

PETAR TRINAJSTIĆ

Grad i otok

The Town and Island of

KRK



Foto: Ana Trinajstić

PETAR TRINAJSTIĆ

Rođen je 1946. godine u Vrbniku na otoku Krku. Diplomirao je na Visokoj industrijsko-pedagoškoj školi u Rijeci. Živi i radi u Rijeci.

Autor je više od 70 dokumentarnih, edukativnih, reklamnih, kratkih igranih, eksperimentalnih filmova i video radova. Na brojnim festivalima u zemlji i inozemstvu za svoje filmove primio je više od 90 autorskih nagrada i to: za najbolji film, režiju, kameru, montažu i scenarij. Nosilac je stručnog zvanja "Majstor filma" i više društvenih priznanja, između ostalih i Nagrade grada RIJEKE.

Pored filmske režije, pisanja scenarija, filmskog i video snimanja, predstavlja se uspješno i umjetničkom fotografijom. Svoje je radove izlagao na više samostalnih izložbi a brojne fotografije objavljene su mu u raznim publikacijama, časopisima, razglednicama, plakatima, prospektima, knjigama i fotomonografijama. Više fotomonografija njegova su cjelovita autorska ostvarenja zamisli, teksta, fotografija i dizajna.

Autorske fotomonografije: RIJEKA (tekst na četiri jezika 1992.), OPATIJA (tekst na četiri jezika 1994.), SVETI VID KATEDRALA (1994.), SAN VITO CATTEDRALE (1994.), SANKT VEIT KATHEDRALE (1994.), SAINT VITUS CATHEDRAL (1994.), PRESJAJNI GRAD KRČANA I ZLATNI OTOK KRK (tekst na četiri jezika 1995.), ZAGREB HRVATSKA METROPOLA (1997.), ZAGREB KROATISCHE METROPOLE (1997.), ZAGREB THE CROATIAN METROPOLIS (1997.), LOVRAN - ŽUPA SV. JURJA (1999.), LAURANA - LA PARROCCHIA DI S. GIORGIO (1999.), LOVRAN - PFARRE ST. GEORG (1999.), RIJEKA - NEPRESUŠNO VRELO (2000.), RIJEKA - AN INEXHAUSTIBLE SOURCE (2001.), OPATIJA - BISER JADRANA - THE PEARL OF THE ADRIATIC (2001), OPATIJA - DIE PERLE DER ADRIA - ABBAZIA - LA PERLA DELL ADRIATICO (2001.), ISTRA ZAVIČAJ DUHA (2001.), ISTRIA - HOMELAND OF SPIRITUALITY (2001.), ISTRIN - HEIMAT DES GEISTES (2001.), ISTRIA - CULLA DELLO SPIRITO (2001.), GRAD I OTOK - THE TOWN AND ISLAND OF KRK (2002.), LA CITTÀ E L'ISOLA - STADT UND INSEL KRK (2002).

PETAR TRINAJSTIĆ

The author was born in 1946 in Vrbnik, on the island of Krk. He graduated from the College of Industry and Pedagogy in Rijeka. He lives and works in Rijeka.

Petar Trinajstić is the author of more than 70 documentary, educational, commercial, short feature and experimental films and video recordings. At various festivals at home and abroad, he has won more than 90 awards, among them awards for the best film, direction, camera, editing and screenplay. He holds the professional title of Master of Film and is the recipient of other awards, among them the Award of the City of Rijeka.

In addition to directing, screenplay writing, filming and video recording, he is successful in art photography. His work has been exhibited at several one-man exhibitions, and his numerous photographs have been published in a variety of publications and magazines, on postcards and posters, as well as in brochures, books and photomonographs. His photomonographs are often whole creations based on his own concept, text, photographs and graphic design. Photomonographs by the author include: RIJEKA (published in four languages, 1992), OPATIJA (published in four languages, 1994), SVETI VID - KATEDRALA (1994), SAN VITO - CATTEDRALE (1994), SANKT VEIT - KATHEDRALE (1994), SAINT VITUS - CATHEDRAL (1994), PRESJAJNI GRAD KRČANA I ZLATNI OTOK KRK (published in four languages, 1995), ZAGREB - HRVATSKA METROPOLA (1997), ZAGREB - KROATISCHE METROPOLE (1997), ZAGREB - THE CROATIAN METROPOLIS (1997), LOVRAN - ŽUPA SV. JURJA (1999), LAURANA - LA PARROCCHIA DI S. GIORGIO (1999), LOVRAN - PFARRE ST. GEORG (1999), RIJEKA - NEPRESUŠNO VRELO (2000), RIJEKA - AN INEXHAUSTIBLE SOURCE (2001), OPATIJA - BISER JADRANA - THE PEARL OF THE ADRIATIC (2001), OPATIJA - DIE PERLE DER ADRIA - ABBAZIA - LA PERLA DELL'ADRIATICO (2001), ISTRA - ZAVIČAJ DUHA (2001), ISTRIA - HOMELAND OF SPIRITUALITY (2001), ISTRIN - (HEIMAT DES GEISTES (2001), ISTRIA - CULLA DELLO SPIRITO (2001), GRAD I OTOK KRK - THE TOWN AND ISLAND OF KRK (2002), LA CITTÀ E L'ISOLA - STADT UND INSEL KRK (2002).

Grad i otok
The Town and Island of

KRK



BY PETAR TRINAJSTIĆ





Grad Krk
The town of Krk





Krčki most
The Krk Bridge



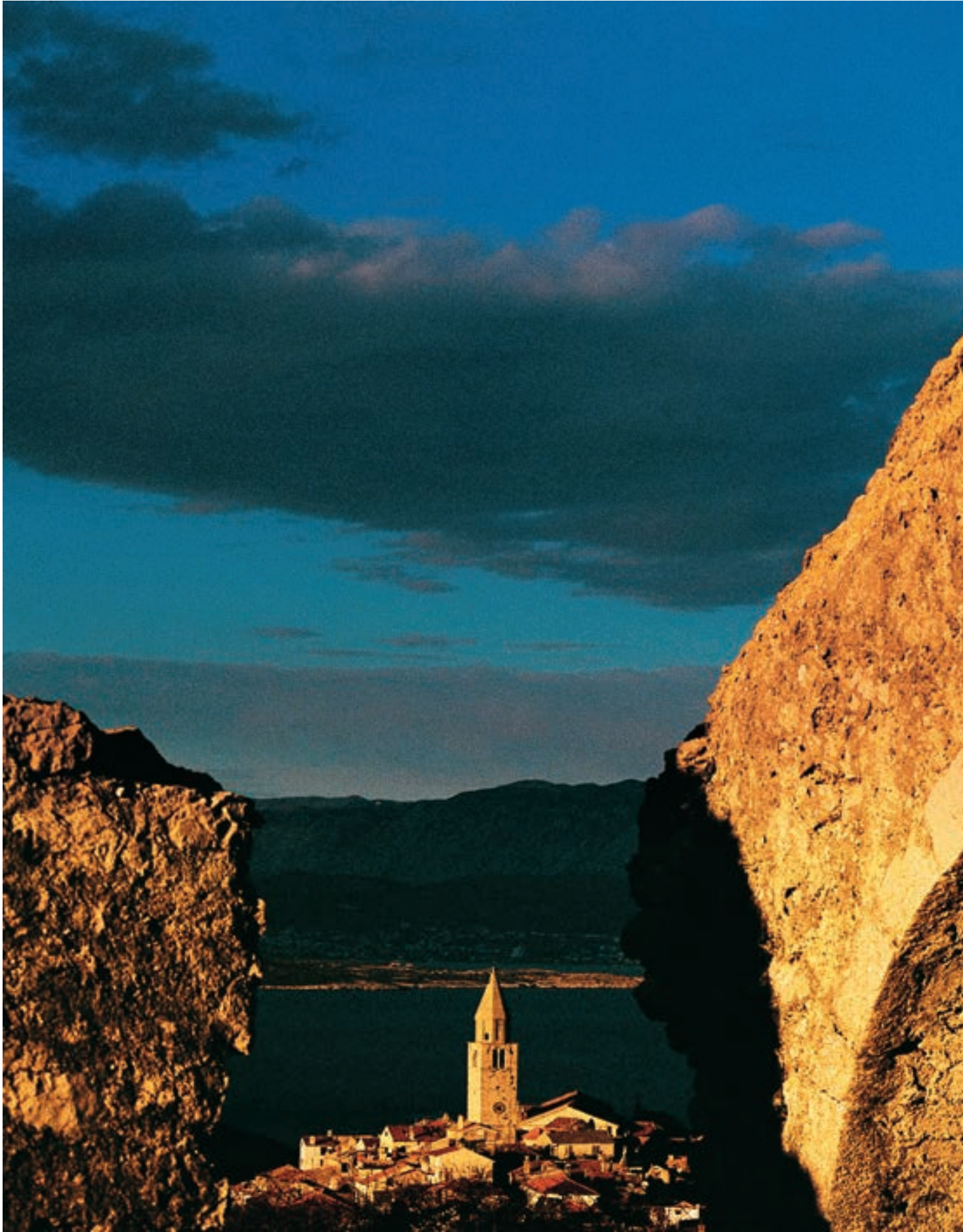


Suton kod Omišlja
The sunset in the vicinity of Omišalj





Marina Punat
Punat Marina





Vrbnik



ՊԵՆՈՒՆ 8 ՅՈՐՅԿ

ԵՎ ՆՅՐՔ ԻՆՏ ԳՐԱՄԻՒՆՆԵՐ ՅՓ

ԿԻԿ



Grad i otok

The Town and Island of

KRK

Autor zamisli, fotografija i teksta
Idea, photographs and text by
PETAR TRINAJSTIĆ



Rijeka, 2002.

Grad i otok
The Town and Island of

KRK



Posebnu zahvalnost iskazujemo:

DARIJU VASILIĆU gradonačelniku GRADA KRKA
MIRI CRNČIĆU direktoru TZ GRADA KRKA
MATU MRAKOVČIĆU vlasniku AUTO KAMPA BOR
IVANU VOLARIĆU direktoru PZ VRBNIK

We would like to express particular gratitude to:

DARIJO VASILIĆ, mayor of the TOWN OF KRK
MIRO CRNČIĆ, director of the TOURIST ASSOCIATION OF THE TOWN OF KRK
MATO MRAKOVČIĆ, owner of AUTO KAMP BOR
IVAN VOLARIĆ, director of POLJOPRIVREDNA ZADRUGA VRBNIK

Nakladnik / Publisher
GRAFIKA ZAMBELLI
Rijeka, Školski prolaz 1
tel.: 051 331 281, 214 171

Za nakladnika / On behalf of the publisher
RUDOLF ZAMBELLI

Autor / Author
PETAR TRINAJSTIĆ

Recenzent / Reviewed by
Dr. FRANJO VELČIĆ

Likovno oblikovanje / Graphic design by
PETAR TRINAJSTIĆ

Računalna obrada fotografija
Computer editing of photographs by
ANTONELA KUVAČIĆ

Lektura i korektura / Croatian copy editor
SONJA PADJEN

Prijevod na engleski / English translation by
SNJEŽANA BOKULIĆ

Priprema i tisak / Layout and printing by
TISAK ZAMBELLI, RIJEKA

ISBN
953-98100-9-4

Naklada / Print run
1700 primjeraka na hrvatskom i engleskom jeziku
1700 Croatian and English language copies

Copyright / Copyright by
PETAR TRINAJSTIĆ
Rijeka - Dubrovačka 2/1

Tiskanje dovršeno 04. 06. 2002.
Printing completed on June 04, 2002

CIP – Katalogizacija u publikaciji
Sveučilišna knjižnica Rijeka

UDK 908(497.5 Krk)

TRINAJSTIĆ, Petar

Grad i otok Krk = The town and island
of Krk = La città e l'isola di Krk = Stadt
und Insel Krk / Petar Trinajstić ;
<prijevod na engleski Snježana Bokulić,
prijevod na talijanski Melita Sciucca,
prijevod na njemački Senka Jardas>. -
Rijeka : Grafika Zambelli, 2002.

Tekst na više jezika.
ISBN 953-98100-9-4
100712021







Pogled na otočić Galun kod Stare Baške
The view of the islet of Galun by Stara Baška

Malobrojne se zemlje svijeta mogu dičiti ljepotom, bogatstvom i čarima svoje obale i svojega mora, kulturom prirode poput Hrvatske. Jadransko more, bogato razvedene obale pred kojom čvrsto usidreno miruje tisuću okamenjenih brodova – prekrasnih hrvatskih otoka, otočića, grebena i hridi, za mnoge je najljepše more na svijetu.

Hrvatski Jadran, Terra vergine, jedinstveni je prostor na Zemlji, mjesto susreta i povezivanja ljudi. U potrazi za životnom ugodom, mediteranskim duhom, žarom sunca, dahom mora, mirisnom opojnošću kamena i raslinja u ljetnim mjesecima hrvatska obala vrvi živošću mnoštva turista. Jadran je izvor čuda i nadahnuća, zahvaljujući tome nudi neizmjerena zadovoljstva. Pronalazeći oaze mirna i ugodna boravka čovjek izložen pogubnom ritmu svakodnevnih žurbi, izluđenosti i okrutnosti na obalama i otocima Jadrana obnavlja snagu, zaboravlja nemire, strahove i strepnje svakodnevice nametnute nemilosrdnim stilom života. Mnogobrojni turisti u rumenim sutonima, zlatnim zorama, zanosnoj bjelini plaža, modrilu mora u čijoj bistrini i djevičanskoj čistoći tijelo osjeća lagodu i opuštenost nalaze odmor za dušu i tijelo. Tko može ostati ravnodušan prema ovim obalama, otocima, neodoljivoj ljepoti mora i ne osjetiti divljenje i nadahnuće, puninu životne radosti? Putovati i otkrivati nove krajeve oduvijek su čovjeku činili radosti za oko i ushićenje za srce.

U ovaj čudesni kutak Mediterana, koji se zavukao duboko pod skute drevne Europe dublje od svih mora, poput valova s otvorene pučine, u povijesnim valovima dolazila su i odlazila razna plemena i narodi. Prvi među njima za koje znamo bili su Iliri: Enheleji oko Dubrovnika, Dalmati u Dalmaciji, Histri u Istri, Liburni na prostoru od rijeke Raše do rijeke Krke, a na otoku Krku Kureti, Kurikte, odnosno Curetes od čijeg je imena još u 13. stoljeću poznati splitski historičar i političar Toma Arhiđakon izvodio ime Hrvat. I legendarni slijepi Grk Homer u svome je znamenitom spjevu spominjao Koureto, kojeg istraživači povezuju upravo sa stanovnicima otoka Krka.

Few countries in the world can take pride in the beauty, abundance and charms of their shores and sea as Croatia can. To many, the Adriatic Sea, with its greatly indented coast in front of which lie firmly anchored a thousand petrified ships, the beautiful Croatian islands, reefs and cliffs, is the most beautiful sea in the world.

The Croatian Adriatic, Terra vergine, is a unique space on Earth, a place of encounter and connection of people. In search of life's comfort, the Mediterranean spirit, the warmth of the sun, the breath of the sea, the intoxicating fragrance of the rock and vegetation, in the summer months crowds of tourists fill the Croatian coast with life. The Adriatic is a source of miracles and inspiration because it offers immeasurable pleasures. Exposed to the detrimental rhythm of everyday haste, craze and cruelty, and in search of an oasis of peace and comfortable stay, on the shores and the islands of the Adriatic, man renews his strength, forgets the restlessness, fears and anxieties of the everyday life imposed by a merciless lifestyle. Countless tourists find respite for the soul and the body in the crimson sunsets, golden sunrises, enchanting whiteness of the beaches and blueness of the sea in whose clarity and virgin purity the body feels at ease and relaxed. Who can remain indifferent toward these shores, islands, and the irresistible beauty of the sea, and not sense the fullness of the joy of living, the admiration and inspiration? Travel and discovery of new lands have for man always constituted joy for the eyes and enthusiasm for the heart.

Into this miraculous corner of the Mediterranean, which crept deeply under the skirts of ancient Europe, like the waves on the open seas, came and went various tribes and peoples. The first among them known to us were the Illyrians: the Encheleans around Dubrovnik, the Dalmatians in Dalmatia, the Istrians in Istria, the Liburnians inhabiting the area from the Raša River to the Krka River, and on the island of Krk the Curets, the Curictas or the Curetes from whose name the renowned Split historian and politician,

Thomas the Archdeacon derived the name of Croatia as early as the 13th century. Even the legendary blind Greek, Homer, in his famous epic made a mention of Koureto, which the researchers have linked with the residents of the island of Krk.

Throughout the uncertain centuries, the currents of different interests brought various lords and rulers to Krk, an island of irresistible beauty. In the course of the historic reality, for shorter or longer periods of time or alternately, the island was part of the Illyrian,



Baška, na plaži
Baška, at the beach



U krčkoj luci
In the port of Krk



Smoggy







Kroz nestalne vjekove na Krk, otok neodoljive ljepote, u strujama različitih interesa uplovljavali su razni gospodari i vladari. Tijekom povijesne zbilje otok je duže ili kraće vrijeme, ili pak naizmjenice, bio u sklopu ilirske, rimske, bizantske, franačke, hrvatske, ugarsko-hrvatske, mletačke, francuske, austrijske odnosno austrougarske, talijanske, njemačke, jugoslavenske države.

Danas, Krk je sastavni dio Republike Hrvatske. Sredina je to vrlo stara, iskusna i živa, postojana u promjeni, jedinstvena u raznolikosti.

Uz ostatke starih ilirskih naseobina kao npr. kod Krasa u središnjem dijelu otoka ili na obalnom području kod Krka, Omišlja, Vrbnika na pojedinim lokalitetima naziru se i tragovi Grka, a u legendi opisano njihovo naselje Korintija vjerojatno je bilo smješteno u okolici Baške. Od rimske dominacije otokom početkom prvog stoljeća nove ere razvijaju se dvije snažne gradske cjeline – stara Kurikta, današnji grad Krk na jugu, te novi Fulfinium na sjeverozapadu kod Omišlja koji je vjerojatno stradao dolaskom Slavena – Hrvata.

Hrvati se doseljavaju na sjeverni Jadran koncem 6. i početkom 7. stoljeća u doba "velike seobe" azijskog i europskog pučanstva.

U tim dalekim, nejasnim i tajnovitošću obavijenim vremenima ranog srednjeg vijeka nakon sloma rimskog imperija u velikim migracijskim kretanjima naroda, u nastojanju nalaženja vedrijeg i toplijeg životnog prostora, potaknuti vjerojatno i čudesnim ljudskim nagonom da u kretanjima i lutanjima ostvaruju neke neispunjene čežnje, krenuli su i Slaveni – Hrvati iz nizinske močvarne, maglovite, šumovite i hladne istočnoeuropske prapostojbine i nakon mučnih lutanja i traženja stigli do čudesno topla Mediterana, neodoljivih obala Jadranskoga mora, na otok Krk.

Od njihova dolaska prohujala su stoljeća. Možemo li zamisliti prvi susret tih naših dalekih predaka s plavom morskom pučinom, bajkovitom sljubljenosti obala, otoka i mora? Pred tom čudesnom ljepotom kraljika prizor je sigurno bio dojmljiv, pun nevjerice i uzbuđenja.

"More je čovjekova sudbina", vjerovali su i vjeruju mnogi. Na sudbinu Hrvata more je od samog početka, od prvog susreta do danas, imalo presudan utjecaj. Okupljanje Hrvata na obalama Jadrana u doba katoličko – latinskog srednjovjekovnog univerzalizma u sjeni ruševina rimskoga carstva omogućilo im je da stvore veze s morem, raznim kulturama i civilizacijom Mediterana. U ozračju Mediterana, gdje se prožimaju razni kulturni utjecaji i struje, svježiji duhovni naboji, Hrvati su obuzdali svoje nemire, privikli se moru, ribolovu, pomorstvu, maslinarstvu, vinogradarstvu, stočarstvu i iskonsko pogansko vjerovanje oplemenili su kršćanskim naukom.

Od Savudrije na sjeverozapadu istarskog poluotoka, pa sve do Palagruže i Prevlake na jugu, odnosno rta Oštro na ulazu u Bokakotorski zaljev, proteže se obala Republike Hrvatske u dužini od 1777 kilometara. Pred njom je razasuto ni više ni manje nego 1185 otoka, otočića, grebena i hridi koji obalni rub Jadrana povećavaju na gotovo 6000 kilometara.

