of preservation of the frescoes in the "Virgin Mary" Church.

The **Medieval town of Cherven** is located 35 km to the south of Rousse within the river valley of Rousse Lom. It is one of the most prominent town centers of the Medieval Bulgarian state and after more than a century of excavations, it offers to visitors information for churches, a castle, fortification facilities, residential areas, and water-supply on the top of a rock plateau.

HOTELS, RESTAURANTS AND CATERING NEAR THE SITE

The central zone of the town of Rousse offers large diversity of places for accommodation – 3 and 4 stars hotels and hostels, as well as restaurants, taverns, pubs and cafes.

Anna Palace Hotel
Rousse 7000, 4 Knyazheska St
Phone, Fax, Mobile: +359.82.825.005
E-mail: hotel@annapalace.com web: www.annapalace.com

Best Western Bistra and Galina Hotel
Rousse 7000, 8 Asparouh St.
Phone, Fax, Mobile: +359.82.823.344
e-mail: info@bghotel.bg web: www.bghotel.bg

Cosmopolitan Hotel
Rousse, 1-3 Dobri Nemirov St
Phone, Fax, Mobile: +359.82.805.050
E-mail: reception@cosmopolitanhotelbg.com
web: www.cosmopolitanhotelbg.com

Leventa
Restaurant & winery
Rousse, General Kutuzov Str.
Phone, Fax, Mobile: +359.82.862.880

Pontona
Fish restaurant
Rousse, at the Danube
Phone, Fax, Mobile: +359.88.550.2646

Chiflika tavern
restaurant
Rousse, 2 Otets Paisii str.
Phone, Fax, Mobile: +359.82.828.222

OTHER TOURIST ATTRACTIONS NEAR THE SITE

The Roman fort is also in proximity to the most emblematic landmarks of the town of Rousse – temples, monuments, the pedestrian zones, the architecture for which Rousse is proud to possess the nickname of the "Little Vienna".

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

Several project implementations in the recent years have affected the popularity and have caused increased visits to the open-air exhibition on the Roman fort. In 2012 the site underwent a EU-funded project for socialization – a more visitors-friendly infrastructure was constructed, renovation of the existing visitors center, a museum exhibition hall, and a replica of a watch tower. In September 2012, Rousse hosted the *XXII International Limes (Roman Frontiers) Congress* for the first time in our country. The event was organized by the National Institute of Archaeology with Museum at the Bulgarian Academy of Sciences, and was supported by the Rousse Regional Museum of History and the Municipality of Rousse.

Approximately at the same time was initiated the annual event "Roman Market on Sexaginta Prista". Using the specifics of a historical reenactment, the event offers a platform for local producers and craftsmen to present their goods. The Roman market also includes theatrical performances, a taste of Roman cuisine and an opportunity to understand Roman way of life with some methods of experimental archaeology (Fig. 6).

The activities, related to the establishment and the promotion of the Roman Emperors Route and the Danube Wine Route, have brought a significant increase in the visibility of the Roman fort of Sexaginta Prista. This effect is easily traceable in statistics, which reveal a stable growth in the individual and group foreign visitors on the site in the last 4 years.

The project "Ancient Roman Cultural Heritage Interactive Visualization on the Border between Bulgaria and Romania" (ARCHIVE), conducted by the University of Rousse, in partnership with our museum and the museum in Constanta, Romania,

was dedicated to the digitization and the increase of awareness for the Roman heritage along the Lower Danube. Some of the activities foresaw the compilation of strategies and management plans for the sites of the Roman Limes along the Lower Danube.

An opportunity for the future development of the site is the overall excavation of the fort. This is not an impossible task, since the terrain of the fort is generally free of massive buildings, being a territory of a former barracks. Within the boundaries of the fort falls the historical building of the Officers Club – a representative neoclassical building, with large premises, a stage and additional facilities. The specifics of the building, along with its location, allow for it to become an Archaeological museum within a future open-air museum park, which is to display the story for the Roman heritage in the Rousse region and the Lower Danube area.

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TRAVEL INFORMATION

Rousse



Plane

Sofia (www.sofia-airport.bg) and Varna (www.varna-airport.bg)



Train

Rousse–Sofia five times daily, address: Alexander Stamboliyski Sq 1



Bus

From airports, train and bus stations, bus and taxi services available to Rousse



Car

From Sofia to Pleven and Rousse via highway Hemus/ A2 and B3 or E79 through the town of Vidin, then to Rousse

Svishtov



Train

Svishtov–Levski, several trains daily



Bus

Svishtov–Rousse, hourly service (travel time 2 h); Svishtov–Vidin, twice daily



Bicycle

Cycle path from Svishtov to Roman site of Nove

Andrea Andrei, Aurel Mototolea

TOMIS (CONSTANTA) – ANCIENT METROPOLIS ON THE BLACK SEA

Dobrogea Hills

14

Constanta

The Danube
Terraces

The first records

Tomis appeared in the process of Greek colonisation in Left Pontus, along with Histria and Callatis. Although there is no written source that gives any clue about the founding date of the settlement, recent historiography and archaeological evidence indicates that Tomis existed since the 6th century BC. The Milesian origin of the Tomis colony is asserted by Demetrios from Callatis, then by Pseudo-Skymnos: "The city of Tomis was a colony of the Milesians" (Periegesis, 774) and, later on, by Ovid: "Miletida ad urbem" (Tristia, I, 10, 41).

