

**Bukovica &
Ravni kotari**

/ cultural
heritage
guide



Bukovica is a karst area in the triangle between Benkovac, Obrovac and Knin. It is delimited by the river Zrmanja in the north, Karin Sea in the west, and the river Krka in the east and southeast. Bukovica was supposedly named after the once plentiful beech wood (bukva), which vanished due to grazing and agriculture.

Ravni kotari extends from Bukovica, Benkovac and the Novigrad Sea in the north to the narrow coastal belt between Zadar and Skradin (estuary of the river Krka) in the south, or rather, from the Zadar hinterland in the west to the Skradin hinterland in the east. The administrative center of the region is the town of Benkovac.



St. George / Rovanjka

St. Francis / Podprag

Benedictine monastery / Obrovac

St. Joseph / Obrovac

Holy Trinity / Obrovac

Kurjaković fortress / Obrovac

Sv. Jerolim / Jasenice

St. George / Kruševo

St. George in the Cemetery / Kruševo

Old Obrovac & Klisina / Bilišane

St. Joseph / Obrovac

Krupa monastery

Stojan Janković castle / Islam Grčki

St. George / Islam Grčki

Cvijina hill / Kruševo

St. Cosmas and Damian / Ribnica

St. John / Bilišane

Birth of the Virgin Mary / Bilišane

Kuda's Bridge / Golubić

St. George / Žegar

St. Martin / Pridraga

Franciscan monastery / Karin D.

Zelengradina / Zelengrad

St. Luke / Škabrnja

St. Mary / Škabrnja

St. George / Biljane Gornje

St. Mary / Korlat

St. Kirik and Ulita / Karin D.

St. John / Medvida

St. Anthony / Nađin

Nađin

St. Jerome / Korlat

St. Peter / Kula Atlagić

St. Nicholas / Kula Atlagić

St. Elias / Parčići

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St. John / Benkovac

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Kličevica fort

Meštrović family tomb / Benkovac

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Holy Spirit / Asseria

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Crkvina / Šopot

St. Simeon / Gornja Jagodnja

Citadel Perušić

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After the great reception of the first edition, it is our pleasure to present this extended version of our guide, translated into English, German and Italian language. We hope that it will not only broaden the knowledge of us locals about the history of Bukovica and Ravni kotari, an erstwhile tripoint of the Ottoman, Venetian and Habsburg empire, but also draw attention of world travelers to this often unfairly neglected part of Dalmatia.

It should be noted that even this edition will not be able to present a full picture of this region's heritage. Namely, with the first edition (2010), Centre for Peace Studies wanted to support the field work initiative of the Benkovac highschool, which was primarily focused on the Benkovac area. The number of localities and collaborators has since increased, albeit what still requires further efforts is a precise and complete insight into the moveable (paintings, ethnographic collections, etc.) and architectural heritage of Bukovica and Ravni kotari, as well as the adaptation of that knowledge for popular-touristic purposes.

We leave it to scientific literature to reveal the many layers of this region's history, its permeation with different cultures, and the fluidity of aesthetic systems, religious denominations and their characteristics – fluidity which can be seen not only in the interconfessionality of a sacral object brought on by frequent migrations, but also in facts such as that all medieval churches have Early Christian layers, or that medieval fortresses of noble families always stand on ancient, sometimes even prehistoric sites. Because cultural heritage encompasses so much more than the mainly sacral architecture represented here, we encourage those who want to know more to consult the bibliography (none in English, though).

For the publisher, Petra Jurlina, Centre for Peace Studies





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Citadel Benković / Benkovac

On a hill above Benkovac stands a small fort called Kaštel (citadel) Benković, which dominates the entire Benkovac plain. It is a simple defensive stone structure consisting of a square courtyard and, at its far end, a tall square tower with a bell-shaped broadening at its base. The corners of the fortification wall are strengthened by two round towers, added during the Ottoman rule in the 16th century. Later additions diminished the effect of the citadel which, as a historical landmark representative of the architecture of its time, is a first-class monument of the Benkovac area. Today, the citadel houses the Benkovac Heritage Museum.

Written sources and analysis tell us that the citadel must have already existed in the 15th century, while the hill on which it was later built was inhabited as early as the Neolithic period. Bronze and Iron Ages left another powerful archaeological layer which tells us of a long-term settlement in the 2nd and 1st millennia BC. The citadel kept its defensive character for as long as there was danger of war, and later it served as a living space until it finally became public property. Although this is not proven, the citadel was most probably built by a member of the Benković family, which was first mentioned in 1468. When the citadel was given to the Benković family during the Ottoman rule, the whole settlement took on their name. The Benković family was directly related to the Benjas (Begna / Benković / Kožičić), a noble family



whose members were mentioned in documents from the 12th century, and who had properties in the Benkovac area, but were citizens of Zadar (they were either Italianized Slavs or, judging from significant family connections with Italian families, actual Italians).

In 1527, when the Ottomans captured Benkovac which at the time belonged to Gornja Luka, but its parish was under the Nin diocese, the town became a fiefdom of the Benković bey from Livno. From the 1620 description written by the Bosnian beylerbey¹ Ibrahimpaša, we know that this little town was guarded by a single tower which was uninhabited and surrounded with few houses. This description was also repeated in a document from 1624. In 1683, along with other settlements in the area, Benkovac became part of the Venetian dominion. After the fall of the Venetian Republic, the entire Dalmatia came under the Austrian rule which, interrupted only by the French reign, lasted all the way until 1918. It was during this period (19th century) that Benkovac began to develop as an urban settlement beneath the walls of citadel Benković. A big part of the Citadel has been restored and illuminated and its surroundings cleaned and fixed, which turned the Citadel into the cultural center of the town where festivals, plays, concerts, lectures, open air cinema, festivals of traditional a capella choirs, (klape) take place, at least during the summer. ●



¹ Highest rank in the Ottoman army, sultan's supreme commander. In the later period, but before the administrative reform of the first half of the 19th century, this title was held by military and civil (general) governors who ruled over large areas of the Ottoman Empire (beylerbeyliks, or rather eyalets or wilayahs) in the name of the sultan

Church of St. Anthony / Benkovac

The wall of the Benkovac citadel nestles the most recognizable visual landmark in Benkovac - the little church of St. Anthony (*sv. Ante*), the town's patron saint. It is a simple, single-nave building whose white facade is enlivened only by the entrance and three small windows in the front, topped by a graceful bell gable. The sidewall is opened by a semicircular window, typical for Baroque architecture. The special character of St. Anthony's, however, stems from its interesting location – its contact with the citadel and the residential buildings with whom it constitutes an authentic medieval micro-atmosphere. The building on the right of St. Anthony's houses the office of the Heritage Museum.

St. Anthony's rectangular interior boasts an altar with Baroque characteristics. Due to its Baroque details and, especially, the inscription on the altar, the construction of St. Anthony's is usually dated to the year 1743. However, as father Stanko Bačić convincingly argued, it is likely that the church had existed for much longer - from the time of the construction of the citadel - and that it was just the altar that was built in 1743. The argument that the church already stood on this site is further supported by discovered documents that talk about its reconstruction in 1726. It was probably during that reconstruction that the church underwent a major stylistic makeover, changing from Gothic to the Baroque style, which was very common at the time. ●



Church of St. John / Benkovac

The church of St. John (*sv. Jovan*) is located along the road to Knin. An inscription above the side entrance informs us that it was built in 1885, during the reign of the Austro-Hungarian Emperor and King Franz Joseph I², in the historicist, Neo-Byzantine style. It is one of several outstanding historicist buildings in Dalmatia.

It has a cross-shaped layout with a dome which stands on an octagonal drum on the intersection. Side arms of the cross are curved and there is a bell tower rising at the eastern end, behind the apse. The church boasts a 19th-century iconostasis. Recent restoration of the exterior left it unplastered, thus revealing its stone structure. In the vicinity of St. John's you can see the house which used to be the seat of Simeon Končarević, Dalmatia's Orthodox bishop from the 18th century.

Today's church of St. John was erected in the place of an older church, which is documented in 16th century records. Cadastral maps tell us that it was a typical single-nave building with a bell gable. What is left of that old church are icons by a yet unknown Baroque master, whose icon-painting skills place him among the best artists of the second half of the 18th century. That is especially true of his monumental icons from the Sovereign tier. The collection includes a unique icon by the famous El Greco, "Virgin with Christ and Scenes from the Gospel", painted while El Greco lived in Venice, before he left for Spain. ●



² For Dalmatia and Istria, Franz Joseph I was Emperor; for Croatia and Slavonia King; these lands had different status in the Monarchy (since 1850, Dalmatia was under the direct rule of the Austrian emperor, i.e. his representative, the governor).

Meštrović Family Tomb / Benkovac

In the Benkovac cemetery stands a very interesting and valuable chapel, unknown even to many of the town's inhabitants. It is a family mausoleum which, as we are informed by the inscription over the entrance, was commissioned in 1905 by Ivo Mate Meštrović for himself and his wife Jela.

The mausoleum, or rather chapel Meštrović, is a simple rectangular building with a gabled roof, one small square opening on each of the side walls and a richly ornamented facade in the Art Nouveau style, which was very fashionable at the time. The chapel was designed and built by the famous Croatian sculptor Ivan Rendić, the author of many sculptures and a number of gravestones which can be found in cemeteries throughout Croatia.

The chapel was renovated in 2010. ●



Church of St. Simeon the Monk / G. Jagodnja

Jagodnja Gornja is a village situated near Polača, on the road to Biograd. Although records mention the church of St. Simeon Stolpnik (sv. *Simon monah*) as early as the 17th century, today's church is the result of the 1869 renovation. It was originally dedicated to St. Simeon Stolpnik but, probably in the interwar period and under the influence of the dominant ruling ideology, its name was changed to St. Simeon, which was the monastic name of Stefan the First-Crowned (*Stefan Prvovjenčani*), the first Serbian king. Old Testament character of Simeon the God-receiver (*Simeon Bogoprimalac*) is actually Saint Simeon (sv. *Šime*), whose relics are kept in the eponymous Old Christian church in Zadar. It was built using a type of historicist forms and following the traditional spatial concept of a single-nave church with a semicircular apse and a bell gable. Also traditional is the masonry technique, which uses crushed stone drowned in a mortar mass. The front is defined by a portal with a semicircular arch lintel and a rosette, separated by a bell gable with two openings and a triangular gable supported by three consoles. The church houses numerous icons dating from the 15th to the 18th century; among those, the quality of an Italo-Cretan icon of St. Michael Archangel features prominently. Same as the other churches, St. Simeon's stands in the middle of a cemetery whose most notable features are crosses decorated with specific wattle (pleter) ornaments, today categorised as folk art. ●



Church of St. Cosmas and Damian / Polača

Some hundred meters from the church of St. Simeon (described on the previous page) stands the similar, although in this case a Catholic church of St. Cosmas (*Kuzman or Kuzma*) and Damian, local patron saints. Most of these local churches in the Dalmatian hinterland belong to the same type so it is difficult to guess their confessionality by their appearance.

St. Cosmas and Damian's is a renovated old church from 1820 that was destroyed during the last war in 1991. New parish church of the same name was built in the very center of Polača in 1989; it also sustained heavy damage and was restored afterward. ●



Crkvina / Šopot

Šopot is a village in the immediate vicinity of Benkovac. Remains of a medieval church were discovered at the Crkvina locality, not far from the railway tracks and Šopot's source of drinking water. The only remaining parts of the church are the foundations and various fragments of a stone altar rail, decorated with medieval Croatian wattle (pleter) and featuring a Latin text. The configuration of the beam and gable is typical for Pre-Romanesque Croatian art. Their upper part is decorated with a hook motif, and the gable triangle displays a triple wattle cross with a bird underneath it on each side. However, what makes these remains historically important is a text fragment that mentions the name of the Croatian duke Branimir. This inscription is the first mention of a Croatian name on a stone monument. Duke Branimir's name was also found on three additional stone fragments from the 9th century - in addition to Šopot, they were found in Muć next to Sinj (a fragment with an engraved year 888), in Nin (where Branimir is called the duke of Slavs), and in Ždrapanj near Skradin. The Šopot fragments can be seen in the Archeological museum in Zadar. It is assumed that somewhere near the Šopot spring, which gave its name to the settlement, was the site where Croatian noble families assembled during the Middle Ages. The foundations of the church in which the altar rail inscription was found belong to a later period, which is why some think that the remains of the 9th-century church built by duke Branimir are somewhere in the vicinity. ●



Church of St. George / Perušić

The church of St. George (*sv. Jurja*) is located on the road that cuts through Perušić, across from the new parish church. It is surrounded by a pretty open space that offers a magnificent view of the surrounding area.