Roman, Byzantine, Frankish, Croatian, Ungaro-Croatian, Venetian, French, Austrian and Austro-Hungarian, Italian, German and Yugoslav state. Today, Krk is an integral part of the Republic of Croatia. This is a territory very old, experienced, lively, steady in change and undivided in diversity.

In addition to the remains of the old Illyrian settlements, such as the ones by Kras in the central part of the island or on the coast by Krk, Omišalj and Vrbnik, traces of ancient Greeks can be found as well on several sites. Their settlement, described by a legend as Corinthia, was probably located in the surroundings of Baška. Since the Roman domination on the island at the beginning of the 1st century C.E. two strong urban units had developed: the old Curicta, present-day Krk, in the south, and the new Fulfinium in the northwest, by Omišalj, which was probably destroyed with the arrival of the Slavs – Croats.

The Croats settled the northern Adriatic in the late 6th and the early 7th century at the time of "the great migration" of the Asian and the European peoples.

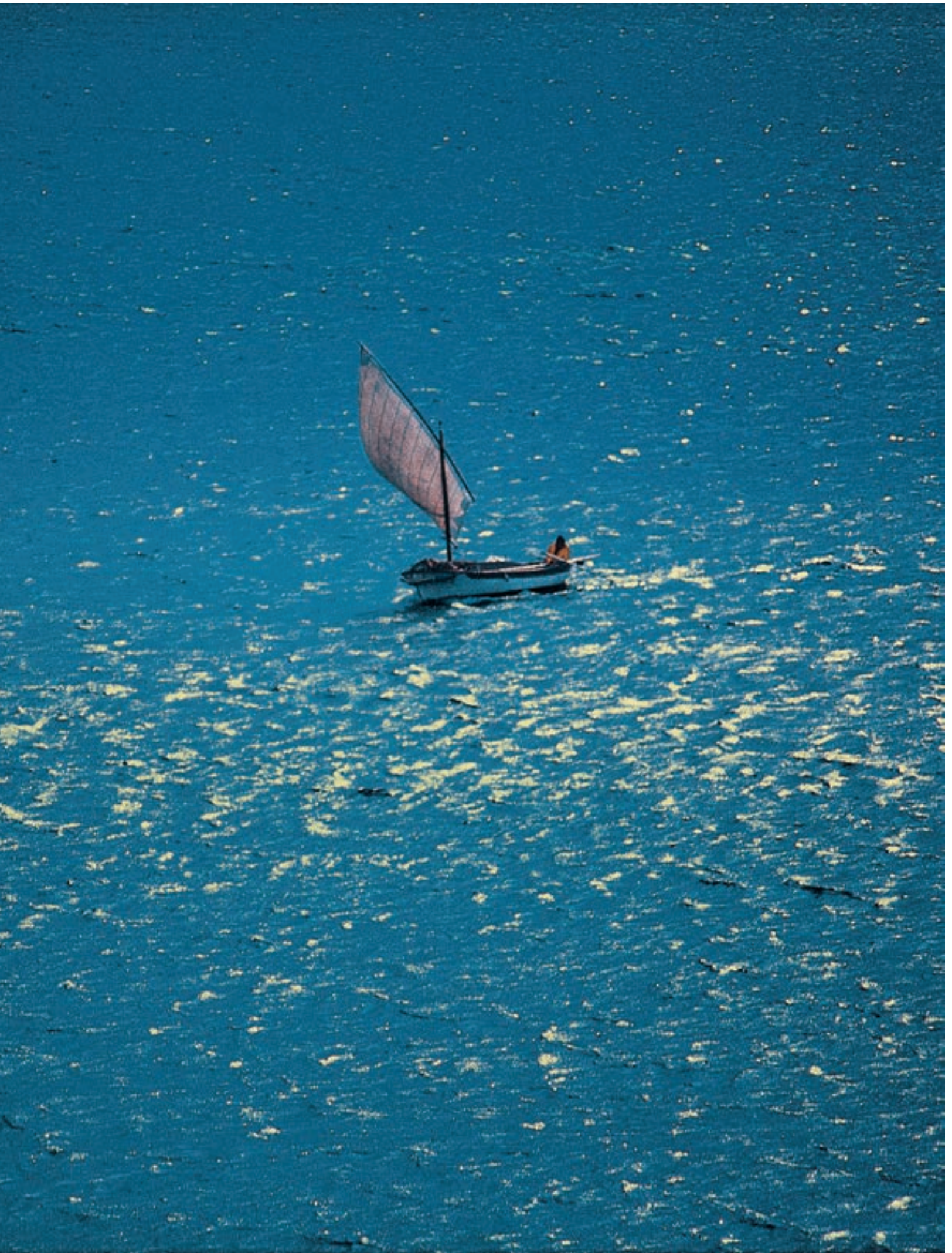
It was in those distant, blurred and mysterious times of the early Middle Ages, and after the fall of the Roman Empire that, in an attempt of finding a more serene and warmer living space and probably inspired by the miraculous human instinct in movement and wanderings to achieve unfulfilled desires, the Slavs – Croats departed from the lowland, marsh, foggy, wooded and cold East European primeval homeland. After arduous wanderings and quests, they reached the miraculously warm Mediterranean, the irresistible shores of the Adriatic Sea, the island of Krk.

Centuries have gone by since their arrival. Can we fathom the first encounter of our distant predecessors with the blue seas, the fabulous fusion of the shores, the islands and the sea? Certainly, the view of this miraculously beautiful landscape was impressive, full of disbelief and excitement.

"The sea is man's destiny," many have believed and still do. The sea has had a decisive impact on the destiny of the Croats since the very beginning, since the first encounter and to this date. Their settlement on the shores of the Adriatic at the time of the Catholic-Latin medieval universalism in the shadow of the ruins of the Roman Empire enabled them to create links with the sea, various cultures and the Mediterranean civilization. In the Mediterranean atmosphere, where various cultural influences, streams and fresh spiritual charges permeated each other, the Croats tamed their restlessness and grew accustomed to the sea, fishing, seafaring, olive growing, viticulture and cattle raising, and refined their genuine pagan belief with the Christian creed.

From Savudrija in the northwest of the Istrian peninsula, all the way to Palagruža and Prevlaka in the south and Cape Oštro at the entrance to the Gulf of Boka Kotorska, the coast of the Republic of Croatia is 1,777 km long. Scattered in front of it are no more and no less than 1,185 islands, isles, reefs and cliffs which increase the coastal edge of the Adriatic to nearly 6,000 km.









Pogled na Malu i Velu luku,
prostor nekadašnje Korintije
The view of Mala and
Vela luka, the site of
former Corinthia



Fulfinium,
ostaci bazilike
iz 5. stoljeća

Fulfinium, the
remains of the 5th
century basilica







Omišalj, rozeta iz 1405. god.
Omišalj, a rosette from the year 1405

Svaki je hrvatski otok svojom sudbinom, svojom pričom, svojim izgledom drugačiji. Svi su iznimni, neki su bez imena, a većina i bez naselja. Tek njih 46 je nastanjeno stalno i na njima živi svega 119000 žitelja. Krk, s površinom od oko 410 km² smatran je najvećim otokom. Najnovija mjerenja pokazala su da otok Krk ima površinu od 405.78 km² istu kao i susjedni otok Cres. Međutim, Krk je najnaseljeniji hrvatski otok i prema popisu stanovnika iz 2001. na njemu živi 18361 žitelj. Prvi poznati podatak iz 1527. govori o 10000 Krčana koje popularno nazivamo i Boduli, a njihov otok Bodulija. Smatra se da naziv potječe iz talijanske riječi "il bodulo" što znači: kopljanik presjajne Venecije. Vjerojatno naziv potječe još iz razdoblja kada su Krčani održavali takmičenja u kojima su jašući konja kopljem gađali cilj i kada su kao podanici Serenissime, naoružani kopljima, u graničnom području štitili svoj otok od nepoželjnih uljeza i pljačkaških upada uskoka sa susjednog habsburškog kopna.

Krk je jedan od rijetkih naših otoka koji je i demografski ostao vitalan prvenstveno zahvaljujući dinamičnom gospodarskom razvoju od šezdesetih godina 20. stoljeća, kada je trajektnom linijom kao prvi otok na Jadranu povezan s kopnom. Do tada izoliran poput svih naših otoka, i Krk se iseljava. Godine 1970. na Krku živi svega 13000 ljudi, a u samom New Yorku, s djecom, ima najmanje 16000 Krčana. U tamošnjim telefonskim imenicima onog doba nalazimo više svojih prezimenjaka nego što nabrajamo živih u zavičaju. Tih godina, kada se činilo da će otok opustjeti i da će se sva mladež iseliti, netko je napisao: "Preživjeti će Krk, a izgubiti će sve što je do tada bio". I bio je čovjek u pravu jer čudesno, gotovo preko noći, dolazi do promjena, preobražaja svakodnevnog i naslijeđenog. Počinje se nezaustavljivo mijenjati način života i slika otoka. Nestaje "naša starina" i započinje nova stvarnost industrijalizacije i turizma. Dolazi do oživljavanja Krka.

Povoljan gospodarski i demografski razvoj otok Krk zahvaljuje, uz raznovrsne prirodne ljepote, dovoljnoj količini vode, bogatoj kulturno - povijesnoj baštini i atraktivnom položaju na sjevernom Jadranu, u Kvarnerskom zaljevu, blizu Rijeke koja je ishodište velikih srednjoeuropskih regija prema moru. Krk je smješten na pola puta između Ekvatora i Sjevernog pola i kroz otok prolazi 45-a paralela. Na samim vratima zapadne Europe, na prijelazu između alpsko - srednjoeuropskoga i dinarsko - sredozemnog prostora ovaj otok sa zadivljujuće privlačnim krajolicima, idiličnim naseljima i poznatim turističkim središtima udaljen je samo nekoliko sati vožnje automobilom od srca Europe.



Each Croatian island boasts a different fate, story and landscape. Every one of them is exceptional, some are without name, and most are unsettled. Only 46 of them are permanently inhabited with merely 119,000 residents. Krk, with an area of some 410 square km was considered the largest island. Recent measuring, however, has shown that the area of Krk is 405.78 square km, the same as that of the neighboring island of Cres. Krk, nevertheless, is the most populated Croatian island, and, according to the 2001 census, it is home to 18,361 people. The first known mention of the island dates from 1527, and it refers to 10,000 residents of Krk, in common parlance also called Boduli, their island being Bodulija. The name is considered to be derived from the Italian word il bodulo which means the spearman of the Republic of Venice. It probably dates from the period when the residents of Krk used to hold competitions in which they hit the target on horseback, and when, as the subjects of the Serenissima, armed with spears they protected their island in the border area from undesired intruders and the plundering excursions of the Uskoks from the neighboring Habsburg mainland.

Krk is one of the few Croatian islands which has remained demographically lively, primarily, thanks to the dynamic economic development since the 1960s when it became the first island on the Adriatic to be linked by ferry with the mainland. Until then, isolated as were all of the Croatian islands, Krk suffered from emigration. In 1970, merely 13,000 people lived on Krk, while in New York City there lived with children at least 16,000 Krk natives. More persons with the same family name could be found in the phone books at the time than living persons counted on the island. Then, when it appeared that the island would become deserted and that all of the youth would emigrate, somebody wrote: "Krk will live and it will lose everything it was until then." The man was right, as, miraculously, almost overnight, changes occurred, a metamorphosis of the everyday and the inherited. The lifestyle and the image of the island began unstoppably to change. "Our old times" vanished and the new reality of industrialization and tourism began. Krk was being revitalized.

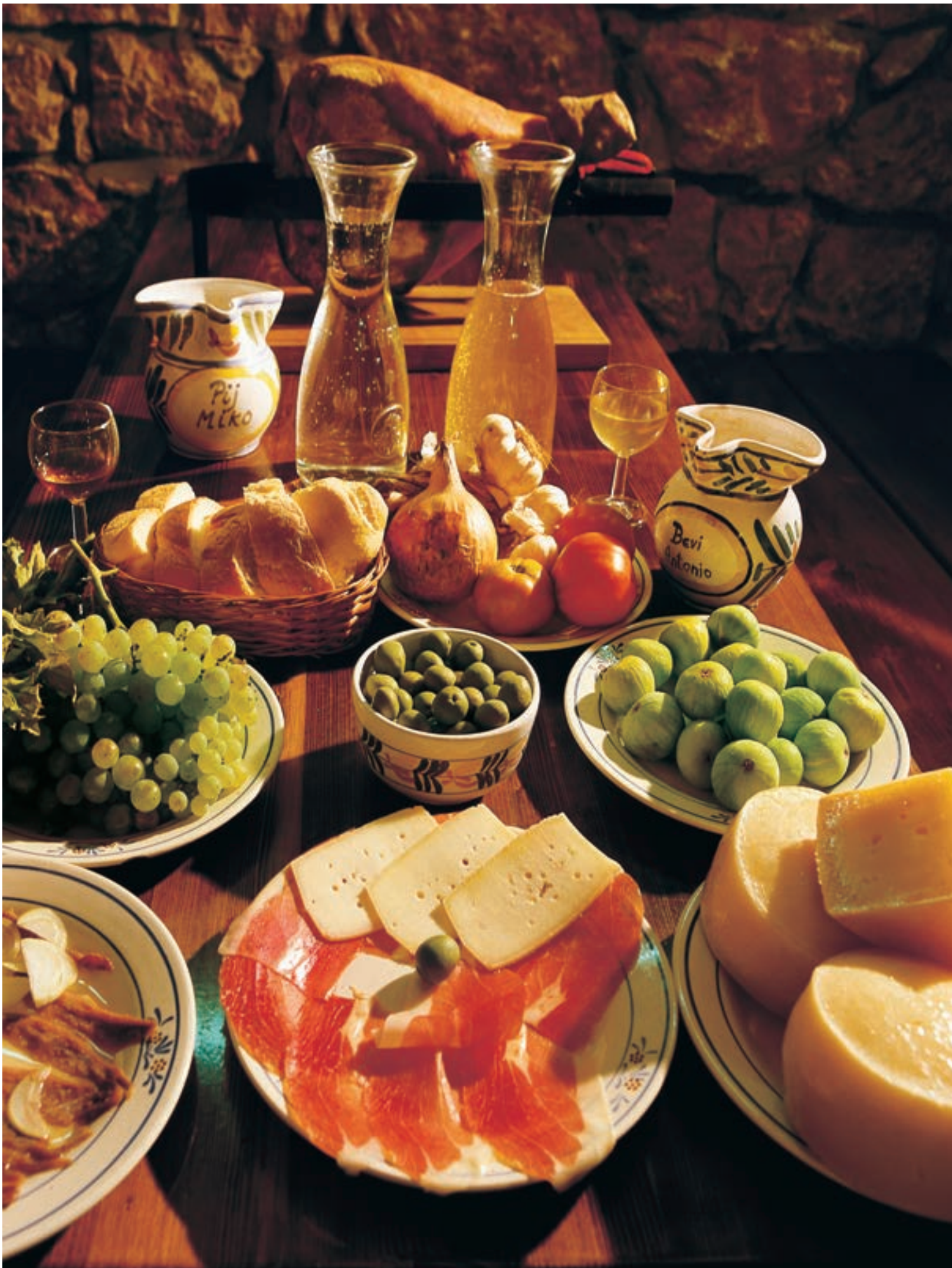
The island owes its favorable economic and demographic development to its varied scenery, sufficient water resources, rich cultural and historic legacy, as well as its attractive location on the northern Adriatic, in the Gulf of Kvarner, in the proximity of Rijeka which serves as the gateway to the sea for large central European regions. Krk is located halfway between







Krčki plodovi
The fruits of Krk



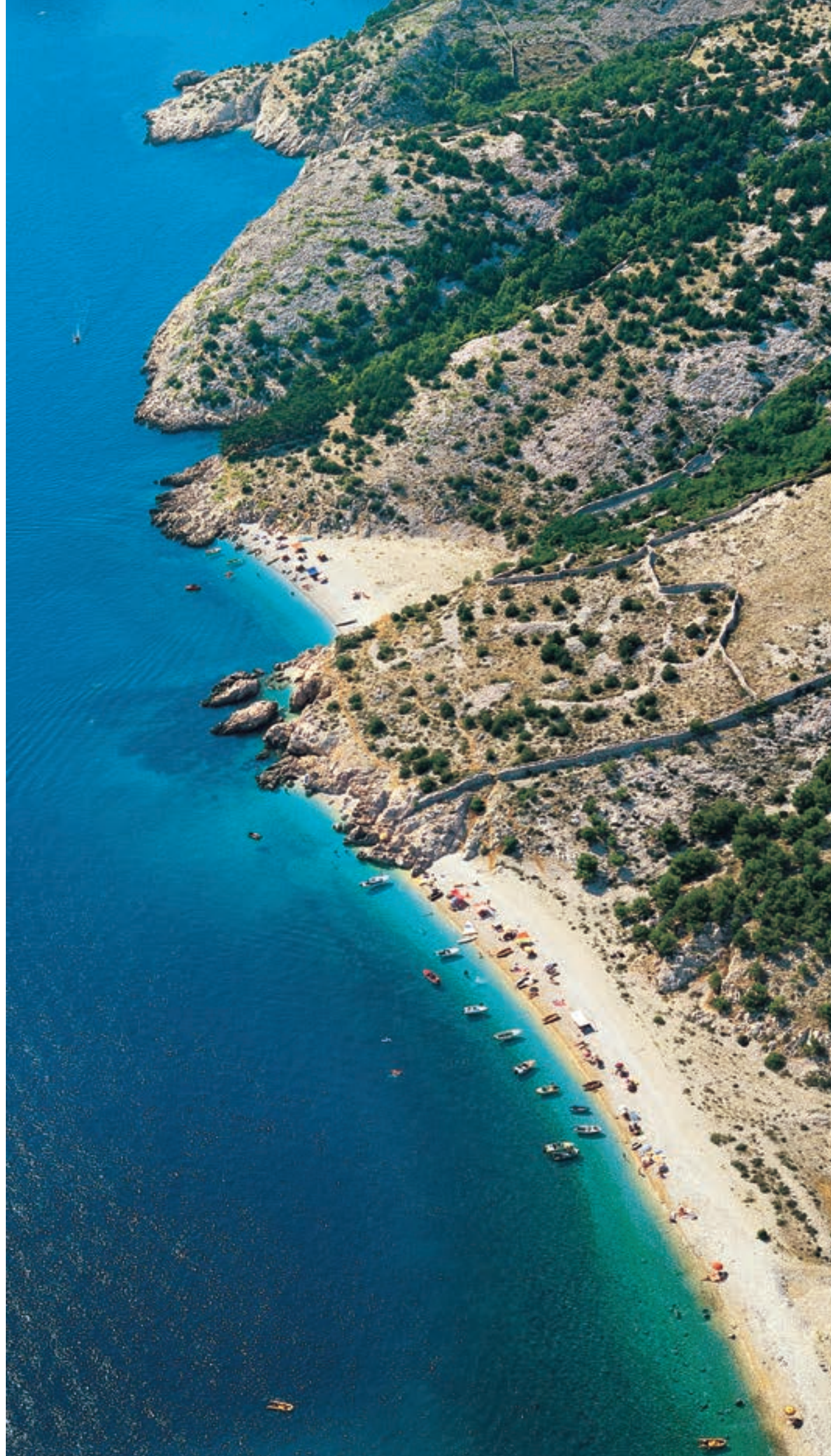




Šijunčane plaže kod
Stare Baške i Baške
(str. 38-39) ▷

Pebble beaches by
Stara Baška and Baška
(pp. 38-39) ▷







Regata oko otoka
Krk

A regatta around the
island of Krk

Uvala Sv. Juraj ▷

The cove of
St. George ▷







Pogled s uvale Voz na otočić Sv. Marko i Krčki most
The view from the cove of Voz of the islet of St. Mark and the Krk Bridge



Porat, suton na plaži
Porat, at the beach at sunset



Krk je srednjoj Europi najbliži i najdostupniji mediteranski otok do kojeg se može stići cestom, morem ili zrakom. Danas Krk najviše prihoda ostvaruje od turizma koji ima stogodišnju tradiciju. Na otoku je razvijena petrokemijska industrija. Tu je ishodište Jadranskog naftovoda s prekrcajnim terminalom, zatim je razvijeno graditeljstvo, radi nekoliko manjih tvornica: za proizvodnju netkanog tekstila, PVC galanterije, konopa, više brodogradilišta, marina, poljoprivrednih zadruga i vinarskih podruma, pogon za preradu maslina i proizvodnju maslinovog ulja te niz servisa i manjih obrtničkih pogona.