MYTHS AND LEGENDS CONNECTED WITH THIS SITE

The name of the ancient settlement varies: Τόμις or Τομεύς in Greek, Tomi or Tomis in Latin. This name is probably derived from the Greek nouns τόμος (cut, piece) and τομεύς (knife, blade). The toponyms gave the opportunity to search for etymologies related to the Argonauts' journey. According to the legend, Jason and his Argonauts would have arrived here after having been sent to the Caucasus to retrieve the Golden Fleece. Followed by the fleet of Colchis' king, he cut his son Absyrtos into pieces, who was, until then, held hostage on board, to force the king to seek and gather the remains for the funeral ceremony, therefore giving the Argonauts time to escape to the Bosphorus. Historians, however, consider it more plausible that the "cut" (from the shoreline) refers to the ancient port, now submerged, in front of the casino.

There are also beliefs regarding a "founding hero" or "founding heroine", the first one recognised on local coins, and the last version encountered with a writer from the 6th century AD, Jordanes, according to which

the Scythian queen Tomyris built a town on the Moesian shore of Pontus and named it after her. We may also note the assertion of the poet Ovid, according to whom the name of this place is older than the founding of the city.

Short history

Initially, Tomis was an emporion, with a slower evolution than Histria (to the north) and Callatis (to the south). It was only during the Hellenistic period, 3rd–1st century BC, that the city reached the state of a polis. In the 3rd century BC Tomis made notable advances in its economic evolution, helped by the much reduced port activity of Histria and commercial traffic on the route of Axiopolis (Cernavoda) – Tomis. The period between the 3rd and 1st century BC was, for Tomis, a period of economic growth, materially transposed through elegant public and private edifices, of which archaeological testimonies remain today: fragments of capitals, friezes, columns, etc. A first defence wall was erected along with aqueducts providing drinking water collected at the springs located near the south-western shore of Lake Siutghiol. References to Tomitan life from the beginning of the 1st century BC are made in the work of the exiled poet Ovid. Sent to Tomis by Emperor Octavian Augustus, shortly after the integration of the east Pontic shore into the imperial borders, the poet would live in exile in Tomis for eight years (he died here in 17 AD). The Tomitans treasured and honoured Ovid as one of the elite guests, so the city became a second homeland for the poet from Sulmona.

Under the Antonines (2nd century AD), Tomis was included as part of Moesia Inferior (a province founded in 86 AD during the time of Emperor Domitian), and underwent a new stage of its development. Between the 2nd and 3rd century AD, the city saw huge urban

development: public and private edifices were built, paved streets were laid, marble workshops were developed, ceramic craft was enlarged, and stone and marble were used for carving.

Diocletian's reforms (284–305) gave a new military-administrative and financial structure to the Empire, and today's Dobrudja was called Scythia Minor, which incorporated Tomis. In this historic context, Tomis acquired new impulses. The city was embellished with new public and private edifices and the port intensified its activity; at the same time, apparently, the wall of the enclosure was erected, whose foundations have been preserved until today, and was rebuilt repeatedly until the beginning of the 6th century, during the reign of Emperor Justinian (527–565).

During the period between the 4th and 7th century, Tomis was the scene of many Christian religious manifestations. Evidence of this can be seen with the seven Christian basilicas discovered by archaeologists. Among the learned monks of Scythia Minor whose activity were related to Tomis are John Maxentius (6th century), John Cassian (about 360–430) and Dionysius Exiguus, who was acknowledged as establishing the principle of Anno Domini, used both in the Julian and Gregorian calendars.



BASIC KNOWN FACTS ABOUT THE SITE – DATES, CAPACITY, PURPOSE, SIZE OF THE SITE AND TYPE OF TERRAIN

Most of the current urban centre is set on a typical low plain, with an elevation of between 25 and 50 metres. Three obvious areas can be distinguished:

- the peninsula, with a northwest–southeast orientation, and sloping in the same direction;
- the mainland, namely the eastern edge of the Dobrudja Plateau, with a higher altitude than the rest of the city, which decreases as it progresses towards the sea;
- the coast, with the harbour and beach areas.

Depending on the characteristics of the relief, the residential and commercial areas were structured.

In the west and northwest the boundaries appear to be the old precinct wall (visible and partly restored) and in the south and east, the boundaries of the peninsular shore. Within this area, the archaeological monuments of the ancient city have been identified and made available to visitors, in various degrees of restoration and preservation.

During the peak of the fortress, it is estimated that ancient Tomis would have covered an area of approximately 100 ha. In the past two millennia, natural erosion, sea level rise, and anthropogenic interventions have led to a consistent shrinking of the archaeological site. In addition, being overlapped with the modern city, it is hard to come up with a figure of the magnitude of the area of archaeological interest.

There is also a lack of multidisciplinary technical research (LIDAR, geomagnetism, geophysics), which could compensate for the lack of archaeological research in an attempt to bring to light aspects of urban life and the Greek-Roman civilisation from two millennia ago in Tomis.