St. George's, the oldest church in Perušić and the first local parish church, was built next to the parish house, possibly in the 12th or 13th century. It underwent major changes between the two World Wars, such as getting a new entrance. A recent renovation restored it to its original condition. The church is vaulted over and has a bell gable over the entrance. Internal walls are divided by blind arches and pilaster strips.

Leaning against the church wall is an old rectory built in 1729. It is believed that it replaced an even older rectory, erected at the same time as the church (12th or 13th century). ●



Church of the Assumption of St. Mary / Perušić

The remains of St. Mary's can be found in the Perušić cemetery, on a hill near the ruins of a medieval citadel. The only remaining parts of the church are stone flooring with several sepulchral slabs, a cippus (gravestone), baptismal font and piece of the sanctuary wall.

The church of the Assumption of the Holy Mary (*Uznesenja sv. Marije*) was located inside the old town of Perušić, but now, after the destructions of the last war, only ruins remain. The church used to stand in the local cemetery and was first mentioned in 1449, along with citadel Perušić. It was probably built in the 14th or 15th century, in the Gothic style. During the 18th century renovation, it was extended and fitted with semicircular windows and a bell gable in the front. It used to be a single-nave building with a rectangular apse and a pointed arched vault with flanges. The church also had a Baroque altar with a painting of Mary's Assumption, dated to 1845. The front of the building used to bear a coat of arms relief depicting the tree from the Garden of Eden with a snake. Left and right of the tree were letters G and P, which were likely the initials of the owner of the church and citadel, Gašpar Perušić, the town's eponym. ●

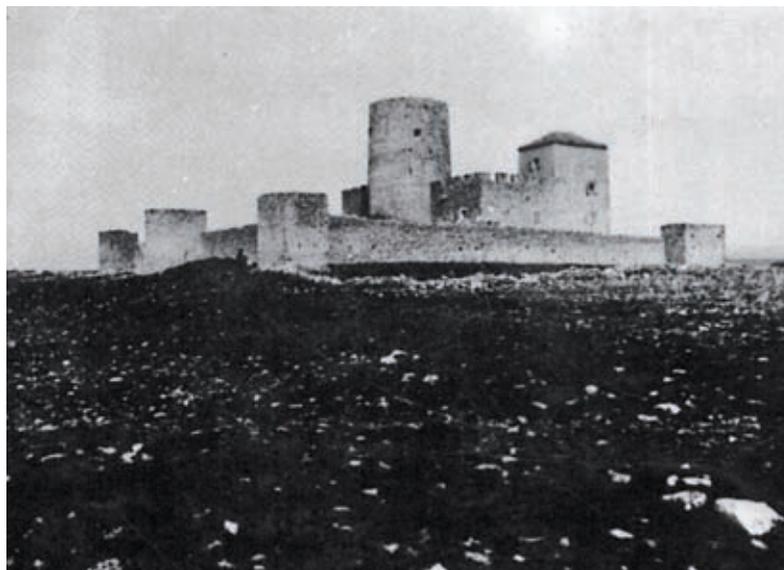


Citadel Perušić

The citadel (*Kaštel*), or what is left of it, is located in Perušić, a walking distance from Benkovac. The path to the citadel is unmarked - it leads from the transformer station uphill where, once you reach the top, you will catch sight of what once surely was an imposing fort. The structure is overgrown with tall grass and the walls have collapsed, but the beautiful view from above is worth the climb. Same as the nearby church of the Assumption of Mary, the citadel's first mention in written sources was in 1449. It was probably built in the 14th or 15th century, and kept its original appearance until 1944, when it was destroyed. The only remaining part of the church is the ruined outer wall.

Perušić used to be located near the border between the Republic of Venice and the Kingdom of Hungary and Croatia. In 1523, it was captured by the Ottomans after the Bosnian Sanjak-bey Gazi-Husein-bey seized the nearby Ostrovica in the name of Suleyman the Magnificent. Perušić's defenders did not resist the Ottoman forces so the citadel was spared the destruction, as were the surrounding churches. It remained under Ottoman control until 1647, when they were forced to withdraw during the War of Candia (Cretan war). However, later they reclaimed it and held it from 1670 to 1683, before leaving for good.

The citadel had a rectangular layout. The corners of the fortifications were reinforced with tetragonal towers, while the central part was dominated by an 18-meter circular tower. ●





Church of St. Petka / Kolarina

To reach St. Petka's³ (*sv. Petka*) leave the road that connects Perušić and Kolarina, and go down into the field. Unfortunately, the path to the church is unmarked, so finding it can be a guessing game. Since it is located in a cemetery, it is surrounded by characteristic trees and shrubs which will tell you when to turn onto a dirt road down the hill. Better yet, park your car and continue on foot. Aside from some unplanned vegetation on the roof, the church is in a very good condition, at least from the outside. It is characterized by the same features as the group of small churches dating from the same period: St. John's (*sv. Ivan*) in Banjevci, St. Michael's (*sv. Arandeli*) in Miranje, and St. Michael's (*sv. Mihovil*) in Vukšić. All these churches are Romanesque, single-nave buildings with quadrant vaults and semicircular apses. St. Petka's original appearance was significantly altered; the best preserved element is a portal with distinct Romanesque characteristics. A framed lunette is decorated with a cross relief. The window on the south wall also has a Romanesque form. St. Petka's (*Paraskeva*) in Kolarina near Perušić is another Romanesque church from the 12th/13th century. The church was originally dedicated to St. George (*sv. Juraj*) and belonged to the medieval Podlužje parish, home of the Jamomet family. Its iconostasis was created in two stages: the older (from the late 18th and early 19th century), and the more recent one from 1892, when it was completed by painter Dane Petranović. ●



³ Saint Parascheva of the Balkans, also known as Petka, Petka Paraskeva, etc., was an 11th century ascetic female saint.

Asseria

The most attractive tourist location near Benkovac is definitely Asseria, an abandoned and ruined Liburnian and Roman settlement near villages of Podgrađe and Buković.

Asseria has been attracting interest since the end of the 18th century, when a Venetian traveler Alberto Fortis, full of Enlightenment-age enthusiasm, despaired over the reasons of its decline and, inspired by a favorable purchase of an ancient sepulchral slab, made plans to one day return, “equipped with the necessary digging tools”. The first professional excavations in Asseria were conducted by Viennese archaeologists in the late 19th century, or more accurately in 1898. Its remains were also toured and described by the famous poet and travel writer Ante Tresić Pavičić at the beginning of the 20th century. Since 1998, Asseria has been the subject of systematic archaeological research which led to many interesting insights into the life of this long-deserted town.

Just a few minutes walk through the remains of the walls are enough to realize that the town's geographical position used to be very important. It dominated the road leading from the ancient settlements of Jadera (a Liburnian settlement, predecessor of today's Zadar) and Nedinum towards Varvaria and Burnum. Although in ruins, the walls are over three meters thick in some places and still seem very powerful, cyclopean. It is easy to distinguish the walls from classical Roman period - rustic, but regularly designed and laid out



Asseria

- from those of late antiquity, that restless era of Europe's Migration period, when a second, smaller and more rustic wall was erected in front of the first, built from different fragments of earlier buildings - architraves, altars, and gravestones. In the beginning of the 2nd century, Trajan, one of the most important Roman emperors, passed through Asseria at the head of an army going to Dacia. To commemorate this event, the people of Asseria raised a triumphal arch at one of the town's entrances.

The good standard of living of erstwhile residents is attested by the aqueduct that brought water from the nearby village of Lisičić, as well as by the forum that used to be surrounded by important public buildings. This is further supported by numerous and various gravestones found here - cippi, stelae and funerary arae. In addition to the carved inscriptions that tell us about the inhabitants of Asseria, these monuments are also important as examples of ancient sculpture. Besides the gravestones that the archeologists found in the rubble, they also uncovered fragments of various architectural and sculptural elements, the most interesting being a large stone altar which was used as building material and embedded in a late antiquity wall. The altar is rectangular and was originally probably located somewhere on the forum. On its wider side is a relief of the Capitoline Wolf with Romulus



Asseria

and Remus, and the narrower sides are decorated with sacrificial scenes – the leading of the bull and the libation (water ceremony from the late antiquity). The altar and other valuable findings can be seen in the Heritage Museum in Benkovac.

Asseria's glory days are long gone. The only testament to the centuries of continuity in this place is the fragile little church of the Holy Spirit (*sv. Duh*), which has been steadfast in guarding the place of Christian worship since late antiquity to the present day. Today's global awareness, and the increased interest in travel and learning about distant (in space or time) cultures, open up the possibility that the ruins of Asseria will come alive and begin attracting not only archaeologists, but everybody with a curious mind. ●