Na sjeveroistoku kod Omišlja, starog frankopanskog kaštela, otok se približio kopnu na nešto više od 600 metara koliko je tu širok Tihi ili Burni kanal, prozvan po nepredvidivim ćudima oštih vjetrova i pogibeljnog mora. Tu je 1980. godine izgrađen i u slikovit pejzaž skladno uklopljen Krčki most ukupne dužine od 1430 metara koji je povezo otok s kopnom. Gradnja mosta započela je 1976., a kao osnovni nosač poslužio je otočić Sv. Marko, nekada Almis, u čijim je vodama u 1. stoljeću prije Krista vođena bitka za rimsko prijestolje između flota Pompeja i Cezara. Krčki most, ranije zvan Titov most, sastoji se od dva armanobetonska luka; većeg između Sv. Marka i kopna koji je preuzeo primat najdužeg na svijetu i manjeg između Krka i Sv. Marka. Most je u potpunosti promijenio sudbinu žitelja otoka i otvorio velike mogućnosti za budući razvoj. U neposrednoj blizini mosta izgrađena je i zračna luka koja može prihvatiti zrakoplove najvećih kapaciteta u internacionalnim letovima. Ovakav suvremeni razvoj otoka stvorio je gospodarsku i demografsku polarizaciju, s koncentracijom na obali, pa se brojem stanovnika povećavaju samo naselja na obali ili neposredno uz obalu. Srećom, obala je privlačna i vrlo razvedena, tako da se obalna crta Krka razvija u dužini od čak 189,3 km. S najdužom linijom od gotovo 40 km, najširojom od 20 km i najmanjom oko 4 km, Krk nalikuje velikom plovačem trokutu. Među tisuću hrvatskih otoka na Jadranu u reljefnom, pa i u geološkom i pedološkom smislu, Krk je jedan od najzanimljivijih. Njegov je reljef neobično raznolik – penje se od sjeverozapada prema jugoistoku – od slikovitih pitomih draga i uvala preko plodnih polja i gustih šuma sa submediteranskom vegetacijom pa do predjela gologa krša i pravih brdskih pejzaža. Nailazimo i na tri potoka, dva jezera i pedesetak jama, pećina i spilja.

Najviši vrh Obzova visok je oko 570 m. U osnovi pružanje reljefa ima dinarski smjer (od jugoistoka prema sjeverozapadu), a izmjenjuju se ulegnuća i ispupčenja, uglavnom flišne sinklinale i krške antiklinale. Najizrazitija središnja udolina, pitoma, s površinskim vodama, prostire se od Omišlja, preko Dobrinja i Vrbnika do Baške čiji su potopljeni dijelovi Baščanski i Omišaljski zaljev. U okviru ove sinklinale smjestila su se četiri idilična krčka polja: Omišaljsko, Dobrinjsko, Vrbničko i Baščansko.

Prema energiji reljefa, pa i prema naseljenosti, na otoku Krku se izdvajaju tri specifične cjeline. Sjeverni Krk je nešto uzvišen i brežuljkast, uglavnom krševit. Obuhvaća najsjeverniji dio otoka izdvojenog

the Equator and the North Pole, the island being crossed by the 45th parallel. At the very gateway to western Europe, at the crossing of the alpine-central European and the Dinaric-Mediterranean spaces, this island with amazingly attractive landscapes, idyllic settlements and renowned tourist resorts is only a few hours away by car from the heart of Europe. Krk is the closest and the most accessible island to central Europe and it can be reached by road, sea or air. Today, Krk earns most of its revenues from tourism, whose tradition is a century old. The oil and chemical industry have developed on the island. It is the departing point of the Adriatic oil pipeline with a loading terminal. The construction industry has also evolved. Several smaller factories are operational, producing unwoven textiles, PVC items and rope. Additionally, several shipyards, marinas, farming cooperatives, wine cellars, olive processing and olive oil production plants abound along with many craftsmen's shops and smaller plants.

In the northeast by Omišalj, the old Frankopan castle, the island came close to the mainland to some 600 meters, which is the length of the Tihi or Burni Channel, named after the unpredictable disposition of the strong winds and the deadly sea. In 1980, this was the site of the construction of the Krk Bridge which fit harmoniously into the picturesque scenery connecting the island with the mainland. The construction of the 1,430 m long bridge commenced in 1976, with the islet of St. Mark serving as the central prop. Once called Almis, the waters surrounding this islet saw the battle for the Roman throne conducted between the fleets of Pompeii and Caesar in the 1st century BCE. The Krk Bridge, originally named the Tito Bridge, consists of two arches of reinforced concrete, the larger one between St. Mark and the mainland which had taken the lead as the longest in the world, and the smaller one between Krk and St. Mark. The bridge has entirely changed the fate of the residents of the island, and opened up great possibilities for future development. An airport equipped to accept the largest international airplanes was constructed in the close proximity of the bridge. Such modern development of the island created an economic and demographic polarization with a concentration on the coast so growth was experienced only by those settlements located on the coast or in its proximity. Fortunately, however, the coast is attractive and very indented which makes the coastline of Krk 189.3 km long. Its longest line reaching 40 km, the widest 20 km and the shortest four km, Krk resembles a large floating triangle. Among the thousand Croatian islands, Krk is one of the most interesting for its relief, geological and pedological characteristics. Its relief is unusually diverse, rising from the northwest to the southeast, ranging from the picturesque gentle coves and bays, and fertile fields and dense forests with a sub-Mediterranean vegetation, to the barren karst and true mountainous landscapes. There are three creeks, two lakes and some four dozen pits and caves. Obzova is the highest peak of some 570 m. Basically, the layout of the relief follows the Dinaric direction, from the

zamišljenom crtom od uvale Soline ispod Dobrinja prema uvali Sepen kod Omišlja. Od ove crte pa do zamišljene crte od Puntarske do Vrbničke drage proteže se srednji Krk, najniži, najpitomiji, najšumovitiji, najplodniji i najnaseljeniji dio otoka. Južni Krk je zanimljiva prirodno-geografska rijetkost. To je jedinstvena visoka vapnenačka zaravan smještena 350 do 400 metara nad morem, južnije od zamišljene crte između Puntarske i Vrbničke drage, na kojoj dominiraju ogoljeli pašnjaci (komunade) i napušteni vinogradi s čuvenim krčkim gromačama. Ovo je kraj oskudne vegetacije kojeg tuku siloviti udari bure i jugovine. Izražena je energija reljefa, pa se stječe dojam pravoga planinskog ugođaja s dubokim kanjonom i uskom udolinom kuda se provlači cestovna mreža puna serpentina. Zbog ovakvih reljefnih značajki ovo je područje slabo naseljeno, osim naselja u flišnim sinklinalama i uz obalu.

Ploveći uz obale Krka, od Baške prema Vrbniku zapaziti ćete kako iz morskih dubina izrastaju strme litice, visoke i do nekoliko stotina metara. Podmorske strmine i nadmorske vertikale ovih stijena čuvaju osebujuć biljni i životinjski svijet. Na ovoj strahopoštovanja dostojnoj obali, kojoj se i za lijepa vremena pristupa s oprezom, gnijezda vijū bjeloglavi supovi. Gledajući prema nebeskom svodu zapaziti ćete kako ti izvanredni letači raspona krila od gotovo tri metra dostojanstveno kruže brzinom i do 120 kilometara na sat. Drugdje na svijetu supovi su ptice planinskih i riječnih kanjona a ne morskih obala, stoga je ova populacija bjeloglavih supova jedinstvena u svijetu.

I dok se divimo vrletnim stijenama u predivnom spletu kopna i mora, a nad nama kruže bjeloglavi supovi, možda će se netko zapitati zašto i od kada ove ptice obitavaju ovdje.



Biserujka ili Vitezićeva spilja
Biserujka or Vitezićeva Cave

southeast to the northwest, with an alternation of rifts and protrusions, mostly flysch troughs and limestone saddles. The most pronounced central valley is gentle, with surface waters, and it stretches from Omišalj through Dobrinj and Vrbnik to Baška whose submerged sections are the gulfs of Baška and Omišalj. Four idyllic fields found their place within this trough: the fields of Omišalj, Dobrinj, Vrbnik and Baška.

According to the energy of the relief, as well as the population density, the island of Krk can be divided into three specific units. In the north, Krk is somewhat elevated and rolling, and mostly craggy. This section encompasses the northernmost part of the island, separated by the imaginary line stretching from the gulf of Soline beneath Dobrinj toward the gulf of Sepen by Omišalj. From here to the imaginary line between the coves of Punat and Vrbnik, central Krk is situated. It is the lowest, gentlest, most forested, most fertile and most populated part of the island. In the south, Krk offers an interesting natural and geographic rarity. It is a unique high limestone plane located 350 to 400 m above the sea level, south of the imaginary line stretching between the coves of Punat and Vrbnik, dominated by barren pastures (the komunadas) and the abandoned vineyards with the famous gromačas, dry stone walls. This is a region of scarce vegetation, swept by gusts of the bora and scirocco. The energy of the relief is pronounced which gives an impression of a true mountainous atmosphere with a deep canyon and a narrow gorge traversed by a network of roads filled with twists and turns. Due to such characteristics of the relief, this area is sparsely populated, except for the settlements in the flysch troughs along the shore.

Sailing along the coast from Baška toward Vrbnik, you will notice steep cliffs several hundreds of meters high protruding from the sea depths. The undersea slopes and the verticals above the sea preserve a distinct animal and plant life. These shores which are worthy of awe and even in good weather must be approached with caution, are home to the Eurasian griffons. Should you look toward the skies, you will notice how these extraordinary fliers whose wingspan reaches almost three meters, circle with dignity at speeds reaching 120 km/h. Elsewhere in the world, the griffons inhabit mountainous and river canyons, and not the sea shores, which makes this population unique worldwide.

While we admire sheer rocks in this beautiful tangle of the land and the sea, and above us circle the griffons, perhaps someone will pose the question: "How long have these birds inhabited this land and why?"

Because of their size and heavy weight, they cannot take off from the ground without the aid of the upcurrents. Here they nest above the sea, on the terrifyingly high and impervious cliffs from which the upcurrents enable them to take off safely. The fossil finds indicate that the griffons mastered these skies and lands some 10,000 years ago. Prehistoric man and the Eurasian griffon contemplated the same skies, sun and soil of the island of Krk and the Kvarner archipelago just as

Bjeloglavi sup
The griffon





Pogled na uvalu Ogrul, Vinca i Rt Glavinu gdje se gnijezde bjeloglavi supovi
The view of the cove of Ogrul, Vinca and the Glavina cape where griffons nest

Zbog svoje veličine i velike težine one ne mogu poletjeti sa zemlje bez pomoći uzlaznih zračnih struja. Ovdje se gnijezde nad morem, na zastrašujuće visokim nepristupačnim liticama s kojih im uzlazne zračne struje omogućuju sigurno polijetanje. Fosilni nam nalazi kazuju da su bjeloglavi supovi ovladali ovim nebom i ovim kopnom još prije desetak tisuća godina. Pretpovijesni čovjek i bjeloglavi sup gledali su ovo isto nebo, i sunce i ovu istu zemlju otoka Krka i kvarneskog arhipelaga jednako kao i mi danas, ali nisu vidjeli ovo divno more jer tada ga ovdje još nije bilo. Tek prije 15000 godina počeo se ovaj prostor postepeno prekrivati morem, a ovi su otoci nepotopljeni hrptovi i vrhovi nekadanjih planina. Još prije desetak tisuća godina sav Kvarnerski zaljev i svi kvarnerski otoci bili su povezani suhim kopnom, zapravo je čitavi sjeverni Jadran bio plodna naplavna ravnica koju je presijecala rijeka Pad, a u nju se ulijevale Mirna, Dragonja, Rječina, Dubračina i Zrmanja.

Tadašnji je Jadran počinjao tek negdje kod Šibenika, a pod Učkom i Velebitom na današnjem morskom dnu oko otoka Krka pasla su stada mamuta, bivola, antilopa, jelena i tko zna kojih još životinja. Prije oko sedam tisuća godina završilo je posljednje odleđivanje, zatopljilo je i okončao se proces otapanja velikih količina leda na polovima i u planinama. Svjetska su se mora podigla za oko 90 metara i nastali su sjevernojadranski otoci, a taj proces u nešto izmijenjenom obliku traje i danas. Bjeloglavi supovi svjedoci su svih tih događanja kroz tisuće godina od postupnog stvaranja otoka, pretvaranja nekadašnjih pašnjaka u morsko dno danas bogato ribama, rakovima i školjkama do pripitomljavanja ovaca, koza, krava te procvata i pada pojedinih kultura ovoga podneblja.

Nije nam poznato kako se u najstarije ilirsko doba nazivao otok i grad Krk. Prvu napisanu povijesnu naznaku o postojanju našega otoka u imenu KURIKTIKE ostavio nam je antički grčki geograf Strabon (63. prije Kr. do 19. po Kr.).

Kurikta i Kurikum, te Kurikon i Kirijatika, Vecla odnosno Becla te Veggia, Veglia, Veja i danas samo KRK - neka su od imena grada Krka i cijelog otoka, kroz milenijsku povijest. Otok i grad Krk dobili su hrvatsko ime jezičnom evolucijom imena ilirskih otočana - Kurikte: Kark, Kerk, Krk; u domaćem se govoru grad naziva Veja, što na više slavenskih jezika

we do today, but they did not see this beautiful sea since back then it did not exist. It was only 15,000 years ago that this territory was gradually filled by the sea, these islands being the crests and the peaks of what used to be the mountains. Some 10,000 years ago the entire Gulf of Kvarner and all of the Kvarner islands were connected with the mainland. In fact, the entire northern Adriatic was a fertile alluvial plane intersected by the Po river, and into which drained the Mirna, the Dragonja, the Rječina, the Dubračina and the Zrmanja.

At that time, the Adriatic began somewhere around Šibenik, while at the foot of the Učka and the Velebit on the present-day seabed surrounding the island of Krk, grazed herds of mammoths, buffaloes, antelopes, deer and who knows what other animals. The last thaw occurred around 7,000 years ago when it warmed up and the last process of melting of large quantities of ice at the poles and in the mountains was completed. The seas were raised by some 90 meters worldwide and the islands of the northern Adriatic originated. This process under a somewhat different form has continued to date. The Eurasian griffons have borne witness to all of these events throughout the thousands of years during which the islands were gradually created, the then pastures turned into a seabed rich in fish and shellfish, the sheep, goats and cattle domesticated, and various crops of this region cultivated and abandoned.

The name of the island and town of Krk in the earliest Illyrian times is not known. The first written historical record of the existence of this island was made by the ancient Greek geographer Strabo (63 BCE - 19 CE).

Curicta and Curicum, Curikon and Critika, Vecla and Becla, as well as Veggia, Veglia, Veja and Krk are some of the names of the town of Krk and the whole island throughout the millennial history. The island and town of Krk received the Croatian name through the linguistic evolution of the name of the Illyrian residents, the Curictas: Kark, Kerk, and Krk. The town is commonly called Veja, which in several Slav languages indicates a dry branch or straw, or generally a plant, according to Academician Petar Strčić. The island and the town were called Vecla (Becla) by the Byzantines and Veggia and Veglia by



označuje suhu granu ili slamku tj. općenito biljku, smatra akademik Petar Strčić.

Bizantinci su otok i grad zvali *Vecla* (*Becla*), a Mlečani *Veggia* i *Veglia*.

Što znači ime *Krk*, *Kurikta* i *Kurikum*, te *Kurikon* i *Kirijatika*, to pouzdano ne znamo, osim što naziv u svom korijenu ima *KAR – IKT* što na ilirskom znači "otok od kamena" ili "kameni otok". Značenje riječi *Vecla* objašnjava akademik Branko Fučić: "U starom vulgarnolatinskom, krčkom romanskom jeziku bio je to pridjev ženskoga roda koji znači "stara", to jest "civitas vecla", "stari grad".

Kasnije je, pod mletačkom upravom, od "Vekle" stvoren prema mletačkom dijalektu naziv "Veglia" – *Veja*.

U riječ *VEGLIA* upiljili su pogled i učeni ljudi u vrijeme humanizma i renesanse. Oni su, zahvaljujući svomu školovanju i odgoju, zaključili kako ime ovako važnoga grada mora biti latinsko i mora imati neko uzvišenije, znakovitije i sadržajnije značenje.

Pa što bi u latinskom jeziku mogla biti *VEGLIA*? Konačno se jedan učeni um dosjetio: "Veglia, to je *VIGILIA*". A *vigilia* je bdjenje, budnost. Tu smo, dakle! Krčani su budni pa budno paze na svaki pokret neprijatelja, naravno, neprijatelja presjajne Republike Venecije.

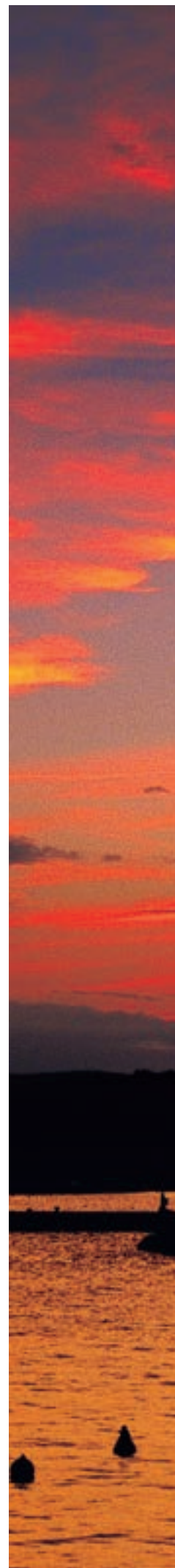
Ako je *Krk – Veglia – vigilia – bdjenje, budnost*, onda je onaj tko ustrajno bdije čuk, koji je i noću budan. Tako je čuk još za mletačke vladavine uletio u krčki gradski grb, a Krčani su dobili nadimak "Čuki" kako ih zovu Cresani, Lošinjani i Rabljani ". Po nadimku "Čuki" i čuku iz krčkog grba stari krčki dijalekt neolatinskog, romanskog govora – veljotski, koji se u gradu Krku govorio do sredine 19. stoljeća, nazivao se je čuski (*Chiuscki*).

the Venetians. The meaning of the names *Krk*, *Curicta* and *Curicum*, as well as *Curicon* and *Chiriatika* is not known with certainty, except the fact that the root of the name contains "car" and "ict" which in the Illyrian language means "island made of stone" or "stone island." The meaning of the word *Vecla* is explained by Academician Branko Fučić: "In the old vulgar Latin, the Romance language of *Krk*, this was a feminine adjective meaning 'old,' as in 'civitas vecla' – 'old town.' Later, under Venetian administration the name of 'Veglia' – *Veja* was derived from 'Vekla,' based on the Venetian dialect."

Learned men also focused their attention on the word "VEGLIA" during Humanism and the Renaissance. Thanks to their schooling and education, they concluded that the name of such an important town must be in Latin and must have a more elevated, significant and substantial meaning.

So, what could *VEGLIA* mean in Latin? A learned mind finally figured it out: "Veglia is *VIGILIA*." And "vigilia" is vigil, vigilance. There it is! The *Krk* residents are vigilant, carefully watching over every move of the enemy, who, of course, is the enemy of the Republic of Venice.

If *Krk – Veglia – vigilia* is vigil, vigilance then the one who persistently keeps vigil is a little owl which remains awake even during the night. Thus has the little owl flown into the *Krk* municipal coat-of-arms during the Venetian rule, and its residents were nicknamed "Čuki" [owls] as they are called by the residents of *Cres*, *Lošinj* and *Rab*. After the nickname of "Čuki" and the little owl in the *Krk* coat-of-arms, the old *Krk* dialect of the neo-Latin Romance language, the *Vegliotic*, spoken in the town of *Krk* until the mid-19th century, was also called *Chiuscki*.





Drevni grad Veja ili Krk
The ancient town of Veja or Krk





Gradska kula i Vela placa
Municipal tower and the Vela placa square



Od davnina su ljudi sa strahom i nepovjerenjem prilazili ćukima i sovama. Ove noćne ptice oduvijek su prisutne u pučkim legendama i pričama kao vlasnici i glasnici loših vijesti, ali istovremeno, one su simbol mudrosti i učenosti. Njihovo uspravno držanje i krupna glava s istaknutim očima daju im pomalo ljudski oblik i "mudar" izgled. U antičkoj Grčkoj sivi ćuk (*Athene noctua*) bio je posvećen Ateni, Zeusovoj kćeri, boginji mudrosti i rata, koja je imala sposobnost da poput ćuka vidi i u mraku. Je li Atenin sivi ćuk, koji se za toplih ljetnih noći zna često oglasiti svojim prepoznatljivim i monotonim zovom "ćuuk, ćuuk", uletio u grb Grada Krka ili je to sova ušara? Teško je reći, jer su vrlo slični, a na Krku često susrećemo i jedne i druge.