ARCHAEOLOGIST(S) AND INSTITUTIONS THAT MANAGE EXCAVATIONS

The multitude of archaeological monuments, as well as their importance for the history of the country, has led to the involvement in their research of some renowned specialised institutions, both in the country and abroad. However, a constant of the research activity regarding ancient Tomis was the attempt to create its own institution, with its own specialists, specifically a museum.

After 1878, with the annexation of Dobruđa to the kingdom of Romania, the expansion works of the city of Constanta led to the discovery of important ceramics, statuary, epigraphic and numismatic vestiges. Between 1881 and 1908, Grigore Tocilescu collected and published more than 600 inscriptions. All the monuments found by him were taken to Bucharest.

Repeated attempts to establish a museum in Constanta were doomed to failure until 1911, when Vasile Pârvan, who conducted the archaeological excavations until World War I, came to the head of the National Antiquities Museum and submitted a report to the Ministry of Religious Affairs and Public Instruction, in which he again raised the problem of setting up a museum in Constanta, and gained support.

After several reorganisations, in 1957 the new museum was partially opened, which benefited from a basic exhibition, a restoration laboratory and a specialised library. The institution intervened with its specialists both for rescue excavations and systematic research on important sites.

A new, dynamic research phase started now. Thus, Vasile Canarache, the first post-war director of the institution, carried out great work on the site, discovering and highlighting the Roman Edifice with Mosaic, the Roman Baths, the precinct and defensive walls of Tomis, the basilicas, and the Tomis Treasury of Sculptures. A large amount of research activity was undertaken by the archaeologist and university professor Adrian Rădulescu, who continued to work on important monuments in the city, but also opened new sites, such as the Cathedral Park. Furthermore, to date, many specialists from Constanta, grouped within the Museum of National History and Archaeology, have made numerous discoveries in ancient Tomis, both intra and extra muros, among whom can be mentioned: Mihai Bucovață, who studied the Hellenistic necropolis of Tomis, Zaharia Covacef, a specialist in Greek-Roman sculptural art, Ghiorghe Papuc, who studied the Great Gate of the ancient city and its water supply system, Virgil Lungu and Constantin Chera with studies related to Christian edifices, and Traian Cliante, who conducted numerous protective research excavations in the city.



MAIN DISCOVERED AND VISIBLE ARCHAEOLOGICAL REMAINS

The ancient Tomitan space was overlapped with construction over more than two millennia. Many of the ancient vestiges are still covered, and most of the important discoveries have been made through archaeological rescue research.

Starting from the modern city and descending to the sea, in the peninsular area (practically ancient Tomis), a series of archaeological monuments are visible and accessible.

The first two are the Roman-Byzantine precinct wall and the Archaeological Park, situated on one side of the White House of Constanta, where the City Hall and the County Hall have their premises. The park bears this name due to the fact that it was built next to the remains of the Roman-Byzantine fortification wall, built in the 4th century AD, in order to shelter a district that functioned outside the early Roman walls, in an open, unprotected area.

The Roman-Byzantine precinct wall borders the largest part of the ancient city; it follows a line connecting the two shores of the peninsula to the continental side, from southwest to north-east. The analyses of this monument have taken into consideration both the plan and the chronology of the building. Concerning the plan, the only side raising no questions is the northern one. Researched by Vasile Pârvan, this side has two gates: the north-eastern gate with the famous "Butcher's Tower" and the south-western gate framed by defensive rectangular towers; the precinct is here 3.20 m in width and the entrance is about 4 m. The wall orientation to the other sides is only hypothetical. Archaeologists estimate

different dates for the two west/southwest lines: the first line is structurally and chronologically connected with the northern precinct (the end of the 3rd to the beginning of the 4th century AD); the second is a precinct added later.

Also, next to the Butcher's Tower, on the wall of a modern building, one can admire a map of Dobrudja with ancient cities marked on it and, in front of it, the bust of Vasile Pârvan, one of the greatest Romanian archaeologists, who excavated the Butcher's Tower in 1915–1916.

Besides this monument, preserved in situ, other ancient monumental exhibits can be seen in several areas of this park: stone sarcophagi, columns, other architectural elements, large ceramic storage vessels, etc.

Part of the defence system of Tomis, and in close connection with the defensive wall, is the monument called the Main City Gate, located on the current Mircea cel Batran Street. It was built at the beginning of the 4th century AD, when many urban features of Tomis were changed and renewed. The gate, with a total width exceeding 31 m, comprises the access road with a pavement of large stone slabs and two U-shaped towers. The south-western tower is also important due to its special feature: the poterna (tunnel under the left tower), which is 1.50 m wide. The north-eastern tower suffered numerous destructions in the modern age, and only the semi-circular front side is now preserved. Part of the paving of the access path, located in the precinct, was also found. The towers' sizes as well as their complexity, and the size of the access paths, lead to the conclusion that this was the most important gate of the city.

On the opposite shore of the peninsula, and connected with the Tomitan defence system from Roman times, one can see the ruins of a defence tower. These ruins seem to be part of two different fortification systems: the early Roman

one, overlapped by the Ottoman fortification. The first one, built in the 2nd century AD, was dismantled in the Roman-Byzantine period, when a new fortification was built in order to secure a larger part of the peninsula. By tracing the three different fortification lines, Hellenistic, early Roman and Roman-Byzantine, a pattern of urban development can be identified for Tomis: the inhabited area gradually increased, indicating the continuous development of this city, until the 7th century AD. Another, more recent fortification is known from the Ottoman period. A modern city plan shows an Ottoman settlement fortified only on one side, towards the northwest, by a wall including two towers.