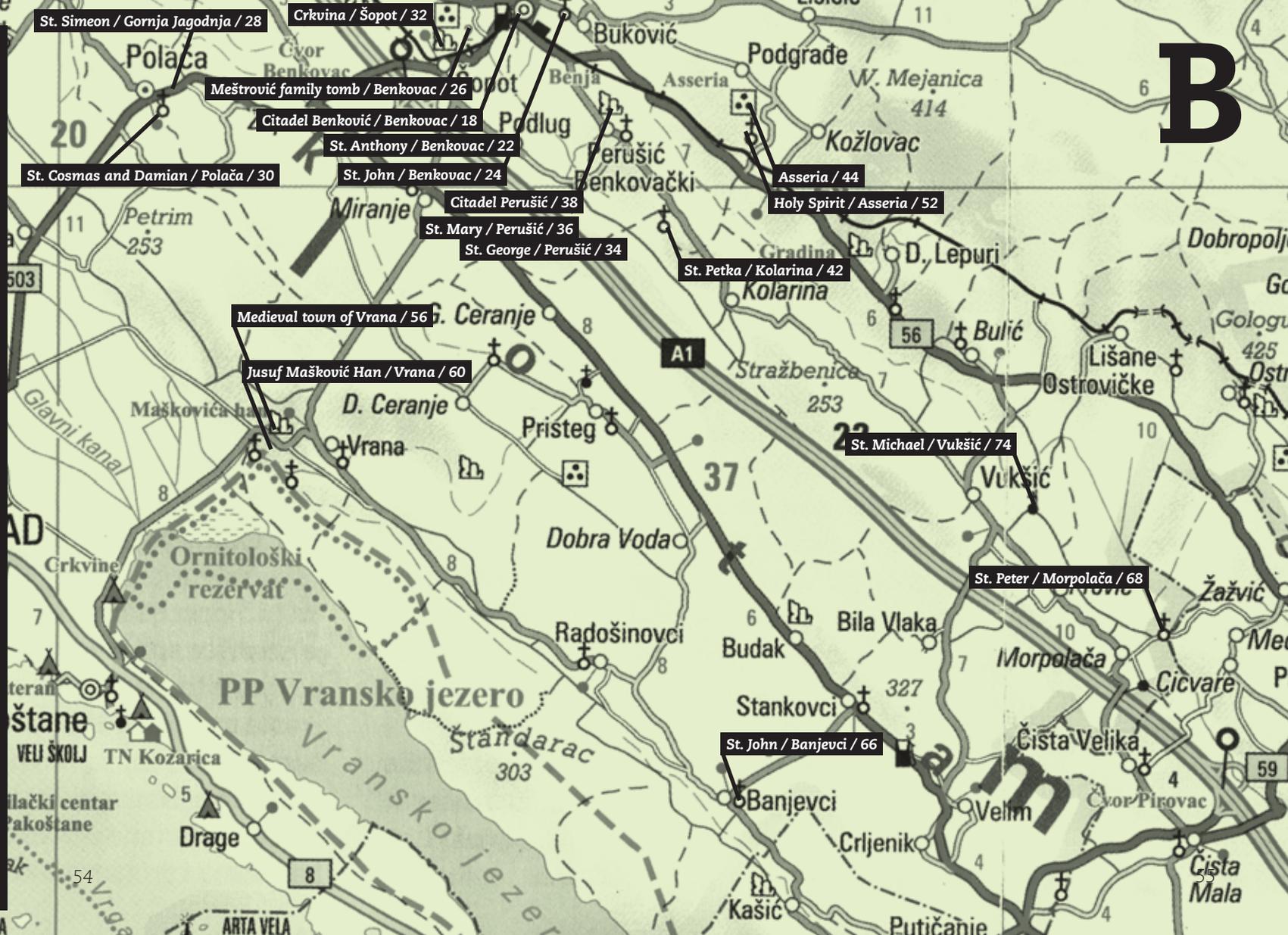


Church of the Holy Spirit / Asseria

Mighty stone blocks of the Liburnian, Roman and Late Antique hill fort have been lying abandoned near Podgrađe for centuries - the only persistent sign of continuity is a small church surrounded by graves, appropriately dedicated to the Holy Spirit. It is located on what used to be a Roman forum, at the heart of Asseria. It is an elongated, single-nave church with a square apse and an unusually asymmetrical front with a slender bell gable. Since the church is not plastered, one can see the different dimensions of processing and composition techniques of stone materials. The present-day village of Podgrađe is not located in the same place as the medieval settlement, which played a major historical role as the seat of nobility's judicial desk of the medieval Croatian county Luka. The old settlement was closer to Asseria and therefore to the church of the Holy Spirit (*sv. Duh*). The present-day church was built in 1700, after the final departure of the Ottomans, on top of the remains of a Romanesque church of St. Paul (*sv. Pavle*), which was destroyed during the Ottoman rule. Even before the Romanesque period, that was the site of an Early Christian church with a square narthex, which appears to have originally been a Christian mausoleum at the time of the first Christian communities in Asseria. The round apse of all earlier buildings was changed into a rectangular one (such as it is today) by the Austrian archaeologists who carried out the first excavations in 1898. ●



B



Medieval town of Vrana

Driving from Benkovac to Pakoštane, the road passes through the village of Vrana, which was an important center of power in medieval Croatia. Unfortunately, not much remains of that historical glory. An uninformed traveler could pass by and not even notice two major monuments of local culture and history, even though both are located along the road: the old town of Vrana and the Jusuf Mašković han. This is especially true of the medieval town of Vrana, which is in really bad shape, with crumbling walls overgrown with thorns, completely unapproachable and uninteresting for tourists. Its preservation and restoration, accompanied by a well-done presentation to the wider public, would have multiple benefits. It is estimated that only about 20% of this object has been preserved. Among the things still standing is the southern wall with a cornice and one of the doors, a square tower and a monastic chapel. The defensive ditch around the entire fortress is also visible.

The Vrana fortress has been mentioned since the 9th century. In the beginning, there was a Benedictine monastery which king Zvonimir gifted to the Holy See in the 11th century. From the 12th to early 14th century, Vrana monastery was home to the Templars, after which it was taken over by the Order of Hospitallers. Over the years, the priors of the monastery included some famous historical figures like ban⁴ Ivan Paližna in



Medieval town of Vrana

the 14th century, and ban Petar Berislavić, who distinguished himself in defending this part of Dalmatia from the Ottoman forces. Vrana was captured by the Ottoman Empire in 1529, which led to the loss of its importance as a Christian center. During the War of Candia (1647), Vrana was temporarily occupied by the Venetians who destroyed most of the town before being forced to return it to the Ottomans. The fortress was never restored and, even worse, its deterioration continues to this day. ●

⁴ Ban was the title of Croatian rulers.



Jusuf Mašković Han / Vrana

Hans, or caravansaries, were inns built alongside important roads in Oriental countries that catered to weary travelers, and at the same time contributed to the flow of ideas and commodities. A typical han, like the one in Vrana, was rectangular and surrounded by a high outer wall. It was centered around a rectangular yard, which was surrounded by rooms for the travelers and their animals.

Mašković han sits on the road that leads from Benkovac to Miranje and Vrana and further, past the ornithological reserve and nature park Vransko jezero (Vrana Lake), into Pakoštane.

The han is still not as presentable as its importance merits, but the good news is that, thanks to a restoration project implemented by the Croatian Ministry of Culture and funded by the European Union, it will soon get a hotel, restaurant, small gallery and a space for cultural events.

The outer walls have been largely preserved, but some of the construction material is scattered around the building. The main building has also been preserved, as have the remains of the buildings on the east and west side, which display arches typical for oriental architecture.

The building of hans was enabled by the donations of rich, pious individuals like Mašković, who saw it as a way of contributing to their communities. Mašković



built his endowment in 1644 in his hometown of Vrana, which he left long before that, but obviously never forgot. However, his untimely death in 1645 meant that the han was not finished according to his initial idea. Over the centuries, the building underwent significant modifications and suffered from wear and tear. Nevertheless, it remains the most important monument of secular Islamic architecture in Croatia.

Yusuf Mašković, a mighty Kapudan Pasha (admiral in the Ottoman navy) and Sultan's favorite, one of the most influential people in the Ottoman Empire, was born in Vrana in 1606. A humble village lad, he rose through the ranks thanks to his ability and resourcefulness. He led the Ottoman army in the War of Candia against the Venetian Republic and in 1645 conquered Crete. History remembers him as an exemplary army commander who acted honorably towards the defeated and captured Venetians, allowing them to leave the island. That move, however, cost him his life; he fell into disfavor with the Sultan and was executed in Constantinople in 1645. ●





Church of St. John the Baptist / Banjevci

The church of St. John the Baptist (*sv. Ivan Krstitelj*) is a very interesting Romanesque building from the 12th century. Just like St. Michael's (*sv. Mihovil*) in Vukšić, St. Petka's in Kolarina and St. Michael's (*sv. Mihovil*) in Miranje, it is a single-nave church with a semicircular apse and a quadrant vault. The similarity with the church in Miranje is even greater because both have the bell tower in front. St. John's bell tower is as wide as the church itself, and both were built using the same masonry techniques. The church was reinforced with rectangular cross-section struts along the side walls.

St. John's original form has been preserved to this day. The building was expanded on the northern side of the altar in order to gain space for the sacristy and the believers (the sacristy was first mentioned in writing in 1822). The church has a round apse, and the space between the apse and the Baroque altar is filled with stones. Two buttresses (wall reinforcements) are embedded in the northern walls of the expanded part of the church / sacristy. The church was not rebuilt until 1718. ●



Church of St. Peter / Morpolača

You can find the church of St. Peter (*sv. Petar*) by going from Benkovac to Vukšić. You can pass through Perušić and Kolarina, or you can take the road towards Kozlovac and Lepuri. When you arrive in Vukšić, continue as if towards Šibenik, but turn east, toward the village Prović. Morpolača is right behind Prović, some 7-8 kilometers from Vukšić. The church is not located in the village itself, but in the middle of a large field. Unfortunately, there are no signs or markings to point the way. At the transformer station, turn left onto a white path which will eventually lead you right to this protected cultural monument. The church is in need of some repairs - graffiti should be cleaned off the facade, the wooden roof of the bell tower repaired and some signs should definitely be put along the road so that this valuable building is easier to locate.

According to Ivo Petricoli, art historian and member of the Croatian Academy of Sciences and Arts, the church dates from the early Romanesque period. Unlike St. John's in Banjevci, which also features a prominent bell tower at the front, St. Peter's bell tower is narrower than the church. The church is a simple, single-nave structure with an elongated, rounded apse with a quadrant vault. The bell tower is square in shape; one of its sides is connected to the church, while the other three are articulated by hanging blind arches. The ground floor features a masonry vault, and the top of the tower, with



Church of St. Peter / Morpoloža

its single opening, was a latter addition to the structure. The church was renovated in 1988 and is a protected cultural monument.

The bell tower used to contain a stone basin for holy water that stood on the right hand side, opposite the entrance door, and used a headstone as a base. The only things visible on the headstone are a few Old Croatian letters. The rest of the inscription was plastered over, probably around the time the headstone was placed under the basin. Removing the plaster revealed the remains of lime which was firmly fused with the basin. The letters in the inscription are not damaged, except for the first arm of the letter M in the fifth row. The inscription is written in Bosnian Cyrillic. The monument was doubtlessly taken from the cemetery next to the church, and at one time served as a base for the stone basin at the entrance of the church. ●





Church of St. Michael / Vukšić

The church of St. Michael (*sv. Mihovil*) is actually located in a field near Vukšić, some 15 kilometers from Benkovac. There are two ways to get there; you can take the road to Knin and turn right after Bulić. The road will take you to the center of the settlement where you should turn left, towards Šibenik. After a few kilometers, you will reach a branch in the road that turns right towards Stankovci and Pirovac, but you just continue straight for another 300 meters. Then take the left road that will lead you straight to the Vukšić cemetery and the church of St. Michael. Another option is to start from Benkovac and cross the railroad tracks towards Perušić and Kolarina. You will pass the entire length of Vukšić, some 4.5 kilometers, before reaching the turn for Stankovci and Pirovac. Again, continue straight for another 300 meters and turn left towards the church. Since Vukšić is located on a hill slope that runs parallel to the field, you will be able to see quite a large area on the other side of the field. For example, if you look towards the northeast above the Ostrovica village, you can see the distinct shape of Mačkov kamen (Cat's stone), which used to be an important stronghold of the noble family Šubići Bribirski in the Middle Ages.

The church itself is very simple and seemingly modest plastered single-nave building with an elongated rectangular sanctuary and a bell gable on its bare front. It is surrounded by graves, whose most

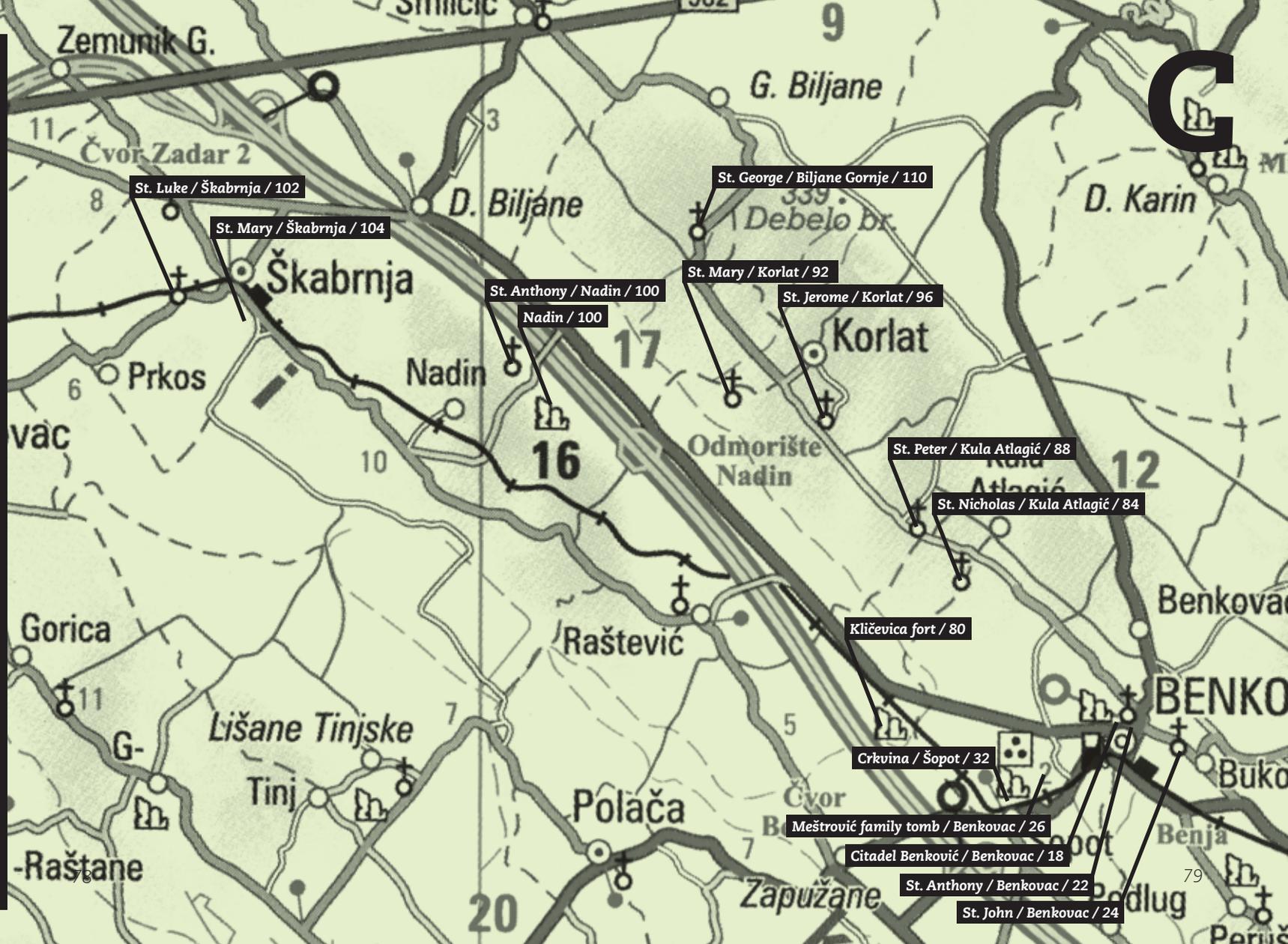


prominent feature is a massive stone cross which stands next to the southern wall.