Prirodna podloga, geografski smještaj, klimatske osobine, bogati biljni i životinjski svijet bili su povoljni preduvjeti koji su omogućili čovjeku opstanak i životvorni rast na ovom otoku. Živeći u mediteranskom i srednjoeuropskom ozračju, uvažavajući i poštujući ljudsku mjeru, Krk baštini sve vrijednosti tih kultura, njihove duhovnosti i čudi koje su se taložile stoljećima, ne odričući se tradicija i uspomena. Oseban hod prošlih stoljeća do naših dana ostavio je čitljive slojeve. Brojne tragove bogate krčke povijesti naći ćete u kamenim suhozidima, rimskim mozaicima, starohrvatskim crkvicama, glagoljskim spomenicima, oltarnim palama, slikama mletačkih i hrvatskih majstora. Svaki narod, svako stoljeće ostavilo je svoj trag, neko obilježje materijalne kulture i duhovnog naboja. Sve što su razne kulture i uljudbe ostavile u nasljeđe, danas ima nemjerljivu vrijednost. Te vrijednosti novim naraštajima svjedoče o dosezima i padovima naših predaka, o trajnom i prolaznom, o misaonom i materijalnom, o narodima i uljudbama.

Za Krk kažu da je dragulj u jadranskoj kruni, dok su ostali otoci biseri u toj kruni. Neki su Krk nazvali "sretni otok", a naziv "zlatni otok" zaslužuje ne samo zbog toga što je površinom najveći, brojem stanovnika najmnogoljudniji, već i turistički najposjećeniji otok na kojem u ljetnim mjesecima dnevno boravi više od 40000 turista. Za njega kažu da je najzanimljiviji i najzagonetniji hrvatski otok koji je toliko raznovrstan i bogat kao da je kakav kontinent.

◁ Ljetni ugođaj na Veljoj placi gdje se vije gradska zastava

◁ Summertime at Vela placa on which waves where the municipal flag



Since time immemorial people have approached the owls with fear and distrust. These nocturnal birds have always been present in popular legends and stories as proprietors or messengers of bad news, but, at the same time, they were also a symbol of wisdom and erudition. Their straight posture and large head with bulging eyes give them a slightly human shape and "wise" appearance. In ancient Greece, the little owl (*Athene noctua*) was dedicated to Athena, the daughter of Zeus, goddess of wisdom and war, who, like the owl, had the ability to see in the dark. Was it Athena's little owl, which during the hot summer nights announced itself with its recognizable and monotonous "chook, chook," the bird which has flown into the coat-of-arms of the town of Krk, or was it the eagle owl? It is difficult to say since they are very similar and both can be encountered on the island.

Natural beauty, the geographic location, climate, varied plant and animal life all provided favorable conditions which enabled man to survive and grow on this island. Living in the Mediterranean and Central European atmosphere with respect for human measure, Krk has inherited all the values of those cultures, as well as their spirituality and dispositions which have lent themselves through centuries without renouncing traditions or memories. The distinct passage of the centuries past to this day has left readable layers. Numerous traces of the rich history of Krk can be found in the dry stone walls, the Romanesque mosaics, old Croatian churches, Glagolitic monuments, altar palls, and paintings by Venetian and Croatian masters. Each people and each century have left their stamp, a mark of material culture and spiritual charge. The heritage left by the various cultures and civilizations is priceless today. These values bear witness to the new generations of achievements and failures of our predecessors, of the permanent and transient, of the contemplative and material, of the peoples and civilizations.

It is said that Krk is the jewel in the Adriatic crown while the other islands are the pearls.

Some have dubbed Krk "the fortunate island" while the name "the golden island" is deserved not only because its area is the largest and it is the most populated island, but also because it is the most visited island during the summer months and the destination of more than 40,000 tourists.

Panorama Krka (str. 56.-57.) ▷
The panorama of Krk (pp. 56-57) ▷











◁ Krk, plaža na Purpureli (str. 58-59)

◁ Krk, the beach at Purpurela (pp. 58-59)



Autokamp Bor, u sjeni masline
Bor camping, in the shade of an olive tree





Na Krku raste 1300 poznatih biljnih vrsta, a radi usporedbe spomenimo da ih na puno većem otoku Velikoj Britaniji ima oko 1180 vrsta. Neke su vrste velika rijetkost. To su tzv. endemične biljke i reliktna (stare) vrste. Borbašova lazarkinja (*Asperula barbasii*) raste jedino na brečama južnoga dijela Bašćanske uvale, i više nigdje na svijetu. Na livadama oko Solinskog zaljeva u obilnim populacijama živi desetak vrsta privlačnih kačuna ili orhideja. Prvi put u Hrvatskoj upravo je ovdje otkriven prelijepi primjerak križanca između vrsta dvaju rodova orhideja: *Serapias vomeracea* i *Orchis laxiflora*. Teško je negdje drugdje naći na tako malom prostoru kao na otoku Krku toliko prirodnih ljepota, geografskih i biljnih raznolikosti, vrijednih kulturno – povijesnih spomenika, specifičnih gospodarskih značajki i takvu gostoljubivost.

Kontrasti življenja stapaju se ovdje u skladu prirode koja je svojom raznolikošću od surovih hridi do pitomih polja obilno obdaruje ovaj otok zemaljskim i morskim darovima, plodovima srca i uma. I danas iz ovog tla crpi snagu i životne sokove uljna maslina, slatka smokva i plemenita loza što rodi dobrom kapljicom, glasovitom Vrbničkom žlahtinom. Krčka je janjetina bila slastan zalogaj i na rimskim gozbama, a nisu zanemarivi ni plodovi lova i ribolova. Još u antici naši preci zahvaljivali su bogovima na darežljivosti i prozvali ovaj otok *INSULA AUREA – ZLATNI OTOK – odnosno L' ISOLA D' ORO*.

Povijesno i životno iskustvo ne potvrđuje da je život na otoku uvijek bio "zlatan", ali ima vjerodostojnih spoznaja o zlatnim trenucima uzleta duha i dragocjenih materijalnih tragova kojima se Krčani ponose. Bogatu otočnu kulturno – povijesnu baštinu stalno obogaćuju i današnji naraštaji. Na tom jedinstvenom otoku smjestilo se više slikovitih naselja okamenjene prošlosti, čija posebnost izaziva pozornost. Sva važnija naselja na otoku nisu nasumce izgrađena, locirana su na mjestima pretpovijesnih gradina, tj. na mjestima koja su pružala sigurnost prirodne zaštite.

Danas je otokom razasuto 68 naselja, neka sa starim kaštelima građenima od kamena, na kamenu između plavog mora i zelenog zaleđa. Tu je drevnim zidinama utvrđeni duhovni i administrativni centar otoka grad Krk, glagoljaški Vrbnik, frankopanski Omišalj, opjevani Dobrinj, romantična Baška, nautički Punat, turistička Malinska – sve su to malene oaze pismenosti i svetosti, prave riznice kulturno-povijesnih i duhovnih vrijednosti. Svi ovi gradići izrasli na izabranom mjestu, uzvišenim skladom nadahnjuju ljudsku maštu i mistično nas povezuju s duhom prošlosti.

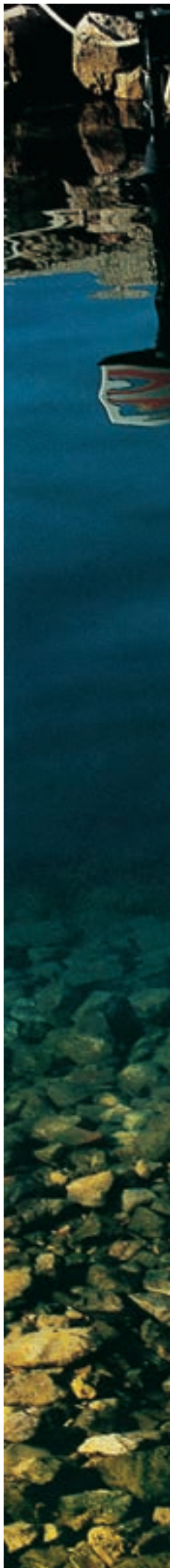
Koliko god toga imali zajedničkog što ih međusobno povezuje oni su kroz stoljeća naglašavali i svoju osobitost u nošnji, plesu i govoru. Na Krku i danas govore čakavskim dijalektom hrvatskoga jezika, ali upitna zamjenica "što" govori se ovdje na četiri načina; ča, če, čo, ca; tako Vrbenčani i Omišljani govore čakavicom, Bašćani čakavicom, Dobrinjci čakavicom, dok Puntari, Dubašljani i ostali govore čakavicom. Krčki govori čuvaju mnoge starohrvatske jezične osobitosti. Jedan broj stanovnika grada Krka govori i dijalektom talijanskoga jezika.

It is said of Krk that it is the most interesting and most mysterious Croatian island, and as diverse and rich as if it were a continent. One-thousand-three-hundred known plant species grow on Krk. For the sake of comparison let us mention that on the much larger island of Great Britain there are 1,180 species. Some species are rare. They are the endemic plants and relicts. *Asperula barbasii*, a type of woodruff, grows only on the breccias of the southern section of the bay of Baška, and nowhere else in the world. On the meadows of the gulf of Solin grow dozen types of orchids. Indeed it was here that a beautiful specimen of a hybrid between two species of orchids, the *Serapias vomeracea* and *Orchis laxiflora*, was found for the first time in Croatia. It is difficult somewhere else to find within such a limited space as is the island of Krk so much natural beauty, geographic and plant diversity, valuable cultural and historical monuments, specific economic features and such hospitality.

The contrasts of living become one here in the harmony of the nature which has endowed this island with terrestrial and marine gifts ranging from rough cliffs to gentle fields, and fruits of the heart and the mind. To this day this soil has been a source of strength and life to the olive, the sweet fig and the noble grape from which the famous Vrbnička Žlahtina is made. The lamb meat from Krk was a delicious morsel at the Roman feasts, and the fruits of hunting and fishing should not be disregarded either. Even in the ancient times our predecessors thanked gods on their generosity and named this island *INSULA AUREA – THE GOLDEN ISLAND – L'ISOLA D'ORO*.

The historic and life experience offers no confirmation that life on the island has always been "golden." Nevertheless, there exist trustworthy notions of the golden moments of the rise of the spirit and precious material traces in which the Krk residents take pride. The rich cultural and historical heritage of the island is constantly enriched by the present generations. Several picturesque settlements of the petrified past are situated on this unique island, and their singularity commands attention. All of the more important settlements on the island have not been built at random. Rather, they are located on the sites of prehistoric forts, on sites which offered the safety of natural protection.

Today, there are 68 settlements scattered on the island, some of them with old castles made of stone, on the rock between the blue sea and the green hinterland. Among them are the spiritual and administrative center of the island, the town of Krk, fortified by ancient walls, Glagolitic Vrbnik, Omišalj of the Frankopans, Dobrinj praised in song, romantic Baška, nautical Punat, tourist Malinska, all small oases of literacy and sanctity, true treasuries of cultural, historical and spiritual values. All of these towns have grown on a chosen spot; their elevated harmony inspires human imagination, and they connect us mystically with the spirit of the past. No matter how much in common they had, throughout centuries they have emphasized the distinctiveness of their folk costumes, dance and speech.







Grad Krk
The town of Krk



Omišalj (str. 68.-69.)▷
Omišalj (pp. 68-69)▷











◁ Dobrinj (str. 70.-71.)
◁ Dobrinj (pp. 70-71)



Baška





Malinska





Punat



Klimno ▷



Malinska △
Njivice ▷



◁ Polje i Šilo
▽ Pinezići



Vrbnik (str. 80.-81.) ▷
Vrbnik (pp 80-81) ▷





Urbanim cjelinama većine krčkih gradića posebnu ljepotu daju zvonici, dominantni smjerokazi u krčkom krajobrazu. Tvrđi kamen, marljive ruke i ljudska mašta stvarali su ljepotu ponosnih zvonika. Oni su urbani spomenici srednjovjekovne komunalne svijesti, svojevrsan "izraz duha zajednica". Tijekom stoljeća, kroz prošla vremena a i danas zvonici su istaknuta javna gradska zdanja s višestrukom namjenom i primjenom. Svojim vitkim bijelim kamenim okomicama izranjaju poput napete strijele iz stisnutog rukoveta starih kuća crvenih krovova, stremeći u vis, u slobodan prostor, u nedohvatno plavetnilo neba, prema Bogu. Zvonik je najviša točka grada na kojoj je čovjek najbliže nebu i s koje se pruža najobuhvatniji pogled na more i kraj. U urbanim naseljima život se stoljećima odvijao po ustaljenom ritmu, takozvanim "kanonskim urama" koje su odgovarale molitvama i misama, zornicama i večernjicama. Teška mjedena zvona zvonkom zvonjavom s visokih kamenih zvonika pozivala su i pozivaju na dnevne molitve, navještaju blagdane i svečane pobožnosti, prenose radosne ali i žalosne objave.

Nekada, dok nije bilo drugih komunikacijskih veza, zvona su odašiljala važne poruke i bila značajan element sustava signalizacije, obavješćivanja i zaštite. Često su danju i noću uporno zvonila kako bi signalizirala ratnu opasnost ili požar, ali i da bi zvonjavom rastjerala prijeteće tmurne gradonosne oblake i zle duhove. U magičnoj svijesti srednjovjekovnog čovjeka i teški tmurni oblaci imali su osobine živih bića, vjerovalo se da se u njima kriju zli dusi, hudobe, vragovi. Prema starom vjerovanju zle sile rastjeruju se, poput laveža pasa, zvonjavom zvona, molitvom i zaklinjanjem. "Zaklinjem vas dusi zlobni i hudi... da ne imate oblasti u oblaci nebeskih nama nauditi..." čitao je svećenik iz obrednika učenog isusovca Bartola Kašića iz 1640., dok su zvona zvonila na sav glas kako bi rastjerala zle sile i odalečila hudobne olujne oblake i tako ušćuvala ljetinu.

Do koje je mjere zvonjava protiv olujnih oblaka bila smišljena, ozbiljno planirana i dobro organizirana aktivnost još u 18. stoljeću u Vrbniku opisuje u svom čuvenom putopisu "Put po Dalmaciji" učeni opat Alberto Fortis iz Padove. "Popovi u Vrbniku, koji imaju dužnost skupljati desetinu i čuvati crkvu moraju spavati pod trijemom otvorenim sa svih strana pokraj zvonika od Jurjeva dana do Miholja da bi u svaki čas bili spremni otjerati gradonosne oblake zvonjavom zvona; ako nevirijeme potraje, njihova je dužnost izići na otvoreno gole glave i zaklinjati ga. Možda nigdje ne zvone zvona češće nego ovdje i nigdje ne udara češće grom u zvonik". Ovaj je drevni običaj ukinuo krčki biskup u 19. stoljeću.

Izumom sata na uteg zvonici su ukrašeni urama koje u određenim vremenskim razmacima, zvonkim odjecima neumorno izbijaju sate danju i noću, neprekidno podsjećajući čovjeka na nezaustavljivo protjecanje ljudskog vremena nasuprot dugovječnosti i božanskoj bezvremenosti. Ako vam se pruži prilika da se popnete na neki krčki zvonik nemojte dvoumiti, mali napor bit će bogato nagrađen nezaboravnim slikama, čarobnim vidicima.

On Krk even today the Chakavian dialect of the Croatian language is spoken. However the interrogative pronoun "što" [what] is spoken here in four ways: ča, če, čo and ca. Thus in Vrbnik and Omišalj the Chakavian is spoken, in Baška the Tzakavian, the Chokavian in Dobrinj, while the Chakavian in Punat, Dubašnica and elsewhere. The speeches of Krk have preserved many of the old Croatian linguistic peculiarities. Some residents of the town of Krk also speak an Italian dialect.

The special charm of the urban centers of the majority of the towns on Krk is derived from bell towers, dominant signposts in the Krk landscape. Hard rock, laborious hands and human imagination have created the beauty of the proud bell towers. They are the urban monuments of the medieval municipal conscience, "the expression of the spirit of the communities" of sorts. In the course of the centuries, in times past as well as today, the bell towers have been prominent public municipal edifices with multiple purposes and applications. Their slender white stone verticals rise like arrows from the pressed handful of old red-roofed houses, thrusting upwards into the free space, the unreachable firmament, toward God. The bell tower is the highest point of a town where man is closest to the sky and from which opens the most comprehensive view of the sea and land. For centuries, in urban settlements life was lived according to an established rhythm, the so-called "canonic hours" which corresponded to prayer and mass, matins and vespers. The heavy brass bells pealing and tolling from the tall stone bell towers have called for the daily prayer, announced holidays and festive pieties, and transmitted cheerful as well as sad announcements. Once upon a time, when there were no other communication lines, the bells transmitted important messages and were an important component of the signaling, information and protection system. It was often the case that the bells rang day and night to warn of the danger of war or fires, but also to drive away the menacing gray hailstorm clouds and evil spirits. In the magic conscience of the medieval man the heavy and gray clouds possessed all of the qualities of living beings. It was believed that devils, evil spirits and forces were hidden in them. According to ancient belief, like barking dogs, evil forces can be driven away by ringing bells, prayer and imploration. "I implore you spirits evil and mean residing in the clouds ... not to harm us..." read the priest from the book of rites of the learned Jesuit Bartol Kašić dating from the year 1640 while the bells were ringing loudly to drive away the evil forces and mean stormy clouds, and thus preserve the crops. The extent to which bell ringing as a means against the stormy clouds was a premeditated, well planned and organized activity in the 18th century Vrbnik is described by friar Alberto Fortis from Padua in his famous travelogue *Travel in Dalmatia*: "The priests in Vrbnik whose task it is to collect the tithe and watch the church must sleep on an open porch from the day of St. George to Michaelmas to be ready at any moment to drive away the hailstorm clouds with the ringing of bells: should the storm continue, it is their duty to go out in the open and implore it bareheaded.



Grad Krk izvor je otočkog življenja još od davnina, od prapovijesti. Krk je vjerojatno bio "državica", središte ilirskoga plemena Kurikte. U rimskom razdoblju grad Krk postao je municipij, veće urbanizirano naselje po nekim procjenama s čak 10000-20000 stanovnika. O uspješnom i sjajnom razvoju grada svjedoči već početkom 4. stoljeća u jedan kameni blok uklesan rimski natpis *SPLENDIDISSIMA CIVITAS CURICTARUM* – "PRESJAJNI GRAD KRČANA". Naselje koje se s brežuljka spušta prema obali, već tada je imalo prostranu, prirodnu luku, zaštićenu rtom, preko kojeg je danas podignut lukobran dug oko 180 metara – Purpurela. Potvrđeno je da je naselje bilo obzidano gromačama (suhozidom), a potom klesanim blokovima.

Nakon što su se još u 6. stoljeću, nošeni vihorom seobe naroda, Hrvati uspjeli ukrcati na ovaj usidreni kameni brod udomili su se na području Omišlja, Dobrinja, Vrbnika, Baške i Dubašnice. Staro ilirsko i romanizirano otočko pučanstvo bilo je prisiljeno dignuti sidro uzmičući pred došljacima te je uplovilo među zidine grada Krka, u sigurno utočište. Tijekom stoljeća Hrvati se stapaju s domorocima i preuzimaju njihovo ime za grad i otok: Kurikte, te ga sažimaju u Kerk i Krk. Još od tih vremena grad Krk je administrativno, političko, privredno i vjersko središte otoka. Crkvena i civilna vlast tijekom povijesti naglašavaju: grad i otok Krk, Krk i krčki otok (Veglia et Insula). I danas je takvo stanje potvrđeno nazivima jedinica lokalne samouprave koju na otoku čine: Grad Krk i općine Punat, Baška, Vrbnik, Dobrinj, Malinska i Omišalj.