Also in this eastern part of the city, near the Main City Gate, although unseen at the moment, the Hypogeum tomb should be mentioned. It has a rectangular plan and is provided with a small access corridor (dromos). What gives this sepulchral place very special value is the artistic achievement of the interior. Over the plaster that completely covers the building material, a large suite of anthropomorphic, zoomorphic and phytomorphic representations was painted in the "a seco" technique. There is also a mural representation of a funeral banquet that seems to suggest that it is a Christian tomb. Such representations, called the "Agape", often appear in the paintings of Roman catacombs, symbolising the Eucharist. Researchers from Constanta dated (based on the funerary inventory) the construction of the Tomitan tomb to the time of Constantine the Great, with the tomb being used for successive burials until the beginning of the 5th century AD.

Related to Christianity, other public city edifices situated inside the ancient city precincts that have been identified thus far are the seven Christian basilicas. Unfortunately, only three of them are accessible to visitors.

- The Christian basilica ruins were discovered near the port's high cliff. The building of the Mihai Eminescu High School was subsequently built over it. Of this ancient building, only fragments of an eastern wall and a hall leading to the crypt under the altar were found; the crypt is situated 2.50 m under the pavement level and it has a vaulted roof. Probably in the second half of the 4th century AD, this would have been the Tomis cathedral and most likely the first bishop's cathedral in Scythia Minor. A selection of 4th and 5th century AD architectural fragments, the marble pavement and the monument building support this hypothesis.



- Another basilica was situated at the present port entrance. Uncovered partially, it is 24 m in length and its apse is 8.70 m in diameter. The monument, probably including only a nave, was built in the 5th and 6th century AD, inside a larger 4th century AD edifice.
- The foundations of the largest basilica known so far at Tomis were discovered on the north-eastern cliff of the peninsula, in 1989. Oriented west-northwest to east-southeast, its exterior dimensions are 54.70 x 24.30 m. The Absida, on the outside, has a pentagonal shape. There are three annex rooms along the northern apse wall, structurally connected with the basilica (atrium). The northern side of the ensemble was bounded by a portico, fragmentarily preserved. The edifice was dated from the end of the 5th to the beginning of the 7th century AD. At present, the basilica is preserved in the basement of the Ibis Hotel and, in theory, open to the public.

It should be noted that at a time before the construction of this basilica, there was a monumental building. In 1989, during the construction of the hotel, the wall of a vast building was exposed, at a depth of about 7 m. The building, constructed using the opus mixtum technique, enclosed a plain, ellipsoidal shaped area, oriented north–south. The discovery led the coordinator of the excavation to suggest that it might have been an arena. Moreover, he adds that the wall was doubled towards the exterior by other parallel walls following the same direction and forming a large corridor. This wall was part of the cavea and it might have been the podium, usually found at the edge of the arena and designed for important people attending the games.

The buildings of the western cliff represented by “the great Roman mosaic edifice” and *lentiaron* are included in a possible unitary city arrangement, supposedly built before the 4th century AD and destroyed around the end of the 6th and the beginning of the 7th century AD.

The *Roman Edifice with Mosaic* was discovered during the construction of an apartment building in 1959. This edifice would have been a place for social, economic and trade activities of the city. Located in front of the port, the edifice includes four terraces corresponding to the habitation level of the ancient city (A), to the pavement with mosaic (B) and to the goods warehouses (terraces C and D). Related to terrace B, a large room is paved with more than 2,000 m² of polychromatic mosaic, placing it among the greatest such areas of the Empire. The terrace support wall, preserved to the east, is 65 m in length, and has a maximum 5.4 m height. Made of brick rows alternating with small blocks of limestone, the wall has pilasters at a distance of 4 m apart, possibly joined on the top by arches. The wall surface was covered with marble and the pilasters were decorated on the top with plated decorated capitals.

The most interesting feature of the room is the mosaic pavement, of which about 850 m² is still preserved. The decoration includes geometrical and flowered patterns made of naturally coloured tesserae (the only zoomorphic representation is a pigeon). The central area, using the opus vermiculatum method, is covered with large circles, placed at large intervals, framed by squares and separated by rectangular areas. Terrace C represents the warehouse level. These warehouses are each 11 m in length and 6 m wide; the massive entrances are 8 m high. The lowest level of the cliff, covered by terrace D, was used for other storehouses; now under the sea level, the terrace is covered. The complex area was also connected with the platform in front of the city level by a shell-like, spiral, limestone staircase. It has been determined that the edifice was included in a unitary building system built during a period when the city was flourishing, at the end of the 3rd to the beginning of the 4th century AD. Towards the end of the 5th and the beginning of the 6th century, the edifice was destroyed by a submarine earthquake. The ruins continued to be inhabited until the 7th century, which is indicated by the material found here and in the former bath complex: oil lamps from the 6th and 7th century from the *lentiaron*.