The church looks modest, but has a very long history; it is assumed that it stands on the spot of a very old, Pre-Romanticist or Early Christian building. An elongated rectangular sanctuary of today's building is actually the original church of St. Michael's, built sometime in the 12th or 13th century, during the Romanesque period. This little church, just like similar churches in Banjevci, Miranji and the nearby Kolarina, used to have a semicircular apse and a quadrant vault. Today's appearance is the result of several reconstructions undertaken after the end of wars with the Ottoman Empire. The apse was demolished, and the original church became the sanctuary of the expanded church we see today. The new parts were harmoniously incorporated into the original church by using identical shapes of windows and doors on both parts. ●



C



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St. Mary / Škabrnja / 104

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Kličevica fort

Kličevica fort (*utvrda Kličevica*) is located in the immediate vicinity of the Zadar - Split highway, so all those rushing down towards Split can catch a glimpse of it if they look to the left just before the Benkovac exit. Kličevica stands on high ground and has a stream of the same name murmuring below it, at least in the spring. The stream means that its residents had a source of fresh water just below the walls. To get to the fort from Benkovac, take the road to Zadar and turn left at the sign, a few kilometers after the Benkovac exit. An asphalt road leads across the railroad tracks but disappears soon after, continuing as a macadam road which first crosses over a clearing, and then goes through a pine forest. The forest path will take you to the back side of the fort which is dominated by a high, powerful round tower on the northern corner. In front of the fort's south wall is a small clearing which descends steeply to the creek. That wall also holds the entrance to the fort.

When the Hungarian king Ladislaus sold Dalmatia to Venice for 100,000 ducats in 1409, the Benkovac area suddenly found itself on the border between Venetian Dalmatia and Croatia, which was part of the Kingdom of Hungary. The fort was built by the Kurjaković family in mid-15th century, and its location immediately became the subject of a dispute with the Venetian Republic. Venice saw it as a direct threat and took the appropriate steps - urging the Hungarian king Matthias Corvinus to stop its construction. However,



Kličevica fort

the impending threat of increasingly frequent Ottoman penetrations ensured the fort's completion. Moreover, that was a period of intense build-up of similar defensive structures, which included the forts of Benković, Perušić and Polača, as well as the fortifications of Vrana and Nadin on the Venetian side. Nonetheless, by 1538 all these forts had been captured by the Ottomans.

The fort and paths leading to it have been neglected. Since this site offers both an attractive cultural-historical monument and the opportunity to enjoy the natural environment, it is necessary to clean and fix up its surroundings, and start working on its protection and restoration. ●



Church of St. Nicholas / Kula Atlagić

The church of St. Nicholas (*sv. Nikola*) (one of the two churches of the same name in the village), originally dedicated to St. Matthew, is a typical example of a simple Gothic church with a pointed Gothic arched vault in the nave and shrine. It is located in the Kula Atlagić cemetery, next to the road leading from Benkovac to Korlat. The church is modest of appearance and small in size (6.24 m long and 4.24 m wide). Its front is dwarfed by a disproportionately large bell gable. The importance of St. Nicholas' lies in the fact that its side portal still bears the embedded information about the date of the construction, the person who commissioned it and master builders who built it – an almost complete building contract. The chiseled text reads:

+AN(N)O D(OMI)NI MCCCCXXXX VI DIE XXV
MENSIS OCTVBRI FVIT C(ON)PLETA ECLESIA ISTA TRES
MAGISTRI ERA(N)T LVPUS NICOLAS G(E)ORGIVS DE
IADRA P(RO)CVRATORES ECLESIE NICOLAVS DRACETIC
ET RATCO COLANG ET VNIVERSIS VIRI VILE TICLICH.

The inscription states that the church was completed on the 25th October, 1446, that it was built by masters Vuk, Nikola and Juraj from Zadar, and that the representatives of Tihlići, as Kula Atlagić was then called, were Nikola and Ratko.

A square niche above the west side entrance still holds a Cyrillic inscription with the names of donors and the master builder Antonio Škoti from Skradin,



who obviously renovated the church in 1795. Before the war, the church possessed a relatively large, iconographically rich iconostasis, the work of the painter from the Benkovac church of St. John.

In 1893, thanks to the efforts of Bishop Nikodim Milaš, another church of the same name was erected opposite the first one. It possesses unique historicist forms, a cross layout with a blind dome above the central part. The front of the church, with its portico and a semicircular annex topped by a single-opening bell gable, is unique in Dalmatian architecture of that time. It was built by using carved stone and an exemplary technique. Icons for the iconostasis, painted in 1910, are the work of the academically trained painter Simeon Vukojević. ●



The Church of St. Peter / Kula Atlagić

The church of St. Peter (*sv. Petar*) in Kula Atlagić, built in the 11th century, is another in the series of interesting buildings along the medieval “Great Road” from Nin to Knin. Some 3 kilometers from Benkovac, you should turn left in Kula Atlagić onto a macadam road that will take you through a couple hundred meters of forest landscape. The church stands on a slightly elevated ground. The way to an important cultural monument such as this one should at least be marked, if not equipped with a more detailed informational board, but sadly, so far there is nothing. Following the war-time devastations of the early 1990s, the little church was reconstructed in 1999/2000. It has a single nave and a rectangular apse, and its stylistic purity and simplicity is further emphasized by the white color of its facade. What makes it particularly attractive is the division of its walls: four pilaster strips divide the side walls into three planes connected by blind arches. Unlike most of the other churches from the Pre-Romanesque and Romanesque period in this area which have undergone various modifications and expansions, St. Peter’s has retained its original form.

Today’s village of Kula Atlagić sits on the site of medieval villages of Opatija, Bojište and Tihlić, and its present name was first recorded in the late 17th century. Names of these medieval villages remain preserved in the name of the Opatija well and the surrounding fields



The Church of St. Peter / Kula Atlagić

called Bojišta. Current village name comes from the Atlagić family and their castle, or rather tower (*Kula*), that used to stand there. One member of the Atlagić family was allegedly Atli Aga, who rose to prominence during the conquest of Klis in 1537 when, according to legend, he beheaded Petar Križić (1491-1537), the captain of Klis.

St. Peter's is also associated with the history of the medieval Order of the Knights Templar, which ran a hospice in its vicinity. During the renovation, it was discovered that the church walls contained a considerable number of stone relief fragments with Pre-Romanesque Croatian wattle decorative elements. Among those fragments is an inscription which mentions the name of the Croatian dignitary Budimir. ●



Church of St. Mary / Korlat

In the past, Korlat and Benkovac used to be connected by Via Magna, an important road in this area whose function is presently fulfilled by the road leading west from Benkovac and passing through Kula Atlagić, Korlat, Gornje Biljane and Smilčić. Korlat is stretched along the north side of this road, while the church of St. Mary (*sv. Marija*) stands on a very prominent hill on its south side – which means that you need to take a left turn at the roadside crucifix and drive for another half kilometer before you arrive at the gate of the cemetery and this modest, but interesting church. As always on such hills, the eye is first drawn to the panorama of the surrounding landscape – a broad plain with prominent hills, one of which is the powerful Nadin hill fort (*Nadinska gradina*) in the west.

All that is left of St. Mary's are the walls. It is a single-nave structure with a semicircular apse and a simple front which used to have a "distaff-shaped" bell gable with two bells; the arch between the nave and the apse also survived. The northern wall and the apse are made from cuboid stone blocks that are noticeably more regular than those from the rest of the building.

In addition to the main entrance, there is a second one on the south side, which is interesting because of Glagolitic inscriptions carved into a rectangular slab

The south wall is also opened up by two semicircular windows, typical for the Baroque period.



Church of St. Mary / Korlat

As we can find out from the Glagolitic inscription above the southern entrance, the church of St. Mary was built by “priest Marko and all the people” in 1751. Actually, that was when it was rebuilt in the Baroque style after being destroyed during the time of frequent clashes with the Ottomans. Before this church, there used to be another St. Mary’s on a nearby site called Saint Nediljica⁵ - an Old Croatian church from the 11th century, which was damaged during the Ottoman attacks in the late 15th century.

Korlat was also the site of a medieval castle that can be seen on the famous map of the Zadar and Šibenik area, made by Venetian cartographer M. Pagano sometime around 1520.

The castle was also destroyed during the wars with the Ottomans. The church of St. Mary was again damaged in the last war, as was the nearby church of St. Jerome. ●

⁵ Early Christian martyr.



Church of St. Jerome / Korlat

The church of St. Jerome (*sv. Jerolim*) in Korlat, destroyed during the last war in this region, was a valuable Romanesque building from the 12th/13th century with a quadrant vault. It used to stand on Via Magna, an important road of the Lučka county that encompassed today's Ravni kotari. Among other places, Via Magna used to connect Nin and Knin, passing mostly through the Benkovac area. Even after Dalmatia was sold to Venice in 1409, Korlat remained under the authority of the Croatian ban. It was the home of the noble family Korlatović, which gave their name to today's settlement. The family's castle (*kaštel*) used to stand somewhere nearby; it was first mentioned in 1505, but was captured and burnt down by the Ottoman army in 1536.

The ruins of St. Jerome's can be reached by going north from Benkovac towards Zemunik, and turning onto a field when you see a cluster of cypresses on your right. Sadly, that little grove of serious trees and several heaps of stone fragments are all that is left to see. ●





Nadin

Just like Asseria, the ancient Nedinum was a Liburnian and Roman settlement of the hill fort type. It was located on the road that used to connect Zadar, Asseria and Varvaria, and continued on to Burnum and Scardona. Ancient Nedinum was the birthplace of the Roman jurist and senator Gaius Octavius Priscus, who lived during the reign of Emperor Trajan (2nd century AD). Preserved megalithic walls were probably built in the 1st century AD.

Worship of female deities was common among the Liburnians - among the ancient finds is a valuable statue of the goddess Latra, especially revered among the Nadin Liburnians. Some inscriptions are kept in the Archaeological Museum in Zadar, while others have been built into houses at the foot of the hill fort.

The importance of Nedinum was attested by the persistent fighting between Venice and the Ottoman Empire over this "key to Ravni kotari". The Venetians fortified it in the 15th century, but the Ottomans still managed to capture and subsequently expand it in 1538. It was destroyed during the War of Candia, after it had once again fallen into Venetian hands in 1647.