Perhaps in no other place do the bells ring more often than here, and nowhere does the lightening hit the bell tower more often." This ancient custom was abolished by the bishop of Krk in the 19th century. With the invention of weight clocks, the bell towers were decorated with clocks which at determined intervals tirelessly struck the hours day and night, incessantly reminding man of the unstoppable passage of man's time vis-à-vis longevity and divine timelessness. Should you have a chance to climb any of the Krk bell towers, do not hesitate. A small effort on your part will be richly rewarded with unforgettable images and magic views.

The town of Krk has been a source of island life since time immemorial, since prehistory. Krk was probably a "small state," the center of the Illyrian tribe of Curicta. In Roman times the town of Krk had become a municipality, a larger urbanized settlement with a population of 10,000-20,000, according to some estimates. In witness of the successful and splendid development of the town stands a stone block dating from the early 4th century in which the Roman inscription was carved: "*SPLENDIDISSIMA CIVITAS CURICTARUM*" – "*SPLendid TOWN OF THE CURICTAS*." The settlement which from the hill descends toward the shore even then boasted a spacious, natural harbor, protected by a promontory over which today the 180 m long Purpurela breakwater stands erected. It has been confirmed that the settlement was enclosed by stone dry walls, and later by carved blocks.

After in the 6th century the Croats succeeded to board on this anchored stone ship, carried by the wind of population migration, they made their home in the area of Omišalj, Dobrinj, Vrbnik, Baška and Dubašnica. The existing Illyrian and romanized population of the island was forced to weigh anchor retreating in front of the newcomers, reaching the walls of the town of Krk, a safe haven. In the course of the centuries, Croats have merged with the indigenous population and taken over their name for the town and the island, Curicta, abbreviating it to Kerk and Krk. Ever since those times Krk has been the administrative, political, economic and religious center of the island. Religious and civil authorities have throughout the history emphasized the town and the island of Krk, Krk and the Krk island (Veglia et Insula). Even today such status is confirmed by the names of the local self-government units consisting of the Town of Krk and the municipalities of Punat, Baška, Vrbnik, Dobrinj, Malinska and Omišalj.

In its tireless historical journey and growth, since time immemorial Krk has been standing and lasting on the chosen spot experiencing constant demographic growth. The town of Krk is the most populated settlement on the island. Nurtured in the cradle of the civilization, Krk is not a town inebriated by haughtiness and showiness of the past, as is the case with Venice which had ruled this town and island for centuries after the end of the Frankopan rule. Rather, it is inspired by the personal impetus of progress, faith and culture.



Rimski natpis "PRESJAJNI GRAD KRČANA"
Roman inscription "THE SPLENDID TOWN OF THE CURICTAS"

Grad Krk ▷
The town of Krk ▷



U svom neumornom povijesnom hodu i rastu Krk stoji i traje od pradavnih vremena na izabranome mjestu i svjedoči stalni demografski rast. Grad Krk je najbrojnije naselje otoka. Odnjegovan u kolijevci civilizacije Krk nije grad opijen ohološću i gizdavošću prošlosti, poput one venecijanske što je stoljećima nakon Frankopana upravljala ovim gradom i otokom, nego osobnim porivom napretka, vjere i kulture. Krk je izvorište civiliziranog i kulturnog iskustva, grad nataloženog znanja i stvaranja, grad odrastanja i školovanja, grad duhovnosti, kulturno, zdravstveno i religiozno središte otoka.

Obogaćen misaonošću i mudrošću tisućljeća, u suglasju s potrebama, namjerama i htijenjima svojih žitelja, Krk je postajao noviji, veći, moderniji dokazujući da je to drevni, ali i živi grad. Poduzetnički duh i dinamični turistički, trgovački, upravni, kulturno-prosvjetni i zdravstvenosocijalni razvoj uvjetovao je širenje grada izvan stare gradske jezgre – na nove prostore i s novim sadržajima. Zato Krk i danas promišlja namjere svog rasta i napretka oplemenjivanjem ambijenta i duhovnih vrijednosti nastojeći korespondirati sa svijetom kao prepoznatljiv gradić s dušom po mjeri čovjeka – njegova građana i dragoga gosta. Svojom tradicijom, vitalnom i dinamičnom sadašnjosti, pun nade, energije i upornosti u suočavanju s izazovima suvremenosti, Krk nudi i omogućuje duhovni razvitak za iskrenije traženje čovječnosti, svjesnije i odgovornije življenje za veći i brži gospodarski napredak, europsku usmjerenost.

Priča o budućnosti jednako je sadržajna koliko i poniranje u prošlost. Krk je riznica životnih posebnosti prepun šarma, tajni i neodoljivosti o čemu svjedoče dokumenti, umjetnička djela, arhivi, zbirke, crkve, utvrde, ulice, trgovi... Ovdje život pulsira u više slika što se stapaju u šarolik mizanscen kozmopolitske mase; domaći i gosti, ponuda i potražnja, prostodušna gostoljubivost i profesionalna uslužnost. Krk nudi budućnost i daruje produhovljen izazov prošlosti, bogato inspirira duhovno i tjelesno. Na Krku se pronalazi nešto iskonsko, ono prirodno, ono zaista ljudsko.

Krk is the source of a civilized and cultural experience, a town of accumulated knowledge and creation, a town of growing up and schooling, a town of spirituality, the cultural, health and religious center of the island.

Enriched by the thoughtfulness and wisdom of the millennia, in harmony with need, intentions and desires of its resident, Krk became newer, larger and more modern, thus proving that it is an ancient but also a live town. The entrepreneurial spirit and the dynamic tourist, commercial, administrative, cultural, educational, health and social development have resulted in the town's expansion outside the old urban core, into new spaces and with new offerings. For this reason Krk even nowadays contemplates the intentions of its own growth and progress through the improvement of the space and spiritual values attempting to correspond with the world as a recognizable little town with a soul to the measure of man – its resident and dear guest. With its tradition, vital and dynamic present, full of hope, energy and persistence in facing the challenges of modernity, Krk offers and makes possible a spiritual development for a more sincere quest for humanity, a more conscious and responsible living, a larger and faster economic development and European orientation.

The story of the future is equally substantial as is plunging into the past. Krk is a treasury of life's particularities, full of charm, secrets and irresistibility which is proven by documents, works of art, archives, collections, churches, forts, streets and squares... The life pulsates in several images which merge into a colorful *mise en scène* of a cosmopolitan mass; the locals and the foreigners, demand and supply, sincere hospitality and professional helpfulness. Krk offers a future and gives the gift of a refined challenge of the past, and richly inspires spiritually and bodily. On Krk one can find something genuine, natural, truly human.

Beneath the solid walls of the Frankopan Castle roars the sea in the evening. The evening mass goes on in the comfortable freshness of the cathedral. The dusk descends slowly, the lights come on. In the warm summer

evening the hosts and the guests come out to the fresh air. Some remain in front of the houses, others seek a romantic atmosphere on the waterfront or in the shops. Among the old edifices covered with a centuries-old patina, the crowd mingles on the worn stone streets. This is where the people pass by and meet, talk and wait, buy and sell, refresh and enjoy.



Panorama Krka
The panorama of Krk





U šetnji ulicama
grada Krka
Taking a stroll on
the streets of Krk







Ribarice u krčkoj luci
Fishing boats in the port of Krk





Suton u Krku
Sunset in Krk

Pod čvrstim zidinama frankopanskog kaštela hući more u predvečerje. U ugodnoj svježini katedrale još traje večernja misa. Polako se spušta suton, pali se ulična rasvjeta. U toplo ljetno predvečerje domaći i gosti izašli su na zrak, jedni ostaju pred kućama, drugi traže romantični ugođaj na rivi ili trgovima. Među starim zdanjima prekrivenim stoljetnom patinom izlizanim kamenim ulicama kreće se mnoštvo. Tu se prolazi i susreće, priča i čeka, tu se kupuje i prodaje, krijepi i veseli. Večer je prilika da se razgali duša, ode na izložbu, koncert, operu ili u dobrom društvu provede uzbudljiva ljetna noć u nekoj konobi, piceriji, ribljem restoranu. Mnogi neće propustiti pučku feštu, nastup domaće klape ili krčke limene glazbe.

I dok se spušta noć, kupa se osvijetljeni Krk svojim blistavim odsjajima na površini mora zrcaleći svjetlosne odraze biserne boje sve izražajnije i življe u tami noći. Bezbrižan, na terasi restorana na rivi, s čašom vina u ruci, omamljen mirisima domaće primorske kuhinje, promatram razigrani ples svjetlosne raskoši. Iznenada me iz tog sanjarskog ugođaja probudi zvonjava zvona. To se svake večeri u isto vrijeme oglasi zvono Zdravomarijom s gradskog zvonika. Na njemu zeleni anđeo s trubom signalizira ribarima odakle vjetar puše. Žamoru i zvukovima večeri pridružuje se zvuk brodskih motora. Iz luke flotila od desetak ribarskih brodova s uredno naslaganim mrežama na širokim krmama i uz njih privezanim svičaricama tiho isplovljavaju prema tami pučine ispraćeni crvenim bljeskovima lanterne s Purplele. Žetva je na moru najčešće nesigurna, a "ribarska je zemlja kao čvor u mreži", ali kada je sreće more obilno daruje i mnoge hrani. Riblje je meso ukusno, hranjivo i zdravo. U našem podmorju obitava obilje različite ribe. Stoga je od najdavnijih vremena za ljude koji žive uz more ribolov presudna djelatnost. Nedvojbeno, na obalama Jadrana ribarstvu pripada epitet jednog od najstarijih zanata. Ribari su stoljećima ponosno čuvali svoje stare tradicije i običaje. Ribolov se sve do naših dana obavljao na zastarjeli način i uz slabu opremu. Bio je to mukotrpan i slabo rentabilan posao, a k tome i vrlo opasan. Rijetko se kada ribar obogatio i postao imućan. U starija je vremena osobito važnost imao tunolov. Poznate tunere na otoku bile su u uvali Voz, u Sršćici i u okolici Baške.

The evening provides an opportunity to sooth the soul, visit an exhibition, a concert or the opera, or in good company to spend an exciting summer night in a wine cellar, pizzeria or fish restaurant.

Many will not miss a folk feast, a concert by a local klapa, a harmony-singing band, or the Krk brass band.

As the night descends, the illuminated Krk bathes in its shining glow on the surface of the sea, mirroring its pearly light reflections more expressively and lively in the darkness of the night. Lighthearted, on a terrace of the restaurant on the waterfront, with a glass of wine and intoxicated by the aromas of the local Littoral cuisine, I observe the exuberant dance of the opulence of lights. I am suddenly awakened from this dreamy mood by the bells. Every evening at the same time the bell announces itself from the municipal bell tower with a Hail Mary. On the tower, the green angel with a trumpet tells the fishermen whence the wind blows. The noise of the ships' engines merges with the hubbub and the noises of the evening. A fleet of a dozen fishing boats with neatly stacked nets on the wide stern and with lamplight fishing vessels tied to them, silently sail out of the port toward the darkness of the high seas accompanied by the red flashes of the lantern on Purplele. The harvest on the sea is mostly uncertain, "the fisherman's soil being like a knot in the net," but when good fortune is propitious, the sea gives abundantly and provides livelihood for many. The fish is tasty, nutritious and healthy. A wealth of various fish dwells in this seabed. Fishing has therefore been a crucial activity for the people living by the sea since time immemorial. Fishing is undoubtedly, one of the oldest trades on the shores of the Adriatic. For centuries, the fishermen have proudly kept their old traditions and customs. Before this day, fishing was done in an old-fashioned way and with poor equipment. It was a painstaking and poorly profitable job, and, moreover, very dangerous. Seldom was it the case that a fisherman became wealthy. Tuna fishing was particularly important in the earlier times. On the island, the known tuneras, tuna spotting towers, were located in the Voz cove, in Sršćica and around Baška.

Getting to know the nature with which he lived

and from which he made his livelihood, man discovered that in the darkness of the night the fish likes the light and that it gladly gathers under the flame of a torch. The fish dazed by light could be caught by bare hands or the spear. Having realized how attracted to the light in the darkness without moonlight the fish



Krk noću
Krk by night



Upoznajući prirodu s kojom i od koje je živio, čovjek je otkrio da riba u tami noći voli svjetlo i da se rado sakuplja pod plamenom baklje. Svjetlom omamljenu ribu čovjek je mogao čak i golom rukom ili ostima uloviti. Shvativši koliko u mraku bez mjesečine ribu privlači svjetlo, ribar je na pramac barke ugradio željeznu rešetku, "svitnjak", na kojem je zapalio vatru. Svjetlo rasplamsale vatre, najčešće šmrikovine, privlačilo je ribu za mračnih noći iz morskih dubina na površinu. Mukotrpno svijetljenje nad ribama, loženje vatre iz koje iskre frcaju na sve strane i s usijana roštilja cvrčeći padaju u more trajalo je stoljećima, sve dok se krajem 19. stoljeća nije počeo koristiti acetilenski plin. I večeras su krčki ribari krenuli u lov na sviću, samo neće koristiti svjetlo otvorena plamena nego električnu rasvjetu, a ribu će opkoliti mrežom plivaricom. Tako se love lokarde, plavice, sardele, incuni, papaline. Nekada se u našim krajevima lovilo pod svićom i pomoću velikih mreža potegača. Jeste li ikada vidjeli kako blistaju ribe pod feralima? Kakva je to čarolija!

Koji Krčanin već u djetinstvu nije uzeo u ruke povraz i počeo udicom loviti ribu. Koliki Krčani će ljubav prema moru i ribolovu njegovati kroz čitavi životni vijek, iako im ribolov nije profesija već strast. Mnogi će predvečer, tijekom vikenda i praznika pripremiti povraze, ješke, parangale, mreže, vrše i osti te isploviti put morskih širina gdje će baciti povraze, tunje i panule prepuštajući se ribičkim strastima i užicima plovidbe.

Kojem ljubitelju mora ribarenje nije gušt? Tko može zaboraviti izvlačenje mreža u rumenilu zore, podvodni ribolov, lov u vrše ili ostima pod svićom, lov parangalom, tunjom ili panulom? U tišini bonace isploviti do Plavnika u lov na lignje pravi je užitak! Kome nije san uloviti oradu ili zubaca? Tko može opisati radost koja čovjeka obuzme kada osjeti trzaj najlona u ruci i radosno usklikne: "Evo ga" ili "Imam ju!". Kolika napetost struji u vama dok ribu niste privukli do barke i konačno je zahvatili sakom. A tada odjednom slijedi ono silno olakšanje i zadovoljstvo kada je orada ili zubatac konačno vaš.

was, on the stem of the boat the fisherman built an iron grate on which he lit a fire. The light of the burning fire, most often of juniper, attracted the fish from the depths of the sea to the surface during the dark nights. The painstaking lighting above the fish and keeping up the fire from which the sparks flew in all directions falling into the sea from the incandescent grate, had lasted for centuries, until the acetylene gas came to be used at the end of the 19th century. Tonight again the fishermen from Krk have gone candle fishing; they will not, however, use the light of an open flame but rather electrical lights, and will surround the fish with a swimming net. This is how the mackerel, Spanish mackerel, pilchards, anchovies and sprats are caught. In earlier times in this region candle fishing used to be done also with trawls. Have you ever seen how the fish glint under the light of the lamps? What a magical sight it is!

Which resident of Krk hasn't in his childhood taken the fishing line in his hands and started angling? Many of them would nurture the love of sea and fishing throughout their lives, although fishing to them is not a profession but passion. In the evening on weekends or holidays, many will prepare the fishing lines, baits, long lines, nets, traps and spears and sail out to the seas where they will angle or hand troll, abandoning themselves to the passions of fishing and the pleasures of sailing.

To which sea lover is fishing not a pleasure? Who can forget the pulling of the nets at crimson dawns, underwater fishing, trap or spear fishing under the candle, long line fishing, angling or hand trolling? It is a true pleasure to sail out to Plavnik when the sea is dead calm and go squid fishing. Who does not dream of catching a gilthead or a dentex? Who can explain the joy which engulfs a man when he feels the tug of the line and merrily exclaims: "There it is!" or "Gotcha!" How much tension streams through the body until the fish is drawn to the boat and finally caught in the hand. Then follows the enormous relief that the gilthead or the dentex is finally caught.





Ribari u zoru i suton
Fishermen at dawn and dusk



Diveći se ljepoti ulova čovjek najčešće ne može ostati ravnodušan a da ne izusti: "Ma vidi ga kako je lijep, ali je krasan". Pravu ljepotu zubaca, raskoš blještavila njegove boje koja traje samo desetak minuta nakon što je izvađen iz mora, zna samo onaj tko ga je ulovio ili sudjelovao u tom činu. Za predanog ribolovca to je vrhunac zaslužen strpljivim čekanjem, upornošću, znanjem i ljubavlju prema moru.

I one koji ne sudjeluju u ribolovu zanima što su i koliko su drugi ulovili. Obično ljudi znatiželjno dočekuju ribare i ribarske brodove. Sretan ulov brzo se pročuje. Jedni se raduju ponudi, a drugi zaradi. Uz privezane brodove sve je puno mirisa i žamora ljudi. Stari krčki ribar koji je prošao sve bure i nevere mora i ribarskog života, pomalo i zavidan na bogatom ulovu mlađih ribara, kaže mi: "Lako je njima sada loviti imaju jake motore, vitla, ekosondere, radare, mobitele, stalne vremenske prognoze, satelitsku navigaciju, jake feralne i sve moguće arti. A za moje mladosti sve na vesla, zavezanih očiju znali smo na brak doveslati. Znali smo svaku poštu, svaku siku, znali smo koja riba koji kraj ljubi i kako se u koje doba ponaša. Poznavali smo ćud svake ribe u određeno vrijeme, kako se ponaša za mlađa, a kako za uštapa, kako u proljeće i jesen, a kako za vrućina i studeni, kako za bonaca i južine, kako u pojedino doba dana i noći, kada se mrijeti i pari, grize ili ne grize, dolazi ili odlazi. Ali sve ti to nije bila garancija za dobar ulov. A ljeti kada si i imao dobar ulov ako nije bilo kupaca morao si ribu opet baciti u more, nije bilo ni leda ni frižidera. Zbog obilnijeg ulova i lakog kvarenja ljeti su cijene bile najniže. Zimi se manje lovilo i cijene su bile više, a najbolje su bile u doba adventa i korizme kada je zbog posnih dana potražnja bila najveća. Ribarija ti je i danguba, mama, lot, srića. U narodu se govorilo "Kada mat rodi ribara, rodi velikoga glada", a ti si sigurno čul i onu "Ribar ima mokre gaće za vičeru nezna ča će". Je, je lipi moj tako ti je to." Znam da je ribarski kruh pun neizvjesnosti i nesigurnosti, i da su ribari puni nezadovoljstva, a i da ne mogu bez jadicovki, kažem mu i pozovem ga na čašu vina. Dobročudni starac me pogleda blagim osmjehom i nastavi: "Mi smo znali i poštivali zakone prirode, a morali smo se ponašati i po starim običajima i propisanim regulama.

Admiring the beauty of the catch in hand, man most often cannot remain indifferent and says: "Look at this beauty, isn't it wonderful." The true beauty of a dentex and the splendor of his colors which last only for about ten minutes after being caught, are remembered only by those who caught it or participated in the act. To a dedicated fisherman this is the ultimate reward earned with patience, persistence, knowledge and love of the sea.