The *lentiaron* edifice, including many rooms, has been largely destroyed by modern works. It was probably a functioning public city bath (at least one), as an inscription in Greek on the entrance frame mentions. The main room (30 x 10 m) and a hall with stairs leading to the city terrace are preserved, both covered by white marble plates. From the central hall of the baths, through one of the entrances on the southern side, it led to a large vestibule (cca. 60 m²) with a stone-paved floor, from which a staircase went up to the city level. Beneath the staircase, there is an annex room with a vaulted roof made of bricks. In the space outside the edifice, along the entire length of the western wall (destroyed to floor level during the modern period), the ceramic tubes of

the underground heating system (hypocaust) were found. The hot air and steam produced in this plant heated the walls of the building.

Last, but not least, and close to the entrance to the harbour and the cruise ships terminal, is the **Cathedral Park**, a very important urban archaeological site, situated next to the St. Peter and Paul Orthodox Cathedral. The systematic archaeological research carried out during several campaigns between 1971 and 1974 uncovered a part of a residential area from the ancient city of Tomis. Two perpendicular main streets, as well as fragments of the ancient street network discovered in other parts of the city, allow the main axes to be drawn, upon which the orientation of the urban space was set. Due to this research, an almost complete chronology of ancient Tomis was drawn, starting with the 6th century BC, and ending with the 5th century AD. Material discovered in waste pits showed that this area was also inhabited in the 6th century AD, but levels corresponding to this period were removed when the cathedral was built. Therefore, Cathedral Park shows the history of a city through different historical periods, and the metamorphosis of a Greek colony into a Roman-Byzantine capital city.

Later architecture based on ancient heritage

Though not belonging to classical antiquities, the modern worship edifice existing in the peninsular area of the city deserves a brief mention. This is the so-called confessional octagon of Constanta.

- The "**St. Peter and Paul**" Orthodox Cathedral is a good example of Christian architecture and art. Constructed in the Greco-Roman style between 1883 and 1885, the church was severely damaged during World War II and was restored in 1951. The interior murals display a neo-Byzantine

style combined with Romanian elements, best observed in the iconostasis and pews, chandeliers and candlesticks (bronze and brass alloy), all designed by the architect Ion Mincu and made in Paris.

- The "**St. Anthony of Padua**" Roman-Catholic Church was built between 1935 and 1937, from plans by the architect Romano de Simon, from Bucharest, on the location of a former chapel, built in 1885. It is the most important Roman-Catholic church in Constanta, also appealing for its architecture, inspired by Romanesque style, brick churches, built in the 13th century in northern Italy.

- The "**Carol I**" Mosque was built in 1910, by King Carol I, with Romanian state funding. The mosque is the seat of the Mufti, the spiritual leader of the 55,000 Muslims who live along the coast of the Dobrudja region. The building combines Byzantine and Romanian architectural elements, making it one of the most distinctive mosques in the area. The centrepiece of the interior is a large Turkish carpet, a gift from Sultan Abdul Hamid. The main attraction of the mosque is the 50 m minaret, which offers a stunning view of the old centre and harbour. It is also important as a result of some technical aspects, as it is the first building made of reinforced concrete and brick ever built in Romania, by the inventor Gogu Constantinescu, and following the plans of the architect Victor Gh. Ștefănescu.

- The **Jewish Synagogue** of Ashkenazi rite, built in 1911, according to Adolf Linz's Moorish-style plans, also reflects some Chaldean architectural influence. It was built on the initiative of Pincus Șapira, a supplier for the Royal House of Romania (in 1908, on the current Mircea cel Bătrân Street, the Sephardic Temple was also built, a monumental building of gothic influence, splendidly

integrated into the area but, unfortunately, demolished in the 1980s).

- The **"Hunchiar" Mosque** was built between 1867 and 1868 by Ottoman Sultan Abdülaziz for Turks who were forced to leave Crimea after the Crimean War (1853–1856) and settled in Constanta. The mosque has a 24 m high minaret and was subject to a restoration in 1945 and 1992.

- The **"St. Mary" Armenian Church**, the first Armenian church in Constanta, was built of wood in about 1740. The foundations of the second church were laid in 1880 by founder Nazaret Torosian, in the eastern part of the Tomis peninsula, towards the sea. The area on which the new edifice was built was donated to the Armenian community by the Constanta municipality for a church and a school. The church is built in the Armenian traditional architectural style.

- The **"Metamorphosis" Greek Orthodox Church** was built between 1865 and 1868, with Sultan Abdul Aziz's acceptance and Greek community funding. In Constanta it represents the first non-Muslim masonry religious building. The church bears a basilica shape, with two rectangular transepts and a semi-circular apse. The floor is made of white marble and the altar of fir wood. The painter Radu Nicolae restored the inner painting in the 1980s. After 1867, the building suffered some changes, like the addition of two side balconies and cafes. Between 1922 and 1924, four northern side windows were bricked in and, in 1947, a bell tower was added, with no effect on the original architectural style. Greek community merchants endowed the church with a large number of items (four large Murano chandeliers, a silver framed Gospel, etc.).

- The **"St. Nicholas" Bulgarian Church**. Archive documents attest to a request from the Bulgarian community of Constanta, through Ivanciu Hagi Stoian, dated October 8th, 1898, for City Hall's approval to build a place of worship. The

sanctification of the new building took place in 1907. The church preserves the characteristics of the Romanian architectural style, with paintings executed by Ioanid Batranul. After 1940, the Bulgarian church dedicated to St. Nicholas was taken over by the Episcopate of Tomis and given to the Romanian Orthodox cult. As the inscriptions were in Bulgarian and the painting needed to be restored, the city hall hired the famous church painter Ion Musceleanu to restore the whole painting, and to change the inscriptions into Romanian.