The parish church of St. Anthony (*sv. Ante*) was built in the 17th century, after the retreat of the Ottoman Empire. The last war (1991-1995) saw it torn down once again, but it was restored anew. The restoration was partly funded by the residents of Premantura in Istria, descendants of refugees who fled Nadin during the Venetian-Ottoman wars.●



Church of St. Luke / Škabrnja

The cemetery in Škabrnja is organized around the little church of St. Luke (*sv. Luka*). It used to stand in the middle of a medieval village of Kamenjane, which was part of the estate of the noble family Šubić in the 13th and 14th century, and was later populated by Zadar patricians who used to buy houses there. The church of St. Luke was built in the 13th century, but its pointed arched vault was not added until the 15th century. In late 17th century, the church suffered some damage which required a renovation, and the same thing happened during the last war. Today, St. Luke's is fully restored.

Its interior is single-naved and ends in a wide, semicircular apse. It is vaulted over by a pointed Gothic arched vault, strengthened by two transversal flanges. One small window stands in the middle of the apse, while another, a narrow, Gothic one topped by a small round opening, is on the front side of the church, above the portal. The north wall is free of any openings, but the south one has a side door and an opening that is more a crack than a window. The bell gable with two arches was a later addition to the church. ●



Church of St. Mary / Škabrnja

The little church of St. Mary (*sv. Marija*) is located at the end of Ambar, a hamlet of Škabrnja. It is easily reachable by taking the road from Zadar to Benkovac, and turning right off the main road just before entering Škabrnja. The church is visible from the main road, so finding it is not a problem. It has been restored and preserved, but what makes it special are the visible remains of an older building with a Pre-Romanesque, six-apse layout, which seemingly nestles the shrine of the later church.

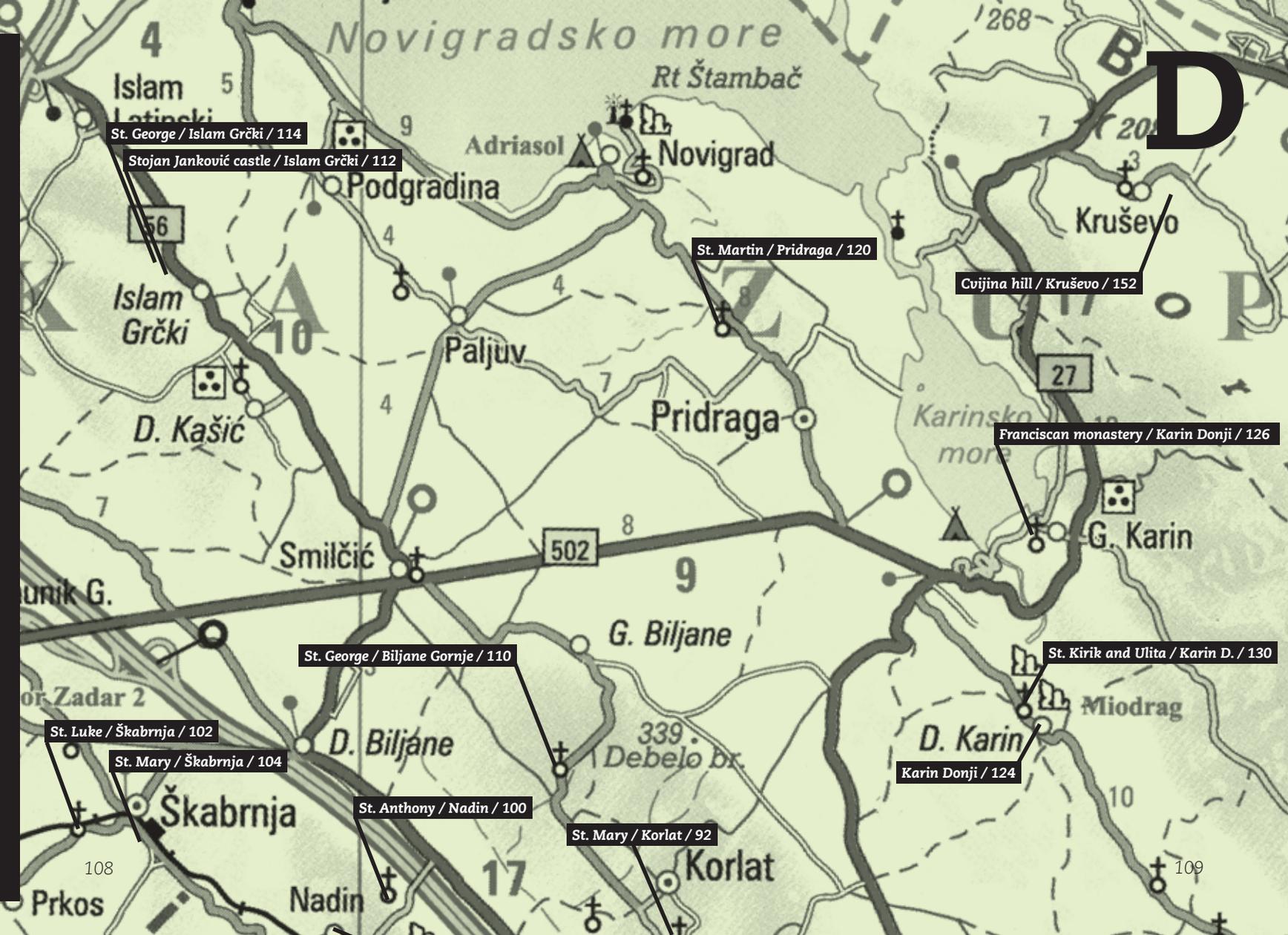
This little church was built as a family endowment by the ancestors of Kuzma, the Lučka county prefect. Kuzma turned his part of the endowment over to the Benedictine monastery of St. Chrysogonus (*sv. Krševan*) in Zadar, which was documented in a deed from 1166. The church was built in the 11th century as a central, six-apse building, and as such belongs to a group of important six-apse churches of Old Croatian sacral architecture, most of which are located in that region (northern Dalmatia). Not far from Benkovac, in the village of Pridraga, lie the remains of a six-apse church of St. Michael (*sv. Mihovil*), and a similar type of church has also been discovered in the nearby Kašić; comparable remains were further found in Zadar and Split. This church, initially dedicated to St. George (*sv. Juraj*), became the parish church of medieval villages of Podberjane and Starovšane (today's Gornji Zemunik)



Church of St. Mary / Škabrnja

in the 13th century. It was at that time that it was elongated, vaulted over and fitted with a new front. In front of the church, archeologists found the remains of an ancient building, while jewelry findings led them to believe that, in medieval times, the church used to stand in a cemetery. ●





D

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Novigradsko more
Rt Štambač
Islam Latinski
Adriasol
Novigrad
Podgradina
Kruševo
Islam Grčki
D. Kašić
Paljuv
Pridraga
Karinsko more
G. Biljane
Smilčić
G. Karin
Miodrag
D. Biljane
D. Karin
Škabrnja
Nadin
Korlat
Prkos

Church of St. George / Biljane Gornje

If you take the road that leads west from Benkovac, you will pass through Kula Atlagić and Korlat before arriving to the village of Biljane Gornje. There, just above the road, stands the Orthodox church of St. George (sv. *Georgije* / *Đorđe*).

The church is described as Orthodox already in the first *defters*⁶, compiled after the foundation of the Klis Sanjak in 1537. A relatively large iconostasis, conventional in form and decoration, contains numerous icons which depict scenes from the Gospel, Christ's Passion and individual saints. It was made during the first decades of the 19th century in the Sudarević painter's workshop in Knin.

Built in the Gothic style, St. George's is a single-nave building with a pointed arched vault, strengthened by a stone flange. The front bears a "distaff" bell gable and a rosette above the main entrance.

In the 18th century, when the Ottoman retreat signaled the beginning of intense construction of Christian sacral objects, the church underwent significant changes - the nave was elongated and expanded (somewhat incorrectly in relation to the main axis), which led to the destruction of the original apse.

This site was once occupied by the Draginići village, home of the Zadar aristocratic family Nozdrnja who rose to prominence in the 14th century as allies of the Hungarian king Louis I, who fought Venice over Zadar. ●



⁶ *Defter* or *tefter* was a type of tax register in the Ottoman Empire. *Defters* included details about villages, dwellings, and household heads (adult males and widowers), as well as ethnic groups within the Empire.

Stojan Janković Castle / Islam Grčki

Today's village of Islam Grčki sits on the site of medieval villages of Trščane and Kačina Gorica, which were located on the Via Magna (the Great Road) that used to connect many medieval settlements of the Lučka county. Islam Grčki can be reached by the "Adriatic Main Road" (jadranska magistrala): drive from Zadar to the famous green oak (Zeleni hrast), turn right through Islam Latinski and in a couple of minutes, on your right-hand side, you will see the crenellation of an unusual building – the Janković Castle.

The castle is a representative example of combined fortified-residential architecture in Ravni kotari, consisting of housing facilities and outhouses, as well as a yard surrounded by high walls. Its most distinct feature is a tall tower with prominent crenellation, the so called donjon (main fortified tower), which was built later, in the 19th century, as a Romanticist addition to the castle. After the complete wartime destruction of the complex and the arboretum in the 1990s, it was restored under the auspices of the Croatian Ministry of Culture, same as all protected cultural monuments.

This exceptional complex guards important archival collections which are connected with the history of the Janković and Desnica families, but also of the entire area. The representative collection of icons, easel paintings (especially portraits), objects of applied art and furniture is still mostly kept in Zagreb, Zadar and Belgrade,



Stojan Janković Castle / Islam Grčki
Church of St. George / Islam Grčki

pending the final renovation of the Janković Castle. Only a part of the ethnographic collection that relates to the life and work in the Castle has been returned by the Biograd City Museum.

Near the Castle stands the church of St. George (sv. Đorđe/ Georgije), a simple, single-nave Romanesque church with a semicircular apse (photograph on page 116). The bell gable at the front was a later addition. The church houses the tomb of the writer Vladan Desnica.

Stojan Mitrović, or rather Janković (named after his father Janko Mitrović), was a military commander in the Venetian army, just like his father before him. He distinguished himself during the Ottoman-Venetian wars in the 17th century and his service was rewarded with an estate in Islam – a piece of land and a tower previously owned by the Ottoman nobleman Jusuf-aga Tunić. The Ottomans had a defensive fort in Islam Grčki, which they held until 1647. Even before the Ottoman conquests, the site of the later village Islam was occupied by the Vespeljevac fort (also known as Učiteljja vas - Teacher's village). Since mid-18th century, Islam has been divided into Latinski (Latin) and Grčki (Greek) Islam. The famous writer Vladan Desnica (1905-1967), author of such important works of modern Croatian literature as Winter Holiday (*Zimsko ljetovanje*), The Springtimes of Ivan Galeb (*Proljeća Ivana Galeba*), and others, was a descendant of the Mitrović family. ●







Church of St. Martin / Pridraga

The church of St. Martin (*sv. Martin*) was built in the 5th or 6th century and retained its original form to this day, which makes it one of the most significant examples of Early Christian architecture in this region. After surviving all those centuries, it was damaged during the last war but was later fully restored.

The church is located in the Pridraga cemetery, along the road leading from Novigrad to Pridraga. On the other side of the road, you can see the remains of a Pre-Romanesque church of St. Michael (*sv. Mihovil*).

St. Martin's is a single-nave church with a trefoil shrine (remains of similar Early Christian churches have also been found in Bilice near Šibenik, and Sutivan on the island Brač).

The external walls are divided by pilaster strips which are connected with blind arches on the surface of the apse. The side walls are opened up by two biforas (double lancet windows) each, while the fifth one stands above the main entrance. The front was later topped with a bell gable

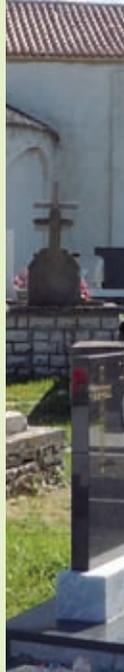
In ancient times, there used to be a Roman villa located not far from St. Martin's. Later, in the Pre-Romanesque period (9th/10th century), another church was built next to that villa - an Old Croatian church of St. Michael (*sv. Mihovil*), which had a six-apse layout common in northern Dalmatia at that time. Today, that little church is reduced to nothing but foundations.



Church of St. Martin / Pridraga

St. Martin's also yielded several fragments of Pre-Romanesque sculpture from the 9th century, which formed part of the altar rail. One fragment shows a horseman armed with a sword and spear (possibly St. Martin himself), while on another one, which is kept in the Museum of Croatian Archeological Monuments in Split, you can discern the form of a lion. Figurative representations were uncommon at that time when decorative reliefs were the norm.