Even those who do not part take in fishing are interested in what and how much the others have caught. Usually the people with curiosity await the fishermen and the fishing boats. The news of an abundant catch spreads fast. Some people rejoice the supply, others the earnings. By the moored boats aromas and crowds abound. An old fisherman from Krk who had been through all the boras and storms of the sea and the fishermen's life, slightly envious of the plentiful catch of the younger fishermen, told me once: "It is easy for them to fish now, with those powerful engines, gears, echosounders, radar, cellular phones, constant weather forecasts, satellite navigation, strong lamps and every other gadget imaginable. In my youth it was all with oars, and even blindfolded we knew how to reach the submerged rock around which the fish gathered. We knew every hide, every rock, we knew which fish liked which shores and how they behaved in different seasons. We knew the temperament of every fish at a given time, how they behaved during the new moon and full moon, in the spring and fall, in hot and freezing weather, during calm seas and scirocco winds, at day and night, when they spawned and mated, bit or didn't bite, came and went. Yet, all of this was no guarantee for a good catch. In the summer, even when the catch was good, if there were no buyers you had to throw the fish back into the sea, as then there was no ice and no refrigerators. Because the catch was more abundant and since the fish got easily spoiled, the prices were lowest in the summer. In the winter, the catch was more modest and then the prices were higher too. They were highest during Advent and Lent, when the demand was highest because of the Fast. Fishing is a waste of time, mother, lottery and luck. The people used to say: "When a mother gives birth to a fisherman, she gives birth to great hunger," and you've probably also heard that "Fisherman's pants are wet, he has no dinner." Yes, my friend, this is how it is." I know that the fishermen's livelihood is full of uncertainty and insecurity, and that the fishermen are dissatisfied as well, that they cannot do without complaining. So I told him and I invited him for a glass of wine. The good-natured old man looked at me with a gentle smile and went on to say: "We knew and respected the laws of nature, and we also had to behave according to the old customs and prescribed rules. On the Adriatic, fishing is done with all the known tools, unfortunately, sometimes even with illegal means. You couldn't have gone fishing wherever and whenever you wanted, but only in your hide, according to the schedule established by the lottery. If somebody was fishing in somebody else's hide, he had to give half the catch of the day to



Na Jadranu se lovi svim poznatim alatima, nažalost ponekad i nedopuštenim sredstvima. Ti nisi mogao ribariti gdje hoćeš i kad hoćeš, već samo na svojoj pošti prema ždrijebom izvučenom rasporedu. Ako je netko lovio na tuđoj pošti morao je dati pola ulova onome čija je to bila pošta toga dana. A danas, kako i gdje love? Ribulako otkriju uz sva ta čuda od tehnike i elektronike, ne moraju više poput nas strpljivo čekati i Petrovu i Velu Gospu i mrak. U moje vrijeme se govorilo "sveti Marko gori sve lokarde polovi". Na lokarde se išlo u mjesecu svibnju i lipnju, ušate se lovilo od lipnja do konca rujna. Kolovoz i rujna doba je za kanje. Od Miholje do korizme najbolja je doba za ugor, a love se na crva s kraja, obične gujavice u noći kad je tamno. Ako



Ribari u krčkoj luci
Fishermen in the port of Krk

grmi i sijeva ugor ne grize. A lovrata? To ti je najlukaviji vrug! Neće zagristi ako te vidi, moraš se sakriti, legnuti, a zubatac kad je pun sjemena legne na tlo i ne miče se. Od zagoznice nije bilo koristi sve do Petrove, sve dok se ne isprazni. Za zubaca najbolja je ješka mali mrkač. U marču i aprilu lovile su se nekada sipe na sipac. A znaš zašto? U to vrijeme, u noći osvijetljenoj od žutog uštapa sipe imaju nagon da se oploduju na mjesecini. U svijetloj proljetnoj noći mi bi izašli barkom, jedan bi veslao a drugi je po moru vukao sipac. Sipac ti je od smokvina drva izrađen ovalni model u obliku sipine kosti s umetnutim očima od puceta ili komadića stakla i išaran urezanim rovašima, ispunjenim bijelim vapnenim inkrustom tako da slični tajanstvenu sipu. Pod mjesječevim svjetlom na sipcu vučenom po površini mora titrale bi svijetle šare, a razdraženi muškarci puni sjemena u omami zalijetali bi se na njega misleći da je ona i u tom trenutku trebalo je munjevito reagirati i brzo zahvatiti sakom sipu i sipca. E tako ti se nekada lovilo, nije bilo svih tih današnjih čudesa."

Praskozorje, žari se nebo i prve zrake jutarnjeg sunca zlate zvonik i ribarske brodove u krčkoj luci. Zadržan promatram kameni kompleks krčke katedrale umiven zrakama izlazećeg sunca. Skladan odnos čovjeka i kamena stvorio je plemenito zdanje, čudesno djelo sabranosti, smirenosti i zanosa. Tu je čovjek surovom i sirovom kamenu podario oblik i sklad, sadržaj i život, a kamen i stoljeća danas govore i mnogi im čuju glas.

whomever the hide belonged. And today, how and where do they fish? They can easily spot the fish with all those miracles of technology and electronics. They no longer have patiently to wait for St. Peter's Day and the Feast of the Virgin Mary and the darkness. In my time, the people used to say: "St. Mark is burning, catching all the mackerel." The time for catching the mackerel were the months of May and June. The black-tailed sea breams were caught from June until late September. August and September were when the combers were caught. The time between Michaelmas and Lent was the best for eels which were caught with a worm from the mainland, the simplest earthworm on a dark night. During thundering and lightning, the

eel will not bite. Then there is the gilthead. It is the most cunning devil. It will not bite if it can see you, so you must hide and lay down. When the dentex is full of semen, it will lie on the bottom and it will not move. The seine net was of no use until St. Peter's Day when it discharged itself. The best bait for the dentex is a small musk octopus.

In March and April, the cuttlefish were caught with a sipac, the mock cuttlefish. You know why? At that time, during the night illuminated by the yellow full moon, the cuttlefish have the urge to mate in the moonlight. In the lit spring night we would go in a boat. One would row and the other would drag the mock cuttlefish in the sea. Sipac is an oval model made of fig wood and shaped as the cuttlebone with inserted eyes made of buttons or pieces of glass and variegated with chiseled tallies filled with white lime incrustations so that it resembled the mysterious cuttlefish. In the moonlight, the ornaments would twinkle on the mock cuttlefish dragged on the surface, and the amorous males full of semen would rush into it thinking it was a female. In that moment we had to react fast and quickly cup the cuttlefish with the hand. That's how fishing used to be done, when there were no such wonders as there are today."

It is dawn, the skies are turning incandescent and the first rays of the morning sun gild the bell tower and the fishing boats in the port of Krk. Amazed, I contemplate the stone complex of the Krk cathedral bathing in the rays of the rising sun.

Već više od dva milenija odvija se život u ovom gradu gotovo na istim trgovima i ulicama među tragovima raskoši i sjaja rimske civilizacije do prvih spomenika hrvatske pismenosti kakav je Krčki natpis, uklesan u kamen glagoljskim pismom u 11. stoljeću, a danas izložen na stubištu kuće br. 11 u ulici Dr. Dinka Vitezića. Ako šetajući gradom prolazite kraj ove zgrade zavirite na stubište i pogledajte Krčki natpis na kojem starim oblikom glagoljskog pisma, takozvanom oblom glagoljicom piše: SE ZIDA MAJ OPAT I RADONJA, RUGOTA, DOBROSLAV. Što je to u 11. stoljeću sa svojom braćom redovnicima zidao opat Maj mi danas pouzdano ne znamo. Možda neku kuću, kapelu, crkvu ili samostan? Samostan sv. Lovre ili možda onaj u kojem su se u 11. stoljeću protiv pritiska latinske crkve pobunili glagoljaši koji su, predvođeni opatom Potepom, svrgnuli krčkog latinaškog biskupa, te na njegovo mjesto postavili glagoljaša Zdedu ili Sedeha kako nam je to opisao splitski historičar i političar Toma Arhiđakon. Iako nije zapisao što je to zidao, opat Maj ostavio nam je važno svjedočenje o tome da su u gradu Krku u 11. stoljeću uz latinsko svećenstvo djelovali i glagoljaši koji su potjecali iz samoga naroda, živjeli s njim, mislili i vršili crkvene obrede na narodnom jeziku, pisali glagoljskim pismom i najčešće dijelili svakodnevnu sudbinu običnoga puka. Nanese li vas put slučajno u Ribarsku ulicu do kuće obitelji Vasilić, zamolite domaćina da vam u konobi podigne linoleum s poda. Sigurno ćete ostati ugodno iznenađeni kada se pred vašim očima ukaže veličanstveni rimski mozaik Posejdonovog sina Tritona. Želite li još ugodnih iznenađenja koja će zadovoljiti vaš kulturni interes tada posjetite sakralni muzej u crkvi Sv. Kvirina, zaštitnika grada Krka i Krčke biskupije. Brojna iznenađenja ponuditi će vam i mnogobrojni sakralni objekti – crkve, samostani, kapelice, biskupski dvor. U njima se čuva vrijedno religiozno i kulturno blago samozatajnih i poznatih majstora s jedne i druge obale Jadrana. Najveća vrijednost grada Krka bez sumnje je Krčka katedrala izgrađena na ostacima rimskih termi još u 5. stoljeću. Otad u Krku vjerojatno stoluje i biskup kojega pisani trag prvi put spominje 680. godine. Naime, kršćanstvo je u grad stiglo veoma rano, o čemu govore i nadgrobni natpisi. Tu su sačuvani slojevi vremena u kamenu.



The harmonious relationship between man and the rock has created this noble edifice, a marvelous work of composure, piece of mind and exaltation. This is where man has given shape and harmony, content and life to rough and raw rock. The rock and the centuries speak today and many can hear their voice.

For more than two millennia life has gone on in this town in almost the same squares and streets amid traces of opulence and splendor of the Roman civilization and the first monuments of Croatian literacy such as the Krk Inscription carved into the stone in Glagolitic alphabet in the 11th century, and today displayed on the staircase of house no. 11 in Dr. Dinka Vitezića Street. Should you pass by this building while taking a stroll in the town, take a peak in the staircase and have a look of the Krk Inscription on which in old Glagolitic, the so-called round Glagolitic, it is written: SE ZIDA MAJ OPAT I RADONJA, RUGOTA, DOBROSLAV [“Built by Maj the friar and Radonja, Rugota, Dobroslav”]. What was it that Friar Maj had built in the 11th century with his fellow monks, we know not for sure today. Perhaps a house, a chapel, or a monastery? The monastery of St. Laurel or perhaps the one in which the followers of the Glagolitic rebelled against the pressures of the Latin church in the 11th century and, led by Friar Potep, deposed the Latin language bishop of Krk and placed in his place the Glagolitic Zdeda or Sedeh, as it was described to us by the Split historian and politician, Thomas the Archdeacon. Although he didn't record what he was building, Friar Maj had left an important testimony of the fact that in the 11th century in the town of Krk, working along with the Latin-language clergy were also the Glagolitic priests stemming from the people with whom they lived, thought and carried out the religious rites in the vernacular, wrote in the Glagolitic and most often shared the everyday fate of the simple people. Should you, by chance, venture into Ribarska Street to the Vasilić house, ask the host to lift the linoleum covering on the floor in the wine cellar. You will certainly be pleasantly surprised as the magnificent Roman mosaic of Triton, the son of Poseidon, will appear in front of you. If you are in the mood for more pleasant surprises which will satisfy your interest in culture, then visit the sacral museum in the church of St. Quirinus, the patron saint of the town of Krk and the Krk Diocese. Numerous sacral buildings, churches, monasteries, chapels and the bishop's palace have in store many surprises for the visitors. They safeguard valuable religious and cultural treasures by the famous masters from both shores of the Adriatic. The greatest treasure of the town of Krk is undoubtedly the cathedral built on the remnants of the Roman thermae as early as the 5th century. Probably from that time dates the presence of the bishop who was first mentioned in written records in 680. Christianity arrived in this town very early, as told by tombstone inscriptions. These are the layers of time preserved in the stone.

Krčki natpis iz 11. stoljeća
A Krk inscription from the 11th century

Krk u zoru
Krk at dawn





Krk katedrala (str. 102.-103.) ▷
The Krk cathedral (pp. 102-103) ▷







Detalj Frankopanske pale iz 1477. god.
A detail from the Frankopan pall from the year 1477



Poliptih Sv. Lucije
The polyptych of St. Lucy

Gradom dominira veličanstveni kompleks katedrale, iako nije na nekom povišenom položaju. Krčka katedrala posvećena Blaženoj Djevici Mariji kulni je prostor pobožnosti i čuvar vjerske tradicije koji živo svjedoči o preslojavanju kultura i prerastanju umjetničkih nastojanja kroz petnaeststoljetni rast. Kroz brojne dogradnje i pregradnje katedrali je uvećan volumen da bi u konačnici izrasla u kompleks od tri crkve sa zvonikom. Na predvorje stolnice oslonile su se dvije crkve s temeljima iz 11. ili 12. stoljeća što je u nas najstariji crkveni objekt izgrađen na dvije razine. Donja romanička crkva posvećena je Sv. Margareti, a ponad nje se nalazi crkva Sv. Kvirina. Zvonik je podignut u 16. stoljeću, a na njegov je vrh u 18. stoljeću kao vjetrokaz postavljen anđeo s trubom, koji je u naše dane zamijenjen plastičnom kopijom. Drevna katedrala spomenik je ispunjen spomenicima. U krčkoj se stolnici našoj pozornosti nameću razigrani reljefi kapitela na kojem se pauni hrane ribom. Riba je starokršćanski simbol za Krista, a paun, za kojeg se od antike vjerovalo da mu meso nikada ne trune, simbol je besmrtnosti i Kristova uskrsnuća. Svima koji se hrane Tijelom Kristovim i koji vjeruju u uskrsnuće ovim drevnim starokršćanskim simbolima nadahnuto je i zorno predočen euharistijski misterij sakramenta svete pričesti i nada u vječni život. S oltara će zasjati pozlaćena srebrna Frankopanska pala iz 1477., koja prikazuje Marijinu krunidbu s nizom svetaca, dar posljednjeg krčkog kneza Ivana VII. Frankopana. Na pali je frankopanski grb naknadno zamijenjen grbom mletačkog dužda Grimanija. U riznici Krčke biskupije čuva se poliptih Sv. Lucije, zavidni rad glasovita umjetnika Paola Venecijana iz prve polovice 14. stoljeća, koji je nekada krasio crkvicu Sv. Lucije u Jurandvoru u kojoj je pronađena i čuvena Bašćanska ploča. Ovaj poliptih pripada najdragocijenijim likovnim umjetninama otoka Krka.



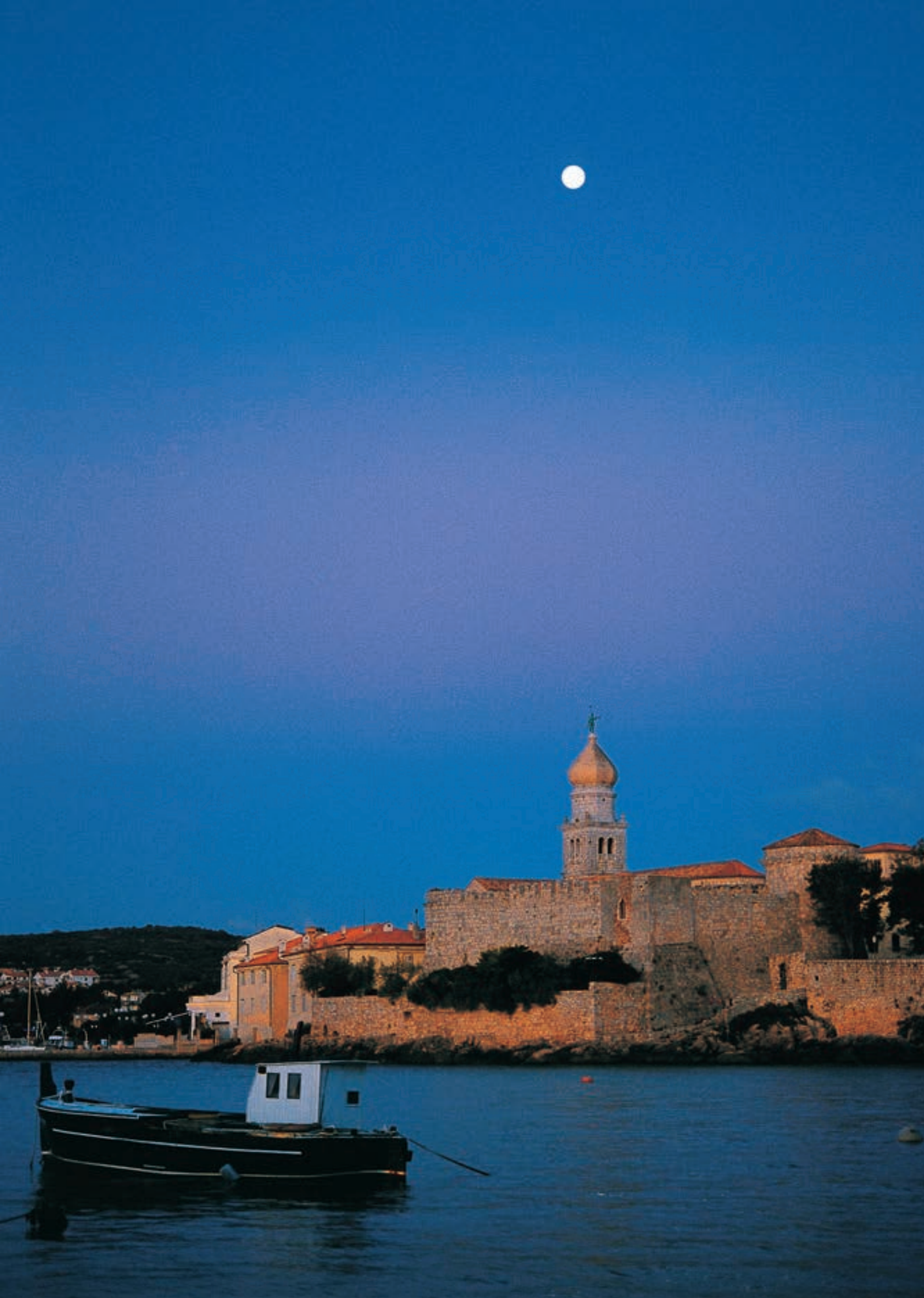
Kapitel na kojem se pauni hrane ribom
The capital on which peacocks feed on fish

The town is dominated by the magnificent complex of the cathedral, although it is not placed on an elevation. The Krk cathedral, dedicated to Blessed Virgin Mary, is a prominent site of religiousness and a keeper of the tradition of faith which bears live witness to the rearrangement of cultures and the outgrowth of artistic aspirations in the course of the 15-century growth. Through numerous additions and reconstruction, the area of the cathedral was augmented which resulted in a complex consisting of three churches and a bell tower. Two churches whose foundations date from the 11th or the 12th century lean against the vestibule of the cathedral, which represents the earliest sacral building built on two stories in this region. The lower Romanesque church is dedicated to St. Margaret and it is topped by the church of St. Quirinus. The bell tower was erected in the 16th century, while in the 18th an angel with a trumpet was placed on its top to serve as a weathercock. The latter has since been replaced by a plastic copy. The wooden cathedral is a monument filled with monuments. In the cathedral, the visitors' attention is captured by playful reliefs of the capitals displaying peacocks feeding on fish. The fish is the early Christian symbol for Christ, while the peacock, whose flesh since antiquity was believed never to rot, is the symbol of immortality and Christ's resurrection. To all those who feed themselves on the Body of Christ and who believe in the resurrection, these ancient early Christian symbols inspiringly and vividly portray the eucharistic mystery of the sacrament of the holy communion and the hope in eternal life. The gilt silver Frankopan pall from 1477 shines from the altar depicting Mary's crowning with a series of saints. It was the gift from the last duke of Krk, Ivan VII Frankopan. On the pall the Frankopan coat-of-arms was subsequently replaced by the coat-of-arms of the Venetian Doge Grimani. The treasury of the Krk Diocese safeguards the polyptych of St. Lucy, a remarkable work by famous artist Paolo Veneziano from the first half of the 14th century which used to decorate the church of St. Lucy in Jurandvor where the famous Tablet of Baška was found. This polyptych is among the most precious works of art on the island of Krk. In the majority of details, with the municipal core as a whole, the town of Krk is a monument of history and culture. Even today it is partly enclosed by walls which bear witness to the conflicts among the ruling houses and the imperialist empires over the domination of the town and the island of Krk. Municipal bulwarks have laid their foundations in the silence of the centuries even before the Common Era.