MAIN DISCOVERED BUT STILL NOT EXCAVATED REMAINS

Due to the total overlap of the ancient city with the modern one, big surprises and discoveries are possible at any time. Unfortunately, archaeological research has become only an offshoot of the constructive necessities of the city's inhabitants, in the old part of the city the only possibility of research being on the occasion of public works. Thus, in recent years, rescue archaeological research has led to the elucidation of some aspects of the town and its ancient topography. Also, a large inventory consisting mainly of ceramic objects, but also those made of metal, glass, stone or marble, as well as a significant number of coins, was recovered as a result of this research.

In the *intra muros* area, in the relative proximity of the precinct wall, were discovered areas of a Hellenistic necropolis, dating from before the city's development in the Roman era, along with the remains of a craftsmen's neighbourhood. Near the sea, in the acropolis area of the fortress, there were vestiges of large buildings, possibly of public utility, but also huts from the archaic Greek period.

Whether these vestiges will be included in a touristic route, accessible to the public, remains a decision for the investors who have occasioned this rescue research. At the moment, all these discoveries from the last five years are not accessible to visitors.

RECOMMENDATIONS FOR IMPROVEMENT AND FUTURE DEVELOPMENT

Due to legislative deficiencies and a chronic lack of funding, some of the existing monuments have suffered serious degradation, accelerated in recent years. However, some measures are currently being taken to prevent the total degradation of some monuments.

Thus, during the coming year (2019), the **Roman Edifice with Mosaic** will be restored, as well as the **Painted Tomb**, with financing being provided from community funds. The **Archaeological Park** was rearranged with the help of Constanta City Hall. The Ibis Hotel has made a protection building for the large basilica and the rest of the amphitheatre, but unfortunately, some of these monuments still cannot be practically visited by a large audience. Concrete measures remain uncertain for a number of the monuments, such as the **Roman Baths** (Lentariion), the **Cathedral Park**, the **Great Gate** and the **precinct wall**.

Additionally, the solutions found by the builders to restore and preserve those monuments that are discovered during rescue research should be permanently monitored and it would also be useful to report on them even if they cannot be visited. In such cases, it would be desirable to encourage public-private partnerships, in which the

museum offers advice on the use of existing monuments on private properties.

A notable deficiency in Constanta, and in the field of archaeological heritage promotion in general, is the lack of tourist information centres, leaflets and brochures in foreign languages with well-structured information.

For this reason, initiatives for including the city in cultural routes such as the Roman Emperors and the Danube Wine Route are welcomed, helping to expose and promote the millenary heritage of Constanta.

TOURIST INFORMATION

Transport access to the site and travel time from nearby destinations

Constanta benefits from an international airport located in the Mihail Kogălniceanu commune, 26 km north-northwest of Constanta.

The **buses from the airport** run every 15 minutes and they arrive at the bus station Constanta Sud Herli-Sof (near the railway station). The service is offered by the local company Transevren. The bus stop is located next to the car park, a few yards from Autonom and Hermann car rental. The journey between the airport and the bus station lasts between 35 and 50 minutes. From there, one can reach the city centre in about 20 minutes by taking one of the buses: 2-43; 5-40; 43C; 43M; 101C.

A **daily Intercity (Express) train** service runs between Bucharest and Constanta, and takes approximately 2 hours and 20 minutes. In the summertime, there are several daily trains with a half-hourly service between Constanta and Mangalia, stopping at all the Black Sea towns and resorts along the way.

City Tour buses run every 25 minutes during the summer season, from the railway station to Mamaia. These are hop-on/hop-off buses and the big advantage for passengers is the possibility of interrupting the tourist route for sightseeing purposes and continuing the trip with another one-way bus from any station, all included in the price of the original ticket. All major tourist attractions are included on the route of City Tour buses, both from Constanta city and Mamaia. The schedule is as follows:

- June 16–June 30, 09:00–18:00
- July 01–September 09, 09:00–22:00
- September 10–September 16, 09:00–18:00

Visiting conditions: tickets, working hours, guides (languages) on site

The Museum of National History and Archaeology of Constanta and all major archaeological vestiges are located in the old city centre.

The **Museum of National History and Archaeology** is located on the Black Sea coast, in Ovid Square, in a town which is the main maritime gate of the country. It is accommodated in an edifice, itself an original monument of the Romanian school of architecture. It is not only a regional museum, illustrating the development of the province bordered by the Danube and the Sea, but also a national one, concentrating on the main elements of Romanian history. In the Treasury room the most valuable collections are displayed: glass, jewellery, Greek-Roman sculptures and many other important artefacts. On the first floor, artefacts are arranged chronologically, starting with the first signs of human habitation in Dobrudja, in Prehistory, until the Middle Ages. On the second floor, an exhibition about the Communist period in Romania is arranged. Each year, the museum organises temporary exhibitions displaying artefacts from other museums in Romania or abroad, as well as exhibitions presenting the most important archaeological finds from each excavation campaign.