On the south side of St. Martin's, the archeologists discovered the remains of an octagonal baptistery. The east wall of the church used to have a prominent semi-circular niche, while its middle part was occupied by a hexagonal baptismal font. ●



Karin Donji

If you head north from Benkovac along a newly repaired road, after about ten kilometers you will reach Karin, a settlement whose history goes back to Pre-Roman times. Karin's surroundings are still full of remains of fortifications built through the millennia by the Illyrians, Slavs, Ottomans and Venetians. You can reach the fortifications of old Karin if you turn off the Benkovac-Karin road, towards Popovići. Shortly after turning, on the hills above the road, you will see a number of fortified structures in different stages of collapse. You can reach them on foot by climbing up a steep path.

The Karin area was first inhabited by the Illyrians, who left behind ceramic fragments and remains of the temple of goddess Latra, and later by the Romans who called it Corinium and built an amphitheater there. According to oral tradition, after the Migration Period and the arrival of Croats, the town was given to the noble tribe of Lapčani as a wedding gift from King Dmitar Zvonimir on the occasion of his daughter Klaudija's nuptials to a certain Voniha from the tribe. In the 10th century, Karin was mentioned by the famous Byzantine emperor and historian Constantine Porphyrogenitus. Through the ages, Karin changed many hands: it was first ruled by the noble families Gusić, Kurjaković and Karlović, then by the Ottomans and the Venetians. Today, Karin consists of several settlements whose attractive location on the coast of the deep Karin bay attracts a lot of visitors. ●



Franciscan monastery / Karin Donji

One of the most important monuments of Karin's history – the Franciscan monastery of the Blessed Virgin Mary - stands in a picturesque spot on the waterfront. It can be reached by road that winds down to the sea along the Karišnica creek, following its current from the spring next to the monastery. It was built in the 15th century not far from, or maybe on the very spot of a much older Benedictine monastery. Its founder is thought to be Nikola Lapsanović, lord of Karin and a descendent of the noble Lapčani tribe. The monastery suffered major damage during the Ottoman-Venetian clashes, and was thoroughly re-built at the beginning of the 18th century. The original monastery only had the ground and the first floor, while the second floor was added during the restoration in the 18th century. It was built in the Gothic style, which is clearly visible in the shape of the walled-in windows on the church and the bell tower. During the restoration which followed the end of the Ottoman rule, those Gothic windows were replaced by semicircular, Baroque-style ones. Next to a simple, single-nave Gothic church is a small, harmoniously proportioned cloister. The monastery was almost completely destroyed during the last armed conflict, and was rebuilt with great efforts from conservators and monks. Today, it is the oldest monastery of the Franciscan Province of the Most Holy Redeemer. It houses a rich library which is, unfortunately, still not opened to the public. ●





Church of St. Kirik and Ulita / Karin Donji

The church of St. Kirik⁷ and Ulita (*sv. Kirik i Julita*) was built in 1537 and represents a unique dedication in Dalmatia. Raised in honour of a mother and son, "Iconian martyrs" (Christians from the Anatolian city of Iconia) executed during the reign of emperor Diokletian (285 – 305 AD). The church was built in typical architectural forms with a somewhat elongated nave and a semicircular apse on the east side. The building is dominated by a large bell tower erected in 1836, as we are informed by the inscription on the front of the church. The interior used to contain valuable Italo-Cretan icons, while the painting of the iconostasis was entrusted to Danilo Petranović (born in Šibenik in 1864; died in 1944 in the village Plavno near Knin). Next to the church stands the parochial house, which was built using traditional building forms. ●

⁷ Kirik is colloquially known as Ćirit, with Ćiritovdan as the respective holiday.



Church of St. Lazarus / Brgud

Brgud is a typical settlement of Upper Bukovica, situated in a barren, rocky landscape some ten kilometers north-east from Benkovac. The straggling, now mostly empty village is spatially characterized by a cylindrical medieval tower and the church of St. Lazarus (*sv. Prepodobni Lazar*), initially built in 1682. Today's church was completed in 1861, which is confirmed by an inscription above its south door that also contains three initials written in the Latin alphabet. Architecturally, the temple follows traditional forms of a single-nave church with a semicircular apse on the east side, and a bell gable on the west. All the windows on longitudinal walls, as well as the front one, are shaped as oculi, while the apse features three narrow single-lancet windows. The walls were built from finely hewn cuboid stone blocks set in horizontal lines. The iconostasis featured icons of humble quality by an unknown artist. The church itself is surrounded by a cemetery that preceded its construction, which is obvious from its grid structure and the shapes of the gravestones, some of which are distinguished by reliefs of somewhat naive visual representations.

There is no marked path to the church, but it is visible (although from afar) from the road leading from Benkovac through Lisičić and Brgud. It is best to leave the car at the school building (destroyed during the war) and take the macadam road until you get to the church surrounded by characteristic conifers. ●







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Kurjaković fortress / Obrovac

The town of Obrovac is located on the crossroads of natural transit lines that have been connecting the Adriatic and northern Dalmatia with the Croatian mainland for centuries. Thanks to its favorable natural geographic location, Obrovac was one of the most important trade centers in northern Dalmatia. The town's geographic location became especially significant in the Middle Ages when Obrovac became the main connection point between northern Dalmatia and the Adriatic on one side, and medieval Croatia (Krbava, Lika and Pounje) on the other.

First rulers of Obrovac were the dukes of Krbava from the Gusić family, later known as dukes Kurjaković. During their reign, as early as the 14th century, Obrovac became the main market town for the export of salt from Pag and Zadar into medieval Croatia, and the import of cattle and animal products, wheat, timber and other products from across the Velebit mountains that were in demand in Zadar and other Dalmatian towns. It was precisely because of its natural geographic location and its development into one of the main trade center that Obrovac found itself in the sphere of interest and under the rule of several powers: the Ottoman Empire, Republic of Venice, and Austrian and French administrative authority.

The town's rich history left its mark in the form of the remains of a medieval fortress, rising on a hill



Kurjaković fortress / Obrovac

above modern Obrovac. The fortress changed over time: during the Ottoman rule, it was most probably square in shape and had a tower on each corner which looked down on a suburbium with some 30-odd houses. The appearance of the fortress changed under the Venetian rule.

Judging by the ground plan published by A. Colnago, the upper part of the fortress was protected by ramparts. The fortress itself consisted of the Kurjaković castle, which was square on the inside, but whose external appearance was that of a massive tower. The castle and the yard were enclosed by a formidable wall. The entrance to the yard used to be guarded by a square tower, and on the inside stood a cistern for storing rainwater. Projecting from the fortress towards the suburbium beneath it were two massive half-towers – bastions. Today, the remains of the fortress are in pretty good condition. ●





NG 706

PASSPORT

Church of St. Joseph / Obrovac

The parish church of St. Joseph (*sv. Josip*) was originally a medieval building from the 15th century, but in 1794 it was completely rebuilt in the Baroque style. Structurally, the church is a single-nave building with a rectangular apse on the east side. The front boasts a stone portal with a prominent architrave. Between the portal and the profiled rosette above it runs an inscription with information about the renovation work done in the late 18th century. The side walls feature two Baroque crescent-shaped windows each, and the north side is opened up by a door that can be reached by a stone staircase. Side walls of the apse also have crescent windows. Part of the bell tower that stands on the southwest corner is organically connected with the front of the church. The single-lancet stone window on the second floor of the tower has been walled in, but the third floor is opened up by two arched openings on each side. The tower ends in a stone pyramid. The apse is divided by a two-door stone partition, so that the back part houses the sacristy, and the front is taken up by the renovated main altar dedicated to St. Joseph. The church interior was damaged in the looting and fires of 1991, which destroyed the complete inventory as well as the roof frame. The interior used to be richly furnished with two wooden choir stalls, three stone altars and two wooden Baroque pulpits which were symmetrically set up in the corners of the partition that divided the apse from the nave. ●



Church of the Holy Trinity / Obrovac

The church of the Holy Trinity (*sv. Trojice*) makes Obrovac the center of the Obrovac parish (the Orthodox one). The original church of the Holy Trinity was a single-nave building from 1756, flanked by the cemetery. That church was destroyed in 1834, and in its place erected a larger one, dedicated to the Descent of the Holy Spirit in 1906. Its architectural forms and spatial solutions are in keeping with the historicist ideas of that time. Today's marbled iconostasis with icons on canvas was created at the time of the church's reconstruction, but the older icons from the original iconostasis, painted in 1835/1836 by Evtimije Dimitrijades, have also been preserved.

Layout-wise, Holy Trinity is a single-nave building with a semicircular apse on the east side. Half-pillars and arches divide the nave into a central square part which is flanked by rectangular bays on its east and west side. Each side wall of the central square part of the nave features three rectangular arched windows, arranged one next to the other so that they resemble a three-lantern window, while the side walls of both bays are opened up by two elongated arched windows. The semicircular, shallow apse features an altar space, raised up from the central part, and separated by a wooden iconostasis. It is roofed over by the wooden structure of the mezzanine, whose plaster is painted with the image of a starry sky. The altar space contains a table of oblation and a pro-comidiar in the semicircular side-niche. ●



Benedictine monastery of St. George Koprivski / Obrovac

The remains of monastery (*sv. Juraj*) walls can still be seen in the Obrovac cemetery, on the right bank of the river Zrmanja downstream from Obrovac. This picturesque church can be reached by a little tarmac road which veers sharply from the main road Obrovac – Jasenice – Maslenica (the cemetery is unmarked at this point, and the exit itself is not obvious).

Available literature supplies different opinions about the time of the foundation and the location of the monastery. Information about the monastery's landholdings is also not in agreement. Sources tell us that the monastery held properties in Ravni kotari, one in today's Ražanac plain called Opatija, and the other one in Kula Atlagić. Monastic properties in Ražanac are mentioned in a copy of a 1619 document which reports a dispute between the bishop of Nin, Blaž Mandević, and the abbot of the monastery of St. George Koprivski. The property in question was located in the village of Brus on the colaschina locality. The other one was in the medieval village palatium, on the site of today's Kula Atlagić. ●





Cvijina hill fort / Kruševo

Archeological site of the Cvijina gradina hill fort is a Liburnian-Roman settlement located on a dominant hill, 356 meters above sea level. Besides the dominant location of the settlement which enabled good visibility of a wider area to the north and northeast towards the Velebit mountain, and to the west towards the land alongside the Novigrad sea, the deciding role in the settlement's development was played by the natural configuration of the terrain. From the north and northwest, the settlement was protected by natural cliffs (about 20 meters tall), while its southeast and northeast sides were enclosed by defensive walls. The entrance to the settlement was on the southeast side.

In ancient times, the settlement assumed all elements of a smaller urban center - access roads, town walls, town communications, a forum, a temple, a bathing complex and a necropolis on the east and southeast slope.

Archeological excavations in the west and south part of the settlement began in early 20th century. That is when archeologists explored the temple (dimensions 11.4 x 6.65 meters), whose walls were preserved up to the height of 0.70 – 0.80 meters. During the excavations, they found a stone eagle, part of a group of a Jupiter sculpture. Archeological excavations on the south slopes of the hill fort uncovered a bathing complex (thermae), and part of the building complex with accompanying streets.