Frankopanski kaštel s grbom sv. Marka evanđelista
The Frankopan castle with the coat-of-arms of St. Mark the Evangelist

Krk. Ostaci zidina i Kaštel ▷
Krk, the remains of the walls and the castle ▷





Krčka stela kneza Nikole iz 1407. godine
The Krk stele of Duke Nikola from the year 1407

U većini pojedinosti, s gradskom jezgrom gotovo u cjelini, grad Krk je spomenik povijesti i kulture. Danas je još djelomično opasan zidinama koje svjedoče o sukobu vladarskih kuća i osvajačkih carstava oko prevlasti nad gradom i otokom Krkom. Gradski bedemi uglavili su svoje temelje u muk vjekova još prije nove ere. Bedemi su priječili vojne nasrtaje i čuvali grad još u vrijeme rimske dominacije. Od doba Ilira pa sve do propasti Venecije više puta su dograđivani. Rimljani, Mlečani i Krčki knezovi razvijali su taj snažni ilirski obrambeni sustav, gradeći snažne okrugle, četverostrane i šesterostrane kule. S morske je strane u zidine skladno ukomponiran frankopanski kaštel s četiri kule, koji čuva grad još od 12. stoljeća, a danas upotpunjuje sliku grada odjecima prošlosti. Ima više nalaza iz svih povijesnih razdoblja. Ako ste pažljivo i sa znatiželjom razgledali krčke zidine i kule zapazili ste na okrugloj kuli reljef mletačkog krilatog lava, simbol svetoga Marka evanđelista, znak venecijanske vlasti. Na poligonalnoj kuli, na rivi, odnosno na kuli kneza Nikole IV ugrađen je ulomak antiknog spomenika, vjerojatno iz prvog stoljeća naše ere. Na istaknutom mjestu, svima na pogledu, rimski nadgrobni reljef supružnika govori nam o prepredenom i postupnom stvaranju moći krčkih knezova Frankopana. Naime, 1407. godine knez Nikola dovršavao je popravke i dogradnje na krčkim zidinama i kulama i to je bila prilika da za vječnu uspomenu na to veliko, sretno dovršeno djelo na svojoj šesterostranoj utvrdi u luci ugradi spomen-obilježje. Knez Nikola IV. živio je u vrijeme humanizma i renesanse kada je bilo u modi da moćni plemićki rodovi imaju slavno i daleko porijeklo, a on i njegovi preci bili su samo "comites Veglae", krčki knezovi. Idealno bi bilo da su potomci starih časnih Rimljana. Ambiciozni Nikola IV. koji je vladao od

They thwarted military attacks and protected the town during Roman domination. New sections were added on several occasions from the Illyrian times to the fall of Venice. The Romans, the Venetians and the dukes of Krk had developed this solid Illyrian defense system, erecting solid, round tetragonal and hexagonal towers. On the side facing the sea, into the walls is harmoniously inserted the Frankopan castle with four towers which has been protecting the town since the 12th century while today it complements the town landscape with the echoes of the past. There are several finds from all historical periods. Had you with care and curiosity inspected the Krk walls and towers, on the round tower you might have noticed the relief of the Venetian winged lion, the symbol of St. Mark the Evangelist and the sign of the Venetian authority. A fragment of an ancient monument, probably dating from the 1st century C.E., was incased in the polygonal tower of Nikola IV on the waterfront. On this visible spot where it can easily be seen by all, the Roman tombstone relief of spouses tells us of the cunning and gradual coming to power of the Frankopan dukes of Krk. In 1407, namely, duke Nikola was completing the repairs and the additions on the Krk bulwarks and towers which provided him with an opportunity in the eternal memory of this great deed to build a memorial into his hexagonal fort in the port. Duke Nikola IV lived at the time of Humanism and the Renaissance when it was fashionable for powerful noble families to boast a glorious and long origin. While his predecessors were mere "comites Veglae," dukes of Krk, it would have been ideal had they been the descendants of the ancient, honorable Romans. Ambitious Nikola IV, who ruled from 1393 to 1432, was a skillful, enterprising and wise man, who, in accordance with the genealogical fashion of the time wished for his nobility to boast Roman origin in order to be able to exert increasing influence on the European politics as well. The shrewd Duke, therefore, chose a stele which was part of an old Roman tombstone featuring the carved figures of a man and a woman, allegedly images of his honorable predecessors, above which he had carved a six-point star, the coat-of-arms of the dukes of Krk, and the Latin inscription – YEAR OF OUR LORD 1407, THE FIFTEENTH DAY OF SEPTEMBER AT THE TIME OF LORD DUKE NIKOLA. With the insertion of the old Roman tombstone, Nikola wanted to award credibility to the invented story of his ancient Roman roots and suggest that the local dukes of Krk descended from the ancient, glorious lineage of the Roman Frangepanis whose origin went back to the early Roman family of Anicius. This antique monument is today called the Stele of Krk. Out of the historical darkness it illuminates the sources of ideas and accomplishments of an ancient well-thought out scenario which enabled Duke Nikola IV with much patience and skill after more than two decades to be crowned with the noble title and the new coat-of-arms of the Roman Frankopans. To win the title of the ancient and glorious Roman noblemen, the duke made use of all his connections throughout Europe and loosened his purse strings. God knows how much it cost

1393. do 1432. bio je vješt, poduzetan i promućuran čovjek koji je, sukladno tadašnjoj rodoslovnoj modi, želio da i njegovo plemstvo ima rimske korijene kako bi imao što veći utjecaj i na europsku politiku. Stoga je lukavi knez za spomen-obilježje izabrao stelu, dio starog rimskog nadgrobnog spomenika s isklesanim reljefom muškarca i žene, navodno likovima svojih časnih predaka iznad kojih je dao uklesati šestokraku zvijezdu – grb krčkih knezova i tekst na latinskom – GODINE GOSPODNJE 1407., U RUJNU DANA PETNAESTOG, U VRIJEME GOSPODINA KNEZA NIKOLE. Ugradnjom starog rimskog nadgrobnog spomenika Nikola je želio dati uvjerljivost izmišljenoj priči o svojim drevnim rimskim korijenima i sugerirati da su domaći krčki knezovi potomci stare, slavne loze rimskih Frangipana koja vuče porijeklo još od starorimskog roda Anicija. Danas ovaj antikni spomenik zovemo krčka stela. Ona iz povijesne tmine osvjetljava izvore zamisli i ostvarenja jednog davno dobro smišljenog scenarija prema kojem je strpljivom i vještom režijom, nakon više od dva desetljeća, knez Nikola IV. ovjenčan plemićkom titulom i novim grbom rimskih Frankopana. Kako bi dobio titulu drevnih i slavni rimskih plemića knez je potegnuo sve svoje veze širom Europe i debelo odriješio kesu. Koliko ga je sve to koštalo, to sam Bog zna. Zna se da je Nikola 1426. postavši banom Hrvatske “uzajmio kralju Sigismundu 28.000 zlatnih forinti”. Jeftin sigurno nije bio ni prijem 1430. u Rimu kod pape Martina V. koji ga je “vrlo svečano dočekao”. Uz papu svečanu dobrodošlicu priredili su mu i rimski Frangepani, ponosni što “slavni i daleko poznati ban i knez hrvatski izvodi lozu od njihova plemena”. Našlo se je tada u Rimu i starih pisama kojima se dokazivalo da su krčki knezovi zaista potomci rimskih Frangepana. Potvrdio je to i papa Martin V. i podijelio Nikoli novi plemićki grb u kojem dva lava lome kruh. I tako su krčki knezovi postali Frangipanes – što bi se moglo prevesti kao „Hljebolomci“ ili „Lomihljebovi“. U novom grbu krčkih knezova, sada Frankopana, ispričana je jedna stara rimska legenda o životu dva milosrdna i pobožna brata dobrotvora koji su svakoga dana na rimskome trgu lomila hljebove i darovala ih sirotinji, a simboliziraju ih dva osovljena zlatna lava na crvenoj podlozi koja prednjim šapama lome kruh. Ponosni i zahvalni za dodijeljenu im titulu Krčki knezovi, sada Frankopani sredinom 15. stoljeća podižu gotičku kapelu Sv. Vida u krčkoj katedrali. Ona nam jasno svjedoči jake feudalne veze krčkih Frankopana s vodećim umjetničkim radionicama kontinentalnog zaleđa. Raščlanjeni svod kapele nosi razigrana konstrukcija gusto ispletene mreže gotičkih rebara na čijim su spojnica zaglavni kamenovi ukrašeni starim grbom krčkih knezova sa zvijezdom i novim grbom Frankopana s dva lava. Čini se da je ovo najraniji primjer upotrebe njihovog novog frankopanskog grba uz onaj oslikan na gredi crkve na Košljunu.

Krčki knezovi su svojom ličnošću, ugledom, narodnim porijeklom spajali grad i otok u moguću cjelinu iako je grad Krk organizacijom prostora, romanskim stanovništvom i latinskim bogoslužjem bio suprotnost hrvatskom prostoru koji ga je okruživao.

him in all. It is known, however, that after Nikola became a ban of Croatia in 1426, he “lent to King Sigismund 28,000 gold forints.” The papal audience in Rome in 1430 with Pope Martin V who had given him a “very solemn welcome,” did not come cheap either. In addition to the pope, Nikola was also warmly welcomed by the Roman Frangepanis who were proud that “such a famous and wide-known ban and duke of Croatia descended from their lineage. Moreover, old letters were found in Rome which proved that the dukes of Krk were indeed descendants of the Roman Frangepanis. This was further confirmed by Pope Martin V who awarded to Nikola a new noble coat-of-arms depicting two lions who broke a loaf of bread. Thus the dukes of Krk became Frangipanes, “bread-breakers” or “breakbreads.” The new coat-of-arms of the dukes of Krk, now Frankopans, told an old Roman legend of the life of two merciful and pious philanthropic brothers who every day used to break loaves of bread on a square in Rome and give them to the poor. They are symbolized by two standing gold lions breaking the loaves with their front paws on a crimson background. Proud and grateful of the awarded title, the dukes of Krk, now Frankopans, in the mid-15th century erected the gothic chapel of St. Vitus in the Krk cathedral. The chapel bore witness to the strong feudal links of the Frankopans with the leading art workshops in the continental hinterland. The articulated ceiling of the chapel is borne by the playful structure of the densely intertwined net of Gothic ribs on whose joints the bosses were decorated with the old coat-of-arms of the dukes of Krk featuring the star and the new Frankopan coat-of-arms with two lions. This appears to be the earliest example of the application of their new Frankopan coat-of-arms, in addition to the one painted on a beam of the church on Košljun.

With their personality, reputation and popular origin the dukes of Krk brought together the town and the island into a feasible whole, although, because of the spatial organization, Roman population and Latin language church service, the town of Krk was in sharp contrast to the Croatian space which surrounded it.



Gotički svod u frankopanskoj kapeli Sv. Vida
The Gothic ceiling in the Frankopan chapel of St. Vitus

Put koji je ova obitelj ostvarila da bi od krčkih knezova postali Frankopani zorno nam oslikava vješto životno snalaženje jedne krčke obitelji koja se u magli prošlosti postepeno izdiže toliko visoko da je uz Šubiće odnosno Zrinske postala najpoznatija, najslavnija i najmoćnija hrvatska loza. Jedina je to obitelj na jadranskim otocima koja se razvila do moći u europskim razmjerima. Više pripadnika obitelji bili su i hrvatski potkraljevi – banovi. U povijesnoj znanosti prevladava mišljenje da su porijeklom s otoka Krka iz vrbničkog područja, gdje su imali Gradec, kaštel s nasljednim dobrima na Rovozniku. Počeci njihove vlasti na Krku nisu dovoljno poznati. U povijesti se prvi put javljaju u 12. stoljeću kao imućni mletački zakupnici otoka Krka – Krčki knezovi. Prvi je poznat knez Dujam I. iz 1118., a posljednji je u hrvatskim zemljama književnik Fran II. Krsto Frankopan. Krčki knezovi postupno su ojačali i osilili se do te mjere da ih Mlečani i Krčani, iako nerado, moraju priznati za feudalne gospodare otoka. Bili su vrlo pronicljivi i poduzetni te su svojom uspješnom politikom proširili vlasništvo i preko mora. Osim što su bili knezovi krčki postali su i knezovi modruški, vinodolski, brački, brinjski, cetinski, drežnički, hvarski, korčulanski, požeški, rapski, senjski, slunjski i tržački, markizi di Nemi, kapetani Rašpora i Krasa te Postojne i Bihaća, načelnici Splita, Milja (Muggia), Trogira te trajniji ili povremeni gospodari mnogih imanja u Hrvatskoj, Bosni, Ugarskoj, Sloveniji, Austriji, Italiji pa čak i u Švedskoj. Obitelj je dala više banova, generala, kapetana i zapovjednika te biskupa i nadbiskupa. Rasparčanost ogromnih posjeda, pa turski nasrtaji na Hrvatsku koji su širili strah, krv i smrt uz obiteljske nesloge i sukobe oslabili su ih i pogodovali da se Veneciji ispuni višestoljetni san – domoći se zlatnog otoka Krka. Nakon što je osvojila otok, dana 25. studenog 1480. venecijanski Senat odlučio je da Krk neće više vratiti Frankopanima, a knezu Ivanu zabranio je povratak na otok.

Iako je kroz povijest Ivan postao voljen u narodu i za njim se je stoljećima tugovalo, neki suvremenici o njemu nisu imali baš najbolje mišljenje, obzirom da je svojim vladanjem više puta "ogorčio silno svoje podanike". Ljetopisac i pjesnik, tajnik vijeća deseterice Antonio Vinciguerra, koji je lukavstvom u pregovorima s Ivanom uspio oteti otok Frankopanima i postao prvi mletački providur na Krku, opisao je kako su Krčani sa svim počastima ispratili posljednjeg krčkog kneza Ivana VII. Frankopana na galiju "Polo da Canal" kojom je otplovio u "vječni izgon" u Veneciju što su "slavili zvonjavom zvona i drugim slavljem, koje se neda opisati". Po odlasku krčkog kneza u Veneciju Vinciguerra je naredio rušenje "omrznete frankopanske



The path crossed by this family in the course of which the dukes of Krk became Frankopans vividly portrays the life's ingenuity of a Krk family which in the mist of the past gradually rose so high that, along with the Šubićs and the Zrinskis, it had become the best known, most famous and powerful Croatian family. Several members of this family also served as Croatian viceroys – bans. In history it is prevailing belief that the family originated from the Vrbnik area of the island of Krk where they held Gradec, a fort with hereditary estates at Rovoznik. The origins of their rule on the island are not well known. They are first mentioned in historical records in the 12th century as wealthy Venetian lessees of the island of Krk, the dukes of Krk. The first known duke is Dujam I from 1118, and the last in the Croatian lands is the writer, Fran II Krsto Frankopan. The dukes of Krk gradually gained strength to such an extent that both the Venetians and the residents of Krk, albeit unwillingly, had to recognize them as feudal lords of the island. They were quite astute and enterprising so thanks to their successful policy they succeeded in expanding their property overseas as well. In addition to being the Dukes of Krk, they also became Dukes of Modruš, Vinodol, Brač, Brinje, Cetina, Drežnica, Hvar, Korčula, Požega, Rab, Senj, Slunj and Tržac, Marquis of Nemi, Captains of Rašpor, Kras, Postojna and Bihać, Prefects of Split, Muggia and Trogir, as well as permanent or occasional lords of numerous estates in Croatia, Bosnia, Hungary, Slovenia, Austria, Italy and even Sweden. The family bore several bans, generals, captains and commanders, as well as bishops and archbishops. The fragmentation of huge estates, Turkish attacks on Croatia which spread fear, blood and death, coupled with family discord and conflicts weakened the family and aided in the fulfillment of Venice's centuries old dream – to capture the golden island of Krk. Having previously occupied the island, on November 25, 1480, the Venetian Senate took the decision that Krk would no longer be returned to the Frankopans and Duke Ivan was forbidden from returning to the island.

Although in the course of the history Ivan become beloved by the people and he was mourned for centuries, some contemporaries did not hold him in very high regard since his rule had on several occasions "greatly embittered his subjects." Chronicler and poet, secretary of the council of the ten, Antonio Vinciguerra who through cunning negotiations with Ivan succeeded to capture the island from the Frankopans and became the first Venetian governor on Krk, described how the residents with every honor saw off the last Duke of Krk Ivan VII Frankopan to the Polo da Canal galley aboard which he sailed off to "eternal exile" which was "cele-

zastave" koju je zamjenio kamenim reljefom lava svetoga Marka pred kojeg su dolazili Krčani "kao pred opće opraštanje". Prema tradiciji ljudi bi prije ulaska u grad, na gradskim vratima, ljubili lava da ih ne bi zadesila zla kob. Vinciguerra je u gradu Krku uspostavio i gradsku svečanost koja se je slavila 22. veljače kao dan sjećanja na oslobođenje Krka od tobožnje tiranije kneza Ivana. Svečanost je počinjala velikom procesijom u kojoj su sudjelovali svećenici cijeloga otoka i narod, nakon čega su se održavala natjecanja u raznim disciplinama i vještinama kao gađanje pijetla na vrhu stupa ili gađanje cilja kopljem jašući konja. Ovakva takmičenja održavala su se tri puta godišnje, a velike procesije održavale su se još o Uskrsu i na blagdan Sv. Lovre, 10. kolovoza kada se održavao i trodnevni sajam.

U nadi i čvrstoj vjeri da će povratiti izgubljeni otok, knez Ivan je potkraj 1481. pobjegao iz Venecije i ne došavši na svoj otok, umro 1486. Dugo su vremena sve slabiji Frankopani iz ostale Hrvatske željeli vratiti Krk, ali im to nije uspjelo. Obitelj je uništena smaknućem Frana II. Krste Frankopana kojeg je kao urotnika sa Zrinskim 1671. godine dao pogubiti car i kralj Leopold I. Habsburg. Nakon toga su njihova imanja opljačkana, opustošena, zapaljena i uništena. Korijenima na otoku Krku, najbogatijem području glagoljaške kulture, krčki knezovi Frankopani uporni su promicatelji i zaštitnici glagoljice kao osnovnoga hrvatskoga pisma u službenom i privatnom životu te u crkvenoslavenskoj službi Božjoj. Njihovi brojni rukopisi, pogotovo glagoljski kao Kločev glagoljaš iz 11. stoljeća, Vinodolski zakonik iz 1288. ili Vrbnčki odnosno Krčki statut iz 1388. godine imaju kapitalnu vrijednost za hrvatsku baštinu. Isticali su se na kulturnom polju u pisanju i tiskanju knjiga i kao umjetnici. Gradili su brojne kapele, crkve i samostane kao na primjer na Košljunu, Trsatu i drugdje. Ostavili su golemu baštinu, graditeljsku, tradicijsku, rukopisnu, koja se sublimira u emotivnom narodnom odnosu prema Frankopanima kao narodnim velikanima.

Predaja kaže, a i zapisano je, da su gotovo pet stoljeća Krčani tugovali za izgubljenom slobodom i žalili za svojim posljednjim knezom Ivanom VII. tako da su gotovo do jučer Krčanke uporno nosile na glavi crni rubac i odijevale crninu iako nisu bile u obiteljskoj koroti. Većina ih je dobila ime Katarina, Kate ili Katica ukoliko nisu bile Marije ili Marice, mnogi će reći, po omiljenoj Ivanovoj kćerki Mariji – Katarini. Najznačajnija krčka frankopanska zadužbina je velika crkva, posvećena Blagovijesti, na otočiću Košljunu.

Frankopanski grb krčkih knezova
The Frankopan coat-of-arms of the Dukes of Krk



brated with bell ringing and other celebrations which cannot be described." Following the departure of the Duke of Krk for Venice, Vinciguerra ordered the demolition of the "hated Frankopan flag" which he replaced with a stone relief featuring the lion of St. Mark to which the residents of Krk came "as if it were general absolution." According to tradition, before entering the town the people would kiss the lion in front of the municipal gate in order to avoid bad luck. Moreover, Vinciguerra had established a municipal celebration which celebrated February 22 as the day of liberation of Krk from the alleged tyranny of Duke Ivan. The celebration began with a large procession in which took part the priests from the entire island and the people. This was followed by competitions in various disciplines such as hitting the cock atop a pole or hitting a target with the spear on horseback. Such competitions were held three times a year, while large processions were also held at Easter and on the feast of St. Laurel, on August 10, when a three-day fair also took place.

In hope and firm belief that he would succeed in recapturing the lost island, at the end of 1481, Duke Ivan fled Venice but died in 1486 failing to reach his island. For a long time, the weakening Frankopans from other parts of Croatia tried to repossess Krk, but in vain. The family was destroyed with the execution of Fran II Krsto Frankopan who was executed as a conspirator with Zrinski in 1671 by King Leopold I Habsburg. Their estates were subsequently pillaged, plundered and razed to the ground. Their roots being on the island of Krk, the richest cradle of the Glagolitic culture, the Frankopan Dukes of Krk were persistent promoters and patrons of the Glagolitic as the main Croatian alphabet used in official matters and private life, as well as the Slavonic church service. Their numerous manuscripts, particularly the Glagolitic ones such as the Kločev glagoljaš from the 11th century, the Code of Vinodol from 1288 and the Vrbnik and Krk Statute from 1388 are of paramount significance for Croatian culture. They were distinguished in book

writing, printing, and also as artists. They built numerous chapels, churches and monasteries on Košljun, Trsat and elsewhere. They left behind an enormous legacy in architecture, tradition and manuscripts which is sublimated in the emotional relationship of the people toward the Frankopans as the great men of the people.