Museum of National History and Archaeology and Roman Edifice with Mosaic

Opening times

During summer season (May 1st–September 30th), open daily, 09:00–20:00

The ticket desk closes at 19:00

October 1st–April 30th, open from Wednesday to Sunday, 09:00–17:00, Mondays and Tuesdays, closed

The ticket desk closes at 16:00

Admission charges for the Museum of National History and Archaeology

Adults 20 lei

Pensioners 5 lei

Pupils/Students 5 lei

Admission charges for the Roman Edifice with Mosaic

Adults 10 lei

Pensioners 5 lei

Pupils/Students 2.5 lei

Special discount for visiting both the Museum and the Edifice

Adults 25 lei

Pensioners 10 lei

Pupils/Students 6.25 lei

Groups can request guided tours in Romanian or English, free of charge.

Printed materials, brochures, VR and other electronic presentation devices

At the museum, printed guides in several languages can be purchased from the gift shop. Also, various brochures and flyers with tourist information are available for free. The history of some important archaeological monuments, such as the Painted Tomb or the Monastery Cave Complex of Basarabi-Murfatlar, can be discovered by watching short presentation films inside the museum, in the exhibition rooms. Additionally, the museum is accessible for sight impaired people, having a tactile floor and explanations written in Braille, as well as

replicas of some important artefacts that can be touched and studied.

Time to be spent on site (quick visit and full tour)

A full tour, which includes the Treasury room, first floor and a small exhibition on the second floor, lasts about 1.5–2 hours. A quick visit can be completed within 30–45 minutes. Visits to the Roman Edifice with Mosaic take about 15–30 minutes.

Other attractions near the site (distance and access)

Given the fact that the museum is situated in the centre of the peninsula, in the old city centre, one can see many historic buildings and museum all around. These are all located in a relatively small area and can be reached easily, by taking a short walk.

When starting the itinerary at port gateway no.1, in front of the passenger terminal of Constanta Port, one will first see the **Carol I Lighthouse**, the **Harbour Museum** and the **silos**. Anghel Saligny, whose statue stands uphill, near the port entrance, was a renowned engineer who built a large part of Constanta's modern harbour. His most remarkable work was the King Carol I railway bridge from Fetești–Cernavodă, over the Danube, built between 1890 and 1895, which was, at the time, the longest bridge in Europe. He also planned and built, between 1884 and 1889, the first silos in the world made of reinforced concrete, which are preserved today in Constanta, Brăila and Galați. The Maritime Railway Station is one of the iconic buildings from the inter-war period in Constanta. It was inaugurated in 1935 in the presence of the royal family and passengers would get off the train here to board the ships. The Harbour Museum is located in the building known as the Queen's Nest or the Royal Pavilion. The building was planned

and built under Anghel Saligny's direct leadership, in 1909 and 1910. Originally designed as a wooden construction resembling a boat, it was restored in brick and reinforced concrete between 1927 and 1928. The museum presents the traditions and port activities of the ancient Tomis period to the present day. It is open from Monday to Friday between 08:00–16:00.

When exiting the port, one can take a walk on the **promenade**. The entire area is designed in the Art Nouveau style. Three iconic buildings can be admired there. The **Casino** is the emblem of Constanta, a symbol of Romania's largest port. The building was designed by the Romanian architect of French origin, Daniel Renard. It was inaugurated in 1910 in the presence of Prince Ferdinand. In front of the Casino, the pavilion-restaurant was built, which is currently the Aquarium.

The **Aquarium** is open daily between 09:00–17:00. The entrance fees are as follows: Adults – 12 lei; Pupils/Students – 3 lei; children up to 7 years old – free.

The **Headquarters of the Navy** is a historic, neoclassical building. It was built in 1881 by the English company Danube and Black Sea Railway, the same company that constructed the Cernavodă–Constanta railway. The building served for a long time as a hotel, initially named Terminus (due to the fact that here was the end of the railway), and then Carol.

Walking on the promenade, one reaches the **statue of Mihai Eminescu**, Romania's national poet, and the Genovese lighthouse. It has a height of 16 metres and was built between 1858 and 1860 by the French engineer Artin Aslan. The promenade ends with Tomis Marina, a perfect place for dining, drinking and enjoying a beautiful sea view and nautical leisure activities.

Besides the Harbour Museum and the Museum of National History and Archaeology, Constanta benefits from four more museums located in the old city centre.

The **Ion Jalea Sculpture Museum** houses 108 sculptural pieces, drawings and sketches, statues and busts, all donated by the sculptor himself or by his family, after his death. The sculptures of the Dobrudjan artist are also noteworthy due to the fact that he worked with only one hand; he lost his left hand during World War I. The museum is housed in a beautiful neo-Romanian architectural style building, a historical monument, built in the early 20th century by the architect Victor Ştephănescu. It is open to the public from Wednesday to Sunday, between 10:00–18:00, and a ticket for an adult costs 10 lei, while for pupils and students the cost is 2.5 lei.

The **Folk Art Museum** must be visited if one wants to learn more about the traditional clothing, customs, traditions and crafts of the Romanian people. The main exhibition of the museum covers all folk art categories, allocated to ethnographical areas. The collections include ceramics, wood and glass icons, popular costumes, fabrics, textiles, adornments and household items. The museum building dates back to 1893 and is a historical and architectural monument that was initially the town hall and then a post office. It is open daily, between 09:00–20:00 during the summer season, and between 09:00–17:00 during the rest of the year. The entrance fee is 5 lei for adults and 2.5 lei for pupils, students and pensioners.