Cvijina hill fort / Kruševo

Since 1999, Archaeological museum Zadar has been conducting systematic excavations on the site, focused on the east plateau of the hill fort where previous excavations uncovered six rooms within a smaller building complex. Based on fine building material that has been found, it was assumed that the buildings represented a complex of public buildings and business facilities. A number of graves on the southeast slope of the necropolis have also been explored. ●





Parish church of St. Jerome / Jasenice

In the center of Jasenice stands the parish church of St. Jerome (*sv. Jerolim*), built in the 19th century (1874-1877) from rusticated stone. Its shape is that of an elongated rectangle with a polygonal apse. The front of the church has a bell gable with two arched windows that reveal the bells. ●

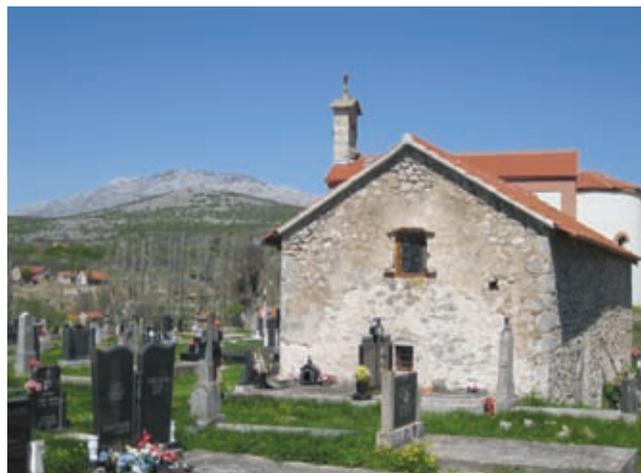




Church of St. George / Žegar (Kaštel Žegarski)

Žegar or Kaštel Žegarski (Žegar Citadel) is a village east of Obrovac, laid out on a large karst plain along the river Zrmanja. The settlement, formed around the eponymous cylindrical tower which survived the Venetian-Ottoman wars, consists of traditionally shaped stone buildings. Closer to the river, in the middle of the local cemetery, stands the church of St. George (*sv. Georgi*), built in 1987 on the remains of an early 17th century building. It has a simple spatial concept with a Neo-Romanesque “distaff” bell gable and biforal openings carved into white stone. The main adornment of the temple is an iconostasis which, in addition to large canvas icons, also features older ones, probably from the original church.

St. George's is surrounded by both the old and the new cemetery. The cemetery features 50 monumental medieval tombstones *stećci* from late Middle Ages, six of which are decorated: one slab, four chests and one ridged tombstone. One chest is adorned with a plastic, heart-shaped shield with a spear slot, while another one features five smaller watermills which form a cross. The same decorative element is repeated on a ridged tombstone. Farther from the church, on the road to the Krupa monastery, sits an elegant, multi-arch stone bridge built during the Austrian rule, most probably in place of an older one which was recorded in historical and cartographic sources. ●



Church of St. Francis / Podprag

The church of St. Francis (*sv. Frane*) in Podprag on Velebit was built on a road pass that leads from Obrovac and crosses the Mali Alan towards Lika. The church stands 834 meters above sea level. It was designed by architect Valentino Presani and built between 1832 and 1841. Its layout is that of an octagonal core within a square, with two opposing Doric porticos.

The interior layout is replicated in the octagonal dome which rises above the central square. The porticos carry a two-part architrave with a gable. The geison and the profiled lower part of the architrave are made of white stone. They are continued as ornamental cornice along the side walls, which are divided by a semicircular opening above each of them. The central space ends in a roof cornice and the dome that rises above it. The dome is covered by metal plating and decorated with a stone sphere on a pedestal. Both porticos have a barrel vault and a side wall niche, while the octagon's interior is divided by alternating semicircular and square alcoves. The north wall features an altar, and the door is located in the south square alcove. The church floor has a star-pattern ornamentation done in black and white marble. The church also displays a painting of the stigmatization of Saint Francis, the work of Franjo Salghetti Drioli, a painter from Zadar. ●



Church of St. George / Rovanjaska

The church of St. George (*sv. Juraj*) is located in the local cemetery in Rovanjaska. Standing right on the waterfront, St. George's is an original, Pre-Romanesque church with a rectangular layout and a semicircular apse on the east side. It is vaulted over by an elliptic dome on squinches. In the Middle Ages, two wings were added to the core of the shrine, almost perpendicular to one another. Their construction damaged the northwest and northeast wall of the little Pre-Romanesque church, and gave it an L-shaped layout.

The northwest wing, probably built in the Romanesque period, stretches along the axis of the original church. Its layout is almost symmetrical (4.60 m long, 2.80 m wide and 3.45 m tall). It has a barrel vault with a flange which leans on two pilaster strips (with no impost) set along longitudinal walls. The wing is connected with the sanctuary by an opening (1.9m wide and 2.90 m tall), which ends in a regular, semicircular arch over the imposts.

The layout of the northeast wing is more irregular (6.50 m long, 3.50 m wide and 4.10 m tall). It has a barrel vault with a flange which breaks a little at the vertex. It is connected to the pre-Romanesque church by an opening with an irregular arch and no imposts. The opening is significantly narrower than the wing and is not in its axis. This wing was probably added in the 15th century.



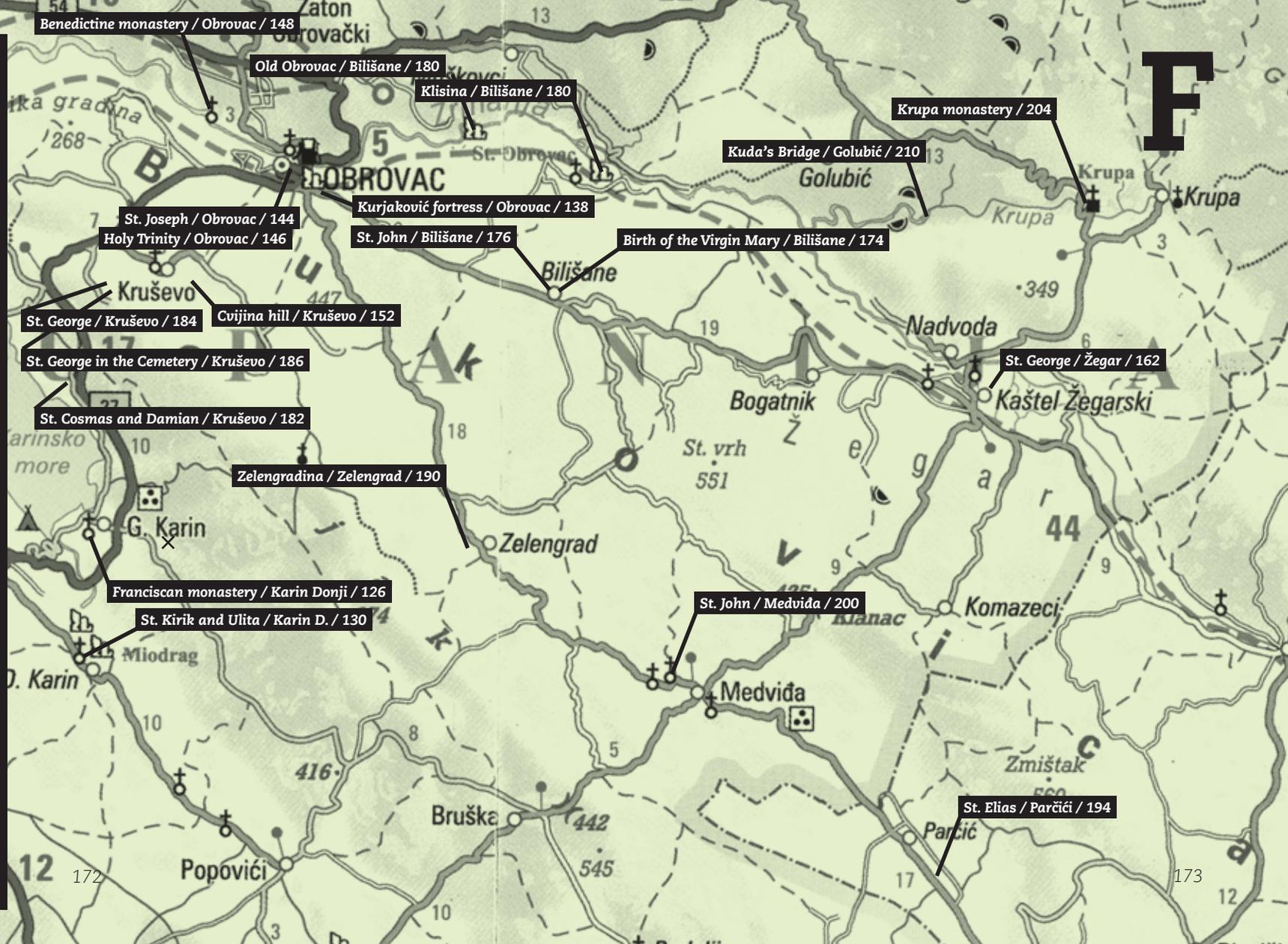
Crkva sv. Jurja / Rovanjaska

The building's Pre-Romanesque layer consists of rectangular foundations, 3.90 x 2.70 meters. The depth of the semicircular apse is 1.75 meters, and the height from the floor to the vault vertex is 6.05 meters. When the church was renovated in 1914 along with the cemetery, it was enriched with a new altar and a bell gable.

The church is missing its original door and those parts of the front and side walls where new openings have been added. It also has an annex on the south side – a tomb in the shape of an arcosolium. Typologically, St. George's in Rovanjaska is very similar to the church of St. Peregrine (*sv. Pelegrin*) in Savar, on the Dugi otok island. ●







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Church of the Birth of the Virgin Mary / Bilišane

Church of the Birth of the Virgin Mary (*Mala Gospojina*) in Bilišane Gornje⁸ was dedicated in 1862. It is located ten kilometers east of Obrovac, on the road that leads to Žegar. It was built by using various neo-stylistic forms: the layout is in the shape of a Latin cross, all the windows and entrances, as well as the small bell tower in the front, have pointed Neo-Gothic arches, little blind arcades on the roof cornice are Neo-Romanesque and the octagonal dome can be taken as proof of the Neo-Byzantine influence. Certain analogies with other objects tell us that this church is most likely the work of architect Emil Vekijeti. The 1864 iconostasis was destroyed during the war of 1991-1995, but historiographic data tell us that it was painted by the famous Zadar painter Antonio Cukaro. ●

⁸Local and ecclesiastical jargon differentiates between Upper and Lower Bilišane, but the official name of the settlement is just Bilišane.



Church of St. John / Bilišane

The church of St. John (*sv. Jovan*) is located in the local cemetery in Bilišane Donje. It was built in several stages: the older part, which has the characteristics of Romanesque architecture, consists of a rectangular area covered by a barrel vault with two reinforcing flanges. Flanges are upheld by side wall pilasters and are longitudinally connected by three blind arches. The east side of the church ends in a half-apse topped by a half-calotte. In the 18th century, the west side of the nave was elongated by the addition of a new rectangular space which forms a continuation to the older building's nave. That space is vaulted over and transversally divided by colonnades into three bays, thus creating an illusion of three naves. ●





Old Obrovac & Klisina / Bilišane

Five kilometers upstream from the town of Obrovac, on the left bank of the river Zrmanja, lie the remains of a medieval fortified town with a suburbium, known in the historical sources as Old Obrovac (*Stari Obrovac*).

Several more kilometers up the river Zrmanja from Old Obrovac, on a steep stone cliff of the Zrmanja canyon, stand the remains of a medieval Klisina fort with remnants of a bridge. The fort's exterior is circular in base, but its interior is octagonal. ●



Church of St. Cosmas and Damian / Kruševo

In the Ribnica hamlet of the village Kruševo, on the right bank of the channel connecting the Karin and the Novigrad Sea, nestles the church of St. Cosmas and Damian (*sv. Kuzma i Damjan*). There is no reliable information about the circumstances of its construction or when it took place. The church is surrounded by an old cemetery with seven preserved amorphous blocks, while a few others were embedded into church walls. The church is a simple building with a semicircular apse whose original appearance was degraded in the 20th century when a concrete bell gable was added to the front.

Furthermore, there have been reports of Old Croatian graves discovered nearby, along with accidental findings of Old Croatian earrings. During the 1998 archaeological rescue excavations in the vicinity, several medieval graves have been explored, as well as some remains from the Roman period. ●



Church of St. George / Kruševo

The parish church of St. George (*sv. Juraj*) is located in the center of the settlement. It stands north of the local cemetery and the old church of St. George. The exact year of construction is unknown, but it is certain that it was dedicated in 1913, during Vinko Pulišić's tenure as the archbishop of Zadar. It was renovated multiple times in the late 19th and early 20th century. At the beginning of the 20th century, the church got new marble altars and the yard was walled in. The altars are dedicated to St. George (with a painting of the saint done by Ante Zuccaro), Immaculate Conception and St. Anthony (*sv. Ante*).

The parish church has been destroyed in the last war, but was rebuilt in the post-war period. Today, it is a single-nave building with a sacristy and a bell tower next to it. ●



Church of St. George in the Cemetery / Kruševo

In the parish cemetery stands the old church of St. George (*sv. Juraž*). Its layout is simple: short square nave and a spacious square sanctuary on the southeast side. The oldest findings belong to the Iron Age and point to the conclusion that the site of today's church was occupied by a prehistoric tumulus.

In ancient times, this site was occupied by a building of unknown purpose, and all that is left of it are the remains of two walls and a floor. That building was demolished in late antiquity and a new, more monumental one built in several stages. The back wall, which has been excavated to the length of almost 16 meters, belonged to the first phase, as did the southeast side wall, whose 390 centimeters have been explored. The walls were built out of ancient spolia and strengthened by pilaster strips. This part of the building should be dated between the middle of the 4th and the 6th century.

Remains of that late-antiquity building served as foundation for a small church with a round layout and a small, semicircular apse on the southeast side, built during the early Middle Ages. Walls of the rotunda were built from ancient spolia, but only the footing has been preserved. Layout-wise, this rotunda is closest to that of St. Mary's (*sv. Marija*) in Mali Iž (on the island of Iž), which has been preserved in its full height with the dome. Based on the analogy with similar buildings in Dalmatia, as well as the analysis of grave findings in



Church of St. George in the Cemetery / Kruševo

and around the church, it can be concluded that this rotunda was built in the 9th or 10th century.

After the Ottoman period, the church was rebuilt with a spacious square nave whose interior dimensions were 6×12 meters. At this stage, the church still had the preserved rotunda which most likely served as a sacristy.

The next stage of construction resulted in the destruction of the rotunda and part of the nave's back wall, but also the addition of a spacious square chapel. The chapel was built using medieval gravestones as building material, while its outer face consisted of evenly spaced layers of carved stone. In this phase, the southwest wall of the chapel was opened up with square and semicircular windows. A square window was also added to the southwest wall of the nave. This stage of construction most probably took place in the middle of the 18th century. In the second half of the 19th century the nave was demolished, or rather shortened by 7 meters, and the church's function was consequently changed to that of a funeral chapel. The door of the old church was built into the front of the new one, and a skull relief was added.

Around the church, apart from the graves stretching from as early as the 10th century until the 20th century, one can find a number of monumental medieval tombstones (stećci), and crosses, three of which are decorated. ●



Zelengradina / Zelengrad

In the village of Zelengrad, on top of a hill (552 meters above sea level) lie the modest remains of a former medieval fort. In the 16th century, the fort was owned by the dukes Kurjaković. It is hexagonal on the outside, but oval on the inside, with thick walls. The entrance is on the south side. West of the entrance are the remains of a large tetragonal water cistern. In 1523, the fort was captured by the army of the Ottoman Empire which held it until 1684, when it was occupied by the Venetians. ●





Church of St. Elias / Parčići

In order to reach St. Elias (*sv. Ilija*), you have to turn off the road leading eastward from Medviđa onto a narrow macadam road, and then drive or walk approximately one more kilometer. You will have no problem finding the church - luckily, it is marked by a sign. It stands on a picturesque hill above a round pond that is locally known as Marica. St. Elias' is a Romanesque building from the 12th century that used to be called St. Margaret's (*sv. Margarita*). Stylistically, the church resembles Pre-Romanesque architecture, but the building technique puts it in a group of Romanesque churches in the Benkovac area. St. Elias' is a humble, single-nave church with a relatively wide, semicircular apse. It is only 8.5 meters long and 5.5 meters wide. The interior side walls are divided by blind semicircular arches, and each arch is supported by three strong pilaster strips with a rectangular profile. The front side features a simple bell gable, a portal with a lunette and a transom with a relief of a cross within a circle. It also bears a stone inscription with information about the renovation of the church in the 18th century. The church is surrounded by a number of sepulchral slabs. In the late 17th and early 18th century, St. Elias' was the subject of dispute between Catholic returnees from Medviđa and Orthodox settlers from Lika and west Bosnia. For a time, this part of Dalmatia used to be the borderland between three empires (tripoint), so migrations were not unusual. ●







Church of St. John / Medviđa

St. John's (*sv. Ivan*) is easy to spot due to a sign by the road that points the way to this old, rustic church from the 13th or 14th century. It stands on a hill which offers a beautiful view of the surrounding fields. It is a single-nave building with a stone slab roof, and has a single apse with a rectangular layout and pointed arched vault. Its walls are not divided and, interestingly, the west wall has no openings because it is built right next to a rockface. Still, that wall is topped by an unusually tall bell gable with an opening for one bell. The entrance to the church is through a side door on the south wall, which has a simple cross carved into its transom.

It is presumed that, during Roman times, Medviđa used to be the site of a settlement called Hadra. This is based on the remains of a *thermae* and various building consumables dating from that period, as well as on the discovery of a road that used to lead to a Roman settlement (*Clambetae*?) called *Cvijina Gradina* near *Obrovac*. The church of St. John stands next to a medieval cemetery with some 40 monumental medieval tombstones – *stećci*, some of which are decorated with cross motifs. Namely, *Bukovica* represents the westernmost region touched by the culture of *stećci* (the so-called “belated period”, from the beginning of the 16th century). ●





Krupa monastery

Krupa monastery (*Manastir Krupa*) lies on the river of the same name, the biggest tributary of the river Zrmanja. The monastic church is dedicated to the Dormition of the Theotokos. There are numerous, but historically unconfirmed legends about the foundation of the monastery, which makes it hard to determine the specific time of its founding.

In the 18th century, the monastery went through a period of continuous growth and prosperity that included the addition of new monastic buildings. Today's appearance of the Krupa monastery is the result of the 1855 expansion, which also resulted in the renovation of the monastic church.

Architecturally speaking, the most distinct feature of the monastery's exterior is the large curtain wall of the lodging house, whose ground floor is decorated with oculi and the upper floors with Neo-Gothic windows. The monastery managed to preserve the traditional kitchen with a hearth and a tapered chimney, as well as the stone-cobbled inner yard. The layout of the monastic church is based on the Greek cross-in-square, with a central dome that is supported by free-standing columns. The dome is directly supported by pendentives, and the deep calotte is covered with shingle. At the beginning of the 19th century, the altar space was transformed from the initial semicircle into a rectangle. The church interior is decorated with frescoes done by the painter and Hilandar monk Georgije Mitrofanović, a Post-Byzantine artist who spent some



Krupa monastery

time in the monastery. The frescoes were probably painted between 1614 and 1620, and are located on the walls of the original building which form the present-day nave. In addition to the frescoes, other church treasures include early 17th-century icons from the Sovereign tier of the iconostas. They are the work of one of the most important Venetian painters of that time, priest Jovan Apaka, and they show Jesus Christ, King of Kings and Great Hierarch, Mother of God with Christ of the type Hodigitria, Archangel Michael and Saint John Prodromos.

Another valuable part of the Krupa monastery is the monastic treasury that guards a large number of icons from the 17th, 18th and 19th century, liturgical utensils (silver, silver gilt or silver with precious stones, mother of pearl, brass and other decorations), documents and liturgical books, both printed and in manuscript form. Most artwork comes from artistic workshops in Venice, Zadar and other centers. One of the most important objects is the central altar double door ("Holy Gates"), made in Kiev in 1789, and brought to the monastery from one of the many travels of a Krupa monk, Gerasim Zelić (1752-1828), who for a time was the Vicar-General of Dalmatia.●



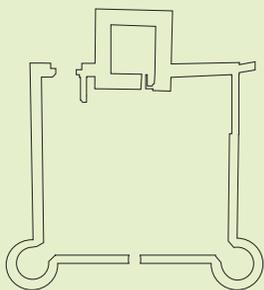


Kuda's bridge / Golubić

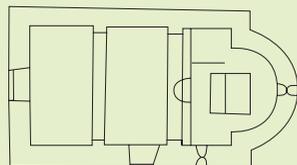
Kuda's bridge (*Kudin most*) spans the river Krupa below the village of Golubić (Veselinovići hamlet). The bridge was built at the turn of the 19th century using the drystone technique. It is divided by 12 travertine arches and three smaller culverts. It is 109 meters long and only 1.50 meters wide. It used to serve as a crossing for people and livestock between numerous hamlets of the Golubić and Žegar villages. Right next to the bridge stand the remains of a watermill with a barrel vault covered by travertine blocks. ●



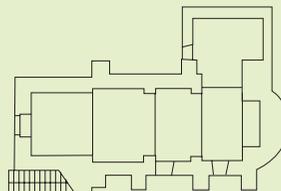
Citadel Benković
/ Benkovac / 18



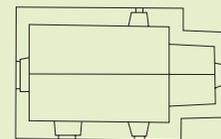
Church of St. Petka
/ Kolarina / 42



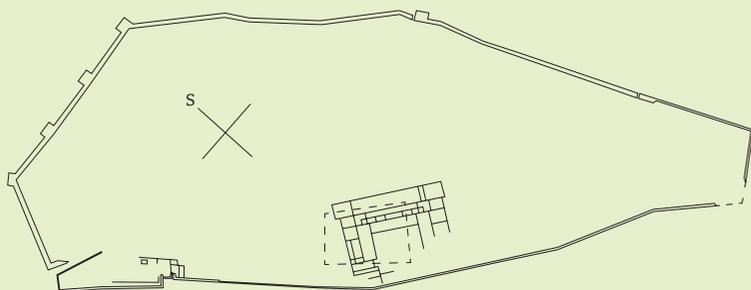
Church of St. John
/ Banjevci / 66



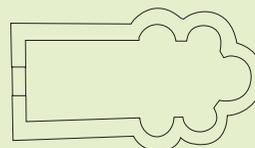
Church of St. Nicholas
/ Kula Atlagić / 84



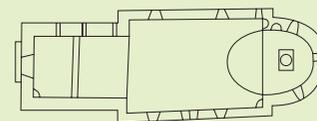
Asseria / 44



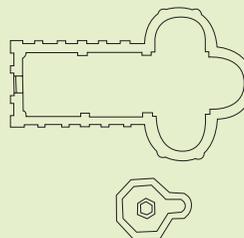
Church of St. Mary
/ Škabrnja / 104



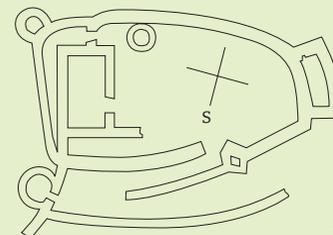
Church of St. George
/ Biljane Gornje / 110



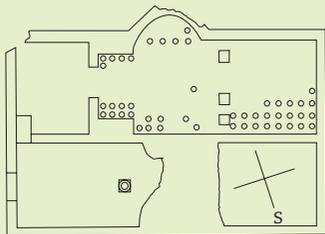
Church of St. Martin
/ Pridraga / 120



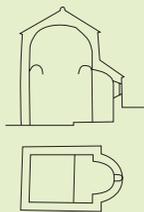
Kurjaković fortress
/ Obrovac / 138



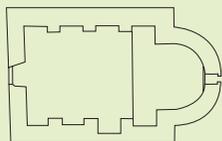
Cvijina hill
/ Kruševo / 152
Bath complexes ground plan



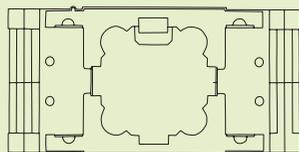
Church of St. George
/ Rovanska / 166



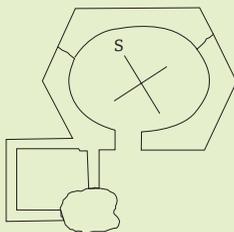
Church of St. Elias
/ Parčić / 194



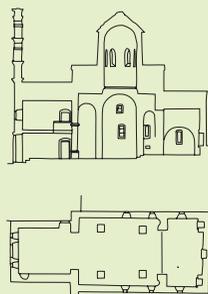
Church of St. Francis
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/ Zelengrad / 190



Krupa monastery / 204



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