The **Art Museum** displays various art works on three levels in two buildings, linked to one another; the first building dates to 1895 and has neoclassical styled exterior decorative elements; the second building is modern, built between 1980 and 1982. The first building houses art works of great importance by famous Romanian

painters and sculptors. Compositions, portraits and landscapes by artists of more recent generations can be admired in the second building. The museum is open from Wednesday to Sunday, between 10:00–18:00 during the summer season, and between 09:00–17:00 during the rest of the year. The entrance ticket costs 10 lei for adults and 2.5 lei for pupils and students.

The **Romanian Navy Museum** is the most important institution of its kind in Romania. It houses precious evidence of the evolution of the military and civilian navy. The museum is located in the building (constructed in 1909) of the former Navy School, the first institution of higher education in Dobrudja. The institution owns more than 37,000 pieces, grouped into 33 collections, and presents the history of the Romanian navy. It is open from Wednesday to Sunday, between 09:00–17:00. The entrance fee is 10 lei for adults and 5 lei for pupils and students.

Hotels, restaurants and catering near the site

There are several hotels located in the area, some of which have sea view rooms: Ten Hotel Colonadelor, a four star hotel, situated on 53 Traian Street; The Ibis Hotel, a three star hotel, located on Mircea cel Batran Boulevard, no. 39B–41; Hotel Carol, a four star hotel, 15 Mihail Kogalniceanu Street; Ferdinand Hotel, a three star hotel, 12 Ferdinand Boulevard; Voila Hotel, a three star hotel, 22 Callatis Street. Unfortunately, two other beautiful hotels, located in historical buildings, the Intim, built in 1880, where our national poet Mihai Eminescu spent a few days while visiting the Black Sea, and the Palas, opened in 1914, and presently under renovation, are not currently open to tourists.

After spending a relaxing day at the beach, one can take lunch or dinner either at the Tomis Marina, or on the peninsula. There are plenty of restaurants and cafes to choose from. At the Tomis Marina, besides international food, one can try fish and seafood. Romanian tradi-

tional food is served at La Ana si Ion and international food at Le Premier, Esplanada, Scapino, Zebrano, New Pizzico and others. Walking down Tomis Boulevard, there are all kinds of restaurants, à la carte or fast food, coffee shops and bars. One can also try some restaurants serving Greek food – Nikos, Turkish food – Kaptan Baba, Lebanese food – Byblos and others.

Other tourist attractions near the site

The old city centre of Constanta, especially Ovid Square, was restored a few years ago. Taking into account its specificity and proximity to the shore and the harbour, it is a very animated area, especially during summer. **Concerts, shows and festivals** of all kinds (Seafood Festival, Ice Cream Festival, Food Truck Festival, Romanian Traditional Food Festival and many more) often take place in this area. In 2018, for the first time, a Christmas fair was arranged in Ovid Square. During the summer, one of the largest festivals of electronic music, Neversea, takes place on the beach in Constanta.

Recommendations for improvement and future development

Despite the above mentioned, there is still much to be done. All relevant institutions and events should be better promoted. Flyers in foreign languages, posters and billboards should be available to tourists at information centres, cultural institutions, hotels and restaurants. The staff of the tourist industry should be involved more and awareness must be raised that only by working together can more tourists be attracted, to the benefit of everyone. Also, museums should be encouraged to embrace more new technology in order to attract younger visitors. Exhibitions should be more interactive, using the principle "learning through play". New media technologies offer a great resource in this regard (3D scans

and replicas of artefacts, virtual tours, 3D presentation films and virtual reality headsets). Even though some small steps have been made, museums in Constanta are still far from truly benefiting from all the opportunities that new technologies offer.



TRAVEL INFORMATION

Constanta – Histria

Plane

Constanta Mihail Kogalniceanu International Airport (CND) (www.mk-airport.ro/ro); regular bus service from airport to Constanta train/bus station

Train

Constanta train station (Gara Constanta), address: Blvd Ferdinand 45; daily trains from/to Bucharest, Iasi and Suceava; daily Intercity (Express) service between Bucharest and Constanta; several daily summertime trains between Constanta and Mangalia

Boat

Constanta's port for cruise ships and private boats via the Bosphorus Strait or the Danube; private charters available at marinas on east coast

Car

From Bucharest to Constanta via the "Sun Highway" (Autostrada Soarelui – A3); Bucharest–Fundulea–Lehliu–Drajna–Fetesti–Cernavoda–Constanta (DN A2/DN A3); Constanta–Istria (DN22/E87); Tulcea–Babadag–Mihai Viteazul–Constanta (E87 south)

Histria

Plane

Constanta airport (49 km) (www.mk-airport.ro/ro) and Bucharest (290 km)

Train

Stations in Constanta (49 km), Cogealac and Mihai Viteazu (Bucharest–Tulcea line)

Bus

Regular service from Constanta and Tulcea

Boat

Harbours in Constanta (49 km) and Tulcea (87 km)

Car

Constanta–Tulcea (E87) (54 km)

Bicycle

No cycle paths, use secondary roads

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