The legend tells us, and it has also been written down, that the residents of Krk had mourned the lost liberty and their last Duke Ivan VII for almost five centuries. For this reason, almost to this day the Krk women persistently covered their heads with a black kerchief and wore mourning although they were not grieving.







Crkva je građena darovima Frankopana Ivana VII. i kćerke mu Marije – Katarine od godine 1480. – 1523. U crkvi je nadgrobna ploča Marije – Katarine koja je 1523. umrla u Veneciji, a htjede biti pokopana “u zemlji svoga oca” pa su joj 1529. prenesene kosti na Košljun. Na Košljunu je i nadgrobna ploča na kojoj je u reljefu isklesana odsječena glava, što je simbol Ivana Krstitelja, pa mnogi smatraju da je to nadgrobna ploča Ivana VII. Frankopana.

Za otočić Košljun narod kaže da je “prst pravde Božje”. Prema legendi Puntarska je draga, dok još nije

Most of them were named Katarina, Kate or Katica, unless they were Marijas or Maricas, according to many, after Ivan’s favorite daughter Marija-Katarina. The most significant Frankopan endowment on Krk is a large church, dedicated to the Annunciation, located on the island of Košljun. The church was built with the gifts of Frankopan Ivan VII and his daughter Marija-Katarina from 1480-1523. The tombstone of Marija-Katarina is located in the church; she had died in Venice in 1523 and after her wish to be buried in “the land of her father” her remains were trans-



Košljun, samostanska crkva Sv. Marije
Košljun, the monastic church of St. Mary

bila prekrivena morem, bila plodno tlo koje je pripadalo dvojici braće. Braća su međusobno dijelila ljetinu. Kako je mladi brat bio slijep, stariji ga je brat godinama varao. Jednoga dana Nebo je odgovorilo strašnom kaznom. Kroz ulaz na Buki u Dragu provali more, proguta bezakonika i sve njegovo. Nepotopljena ostane samo uzvisina u obliku kružnice, današnji otočić Košljun i na njemu spašeni slijepac. Znanost kaže da se Puntarska draga prije tri tisućljeća počela ispunjavati morem. Iznad površine mora ostao je svega nekoliko metara visok vrh brdašca.

ferred to Košljun in 1529. On Košljun there is also a tombstone featuring a carved relief depicting a severed head, the symbol of John the Baptist, for which reason many consider it the tombstone of Ivan VII Frankopan.

Of the island of Košljun the people say that it is "the finger of God's justice." According to the legend, at the time when it was not covered by the sea, the cove of Punat was fertile land which belonged to two brothers. The brothers were sharing the crop among themselves. Since the younger brother was blind, the older brother was cheating on him for years.



Sv. Kvirin, zaštitnik grada Krka i krčke biskupije s modelom grada
St. Quirinus, patron saint of the town of Krk and the Diocese of Krk,
holding a model of the town

Poliptih Santa Crocea i slika Posljednjega suda
The polyptych by Santa Croce and the painting
of the Last Judgement





Danas je to otočić Košljun, "otok u otoku, srce otoka Krka", malena zelena oaza, zaštićeni vegetacijski rezervat, biser prirode i duhovnosti. Ime Košljun izvodi se od Castellum, što označuje utvrđenu rimsku kuću. Pronađeni ostaci rimskih temelja i nadgrobni spomenici plemićkih obitelji antiknog Krka na Košljunu govore tome u prilog. U prvim vijekovima kršćanstva u napuštenu rimsku građevinu dolaze domaći pustinjaci koji su svoj isposnički život zavjetovali Bogu. Oni pružaju gostoprimstvo istočnim monasima sv. Bazilija, bjeguncima iz Bizanta. U 11. stoljeću na Košljunu su benediktinci koji nastoje skladno živjeti prema devizi "MOLI I RADI" u uvjerenju da i kršćanski život treba biti prožet skladom poput krasne skladbe rada, molitve, meditacije i kontemplacije. Benediktinci su tražili predjele gdje se Bog pojavljuje u lijepom, gdje je Božja ruka rasula znakove svoje prisutnosti. Obično su dolazili na mjesta gdje su već Rimljani otkrili genius loci – dobri duh mjesta, a otočić Košljun je upravo takvo mjesto. I već u 12. stoljeću na Košljunu cvate benediktinska opatija Svete Marije Košljunske.

U 15. stoljeću, kada u cijeloj Europi opada važnost benediktinaca gasi se i njihova opatija na Košljunu pa vlasnici otoka, braća Martin i Ivan VII Frankopan, knezovi Krka, Senja i Modruša, mole papu Nikolu V da se na Košljun uvedu franjevci umjesto starog reda benediktinaca. Papa je uslišao njihovu molbu i bulom Nikole V. 1447. godine "Na diku svete vjere" ugašena je opatija Svete Marije Košljunske, a osnovan je franjevački samostan u koji dolaze franjevci opservanti iz grada Krka. Od starog benediktinskog samostana ostala je samo kula s romaničkom crkvom Uznesenja Marijina – Sancta Maria Gloriosa iz 12. stoljeća koja je poslije gotizirana i od 15. stoljeća nosi naslov Sv. Bernardina Sijenskog.

Kad dođete brodićem ili barkom na Košljun na rivi će vas dočekati silueta sv. Franje s bratom vukom, velikog čovjeka kontemplacije i apostolata, začetnika

One day, the Heavens responded with tremendous punishment. The sea erupted into the cove through the passage at Buka and swallowed the sinner and all his property. Only the round elevated ground was safe from flooding. It was the present day island of Košljun and a blind man saved on it.

The science tells us that the cove of Punat began filling with sea three thousand years ago. Above the surface there remained only the top of the hill a few meters high. Today it is the island of Košljun, "an island within an island, the heart of the island of Krk," a small oasis, the preserved botanical reservation, a pearl of nature and spirituality. The name of Košljun is derived from castellum, denoting a fortified Roman house. In favor thereof speak the remains of the Roman foundations and tombstones of noble families of ancient Krk found on Košljun. In the first centuries of Christianity, the abandoned Roman building was settled by local hermits who had pledged their ascetic lives to God. They offered hospitality to eastern monks of St. Basil, the fugitives from the Byzantine Empire. In the 11th century Košljun was inhabited by the Benedictines who attempted to live in harmony in line with the motto of "PRAY AND WORK," in the conviction that Christian life as well must be permeated with harmony of the beautiful composition of work, prayer, meditation and contemplation. The Benedictines sought those localities where God appeared in beauty, and where the hand of God had scattered the signs of his presence. Usually they came to those places in which the Romans had already discovered the genius loci, the guardian of a place, and the islet of Košljun was indeed such a place. As early as the 12th century, on Košljun flourished the Benedictine abbey of St. Mary of Košljun.

In the 15th century, since all over Europe the significance of the Benedictine order declined, their abbey on Košljun was closed as well. Thus the owners of the island, brothers Martin and Ivan VII Frankopan, the Dukes of Krk, Senj and Modruš, asked Pope Nicholas V instead of the old Benedictine order to introduce on Košljun the Franciscans. The pope granted their request, and in 1447 with the bull of Nicholas V, "in honor of the holy faith" the abbey of St. Mary of Košljun was closed and in its stead the Franciscan monastery founded to which came the Observants from the town of Krk. Of the old Benedictine abbey remained only the tower with the Romanesque church of Mary's Assumption, Sancta Maria Gloriosa, from the 12th century. It was subsequently Gothicized, and in the 15th century named after St. Bernard of Siena.

Should you arrive in Košljun aboard a ship or a boat, on the waterfront you will be welcomed by the silhouette of St. Francis with his wolf brother, a great man of contemplation and the apostolate, the creator of a great spiritual movement within the Church of Christ, a poet who believed in the mysterious mediating power of every creature of God and praised it in verse. In this quiet space which conquers with its composure and hospitality, the Franciscans shall welcome everybody who sets foot on the island: "Whoever and whatever you may be, you are a brother of ours; thus

velikog duhovnog pokreta u Crkvi Kristovoj, pjesnika, koji je vjerovao u otajnu posredničku moć svakoga Božjega stvorenja i pjevao o njoj. U ovom tihom prostoru što osvaja sabranošću i gostoljubiivošću, franjevci će svakom tko nogom stupi na otočić poželjeti dobrodošlicu: "Tkogod i kakavgod ti bio, brat si nam; stoga te pozdravljamo i želimo sve ono što sadrži evanđeoski i Franjin pozdrav MIR I DOBRO".

Košljun je otvorena knjiga apostolata redovnika kroz stoljeća, koji su molitvom, radom, marljivim i skromnim redovničkim životom nastojali što dosljednije opsluživati pravila sv. Franje pa su uvelike privlačili simpatije braće i naroda. Ali Košljun je i otvorena knjiga o životu i radu čovjeka na ovom području kroz tisućljeća. Ovo središte franjevačke duhovnosti svjedočanstvo je brojnih dobročinitelja koji su sudjelovali u podizanju ovog značajnog spomenika vjere i kulture, čuvara najplemenitijih misli i osjećaja brojnih krčkih pokoljenja. O neraskidivoj povezanosti s MOSTIROM, kako domaćini nazivaju Košljun, svjedoče brojni izložci "naše starine" koji žive i zanosno pripovijedaju o nadahnuću i stvaralačkom udjelu duha i ruku otočkog čovjeka - BODULA - težaka, pastira, ribara, moreplovca, učitelja, svećenika i fratra uvijek oslonjenih na skrbnu otočku ženu, brižnu majku i ustrajnu vjernicu. U ovom drevnom žarištu pobožnosti, vjere, umijeća i znanja na osobit način cijnila se znanost, učenje, kult knjige. Bogata knjižnica, etnografska, prirodoslovna, numizmatička i sakralna zbirka pružaju obilje opažaja i čistoću doživljaja. U biblioteci s gotovo 30000 svezaka i preko 100 inkunabula čuvaju se brojni glagoljski rukopisi, Strabonov i Ptolomejev atlas, kao i vrlo stari primjerek Tore na hebrejskom - aramejskom jeziku. Uz iznimna duhovna i kulturna djela na Košljunu je sačuvana i izložena gotovo sva egzotika otoka Krka.

Samostansku crkvu Sv. Marije krase vrijedna oltarna pala, rad Venecijanca Santa Crocea iz 1535. godine, i velika slika Posljednjega suda F. Ughetta iz 1653. Posebnu draž Košljunu daju kapelice u bujnom raslinju. Kapelica Sv. Križa s čudotvornim raspelom koje se nosilo u procesiji za kišu spominje se prvi put 1579., a ona Sv. Porođenja 1651. U njoj su izložene jedne od najstarijih i najdragocjenijih jaslica u Hrvata ostvarene prema zamisli sv. Franje u božićnoj noći 1223.

Uz to što je Košljun riznica umjetnina već od 12. stoljeća on je i bogati vegetacijski rezervat u kojem je izbrojeno preko 400 vrsta biljaka i 131 vrsta gljiva.

Ovaj ambijent mira, posvećene tišine i sabranošti omiljeno je mjesto duhovne obnove, širenja ideje ljubavi, bratstva i mira.

we greet you and wish all of which is contained in the evangelical and Francis's greeting PAX ET BONUM."

Košljun is an open book of the monks who throughout the centuries through prayer, work, diligence and modest monastic life attempted as consistently as possible to observe the rules of St. Francis for which they drew great benevolence from the brothers and the people. But Košljun is also an open book of the centuries of life and work of man in this region. This center of Franciscan spirituality also bears witness of the numerous benefactors who had participated in the erection of this significant monument of faith and culture, keeper of the most noble thoughts and feelings of numerous generations on Krk. Of this unbreakable bond with MOSTIR, as local residents named Košljun, testify countless exhibits of "our antiquity" which lively and captivatingly tell of the inspiration and creative contribution of the spirit and hands of the island man - the BODUL, worker, shepherd, fisherman, sailor, teacher, priest and friar, always relying on the caring island woman, nurturing mother and resolute believer. In this ancient center of religiousness, faith, skill and knowledge, science, learning and the cult of the book were particularly appreciated. The rich library, the ethnographic, natural science, numismatic and sacral collections offer an immensity of perceptions and the purity of experiences. The library, boasting almost 3,000 volumes and more than 100 incunabula, safeguards numerous Glagolitic manuscripts, Strabo's and Ptolemy's atlases, as well as a very old copy of the Torah in Hebrew-Aramaic language. In addition to exceptional spiritual and cultural works, safeguarded and exhibited on Košljun is almost all the exoticism of the island.

The monastic church of St. Mary is decorated with a valuable altar pall by Venetian da Santa Croce from 1535, as well as a large painting of the Last Judgment by F. Ughetto from 1653. A special charm is afforded to Košljun by chapels hidden in lush vegetation. The chapel of the Holy Cross with a miraculous crucifix which was carried in rain processions was



Franjevci na Košljunu
Franciscans at Košljun

Košljun i Puntarska draga (str. 120.-121) ▷
Košljun and Punat Cove (pp. 120-121) ▷





PUNAT
GALERIJA TOŠ



Pitoma Puntarska draga, među najljepšim i najzaštićenijim jadranskim uvalama, odredila je stoljetnu pomorsku tradiciju Punta. Uz brodogradilište smještena je jedna od najstarijih, najvećih i tehnički najopremljenijih marina – vodeće nautičko središte Jadrana. Pored novih raskošnih zdanja, toplinu i prirodnost mjestu daju stare primorske kuće s kamenim voltama i rascvjetanim balaturama, smještene oko crkve Sv. Trojice koju krase lijepi barokni oltar iz 18. stoljeća. Odavna je ovaj kraj oplemenjen vinogradima i maslinicima što daruju slašću grožđa i plemenitom maslinom. U slikovitom prostoru nekadanjeg pogona za preradu maslina u ulje poznata je galerija TOŠ.

Još se živo sjećam mljevenja maslina ili "ulikvića" u tošu, velikom žrvnju odnosno mlinu za masline. U tošu, starom tehnologijom u kamenoj zdjeli veliko kolo melje plod masline poput žita. Proizvodnja maslinova ulja nije samo zanat: ona je i predanje i svetkovina. A gdje je svetkovina tu je i vina i pjesme. Svake večeri dugo u noć dok se mljelo masline i cijedilo ulje, iz toša je odjekivala radosna pjesma. U zimskim danima to je bilo najveselije i najradosnije mjesto. Ako se i danas prilikom otvorenja neke izložbe iz galerije Toš čuje živa klapska pjesma koju je veselo prihvatila i publika uz bukaletu vina, znajte da se to samo nastavlja tradicija ovog prostora. Današnja djeca odrasla u računalnom svijetu teško da mogu predočiti škripu i vrtuljak jednog toša. Dok smo mi bili djeca nestrpljivo smo čekali studeni i prosinac da bi nakon škole obavezno svratili u toš i sjeli na drvenu gredu, poprečno provučenu kroz kameno kolo, koju je vukla mazga ili mula. Dok smo tjerali ispred sebe mulu koja je hodajući u krug okretala kolo velikog žrvnja vrtjeli smo se na gredi kao na vrtuljku, a pod teškim kamenim kolom u velikoj zdjeli drobili su se zreli plodovi masline u gustu uljevitu kašu. Iz te uljne kaše pod tijeskom mladići su istiskivali mlado maslinovo ulje. Danas su rijetki krajevi na Jadranu u kojima još mule ili magarci okreću kameno kolo u tošu.

U Puntu danas djeluje moderna uljara u kojoj se novom tehnologijom proizvodi prvoklasno maslinovo ulje. Ono je hrana, lijek i svjetlo. Svjetlo uljanica obasjavalo je stoljećima domove naših očeva i djedova. Stari narodi nazivali su ga tekućim zlatom i govorili da je maslinovo ulje "na čast božanstvu i ljudima".



Punat. Nekada toš, danas galerija
Punat, once upon a time a toš, now an art gallery

mentioned for the first time in 1579, while the chapel of the Holy Birth in 1651. One of the oldest and most valuable nativity scenes in Croatia, executed according to the idea of St. Francis during the Christmas night of 1223 is exhibited there. In addition to being a treasury of artworks ever since the 12th century, Košljun is also a reservation of luxurious vegetation in which more than 400 plant species and 131 mushroom species have been counted.

This ambiance of peace, consecrated silence and presence of mind is a favorite spot of spiritual revival and the propagation of the idea of love, brotherhood and peace.

The gentle Punat Cove, one of the most beautiful and the most sheltered coves on the Adriatic, determined the centuries old maritime tradition of Punat. One of the oldest and state-of-the-art marinas, a leading nautical center on the Adriatic, is located next to the shipyard. In addition to the new lavish edifices, the town derives its warmth and true character from the old littoral houses featuring stone arches and blooming roofed stairways located around the church of the Holy Trinity with a pretty Baroque altar from the 18th century. Since time immemorial this region has boasted vineyards and olive groves which give the gift of sweet grapes and noble olives. The picturesque premises of what used to be the olive processing plant house the renowned TOŠ Gallery.

I vividly recall how the olives were ground in the mill, the large olive grindstone. In toš, the olive mill, applying old technology the large grindstone grinds the olives in a stone bowl as if they were wheat. The production of olive oil is not just a craft; it is both a tradition and a holiday. And where there is a holiday, there is also wine and song. Merry songs used to echo from the toš each evening late into the night as the olives were ground and the oil dripped. In wintertime this was the merriest and most cheerful place. If today on the occasion of the opening of an exhibition in the Toš Gallery live klapa singing embraced by the audience raising a cup of wine can be heard you should know that this is mere continuation of the tradition of this region. The children of the present time, raised in a world of computers, can hardly imagine the squeaking and the turning of a toš. When we were children we used to look forward to the



Vjerovali su kako je u njemu zarobljena energija sunca i kako oplođuje Božjim duhom. Stoga se još u Starom zavjetu uljem pomazuju svećenici, kraljevi i proroci. Vjere su maslinovo ulje uvele u obrede, liturgiju sakramenata, a u svetim knjigama dolijevano je u svjetiljku života. U nekim našim crkvama još i danas plamti vječnim plamenom u slavu Božjeg prisustva.

Velika ljekovita moć maslinova ulja poznata je od najstarijih vremena. Ulje pomiješano sa solju dobar je lijek od upale, pčelinjeg uboda, protulijek za otrove i zapeke. Uljem se jelo začinja, na njem se friga riba, peče meso i krumpir, u njega se sir, meso, tunjina i sardela za zimu i za duge plovidbe spremala. Stari Rimljani otkrili su kako je maslinovo ulje ugodno na koži. Njime se liječilo tijelo i uljepšavalo lice, trljale mišice atleta i gladila bedra hetera. I danas će mnogi u ljetnim mjesecima tijelo, prije nego izlože suncu, namazati maslinovim uljem.

months of November and December when after school without fail we came to the toš and set on the wooden beam drawn through the stone wheel pulled by a hinny or a mule. We urged the mule in front of us to go in circles turning the wheel of the large grindstone. We used to spin on the beam as if it were a merry-go-round while under the heavy stone wheel in the large bowl the mature olive fruits were ground into a thick oily mash. From this mash young men used to press the new olive oil. Nowadays the places on the Adriatic in which mules or donkeys turn the stone wheel in a toš are rare.

A modern oil refinery operates in Punat in which first-class oil is made using new technology. The oil is nourishment, medicine and light. The light of the oil lamps used for centuries to illuminate the homes of our fathers and grandfathers. The old peoples used to call it liquid gold and say that olive oil "served to the credit of deity and humans." They believed that captured in it was the energy of the sun and that it was impregnated with the spirit of God. Thus in the Old Testament it was used for the anointment of the priests, kings and prophets. Various faiths introduced olive oil into the service and the liturgy of the sacraments, while in the holy books it was poured into the lamp of life. In some of our churches it burns to this day with the eternal flame honoring the presence of God.

The medicinal power of olive oil has been known since time immemorial. Oil mixed with salt is a good cure for inflammations and bee stings as well as an antidote for poisons and constipation. It is used to dress dishes, fry fish, roast meat and bake potatoes, as well as for the preservation of cheese, meat, tuna fish and pilchards for winter and long navigation. Ancient Romans had discovered that olive oil is soothing to the skin. It was used to cure the body and beautify the skin, to rub the muscles of the athletes and to caress the thighs of the hetaeras. Even today in the summer months, many will apply olive oil to their bodies prior to exposing them to the sun.

Science has confirmed that olive oil has a therapeutic and protective effect

on almost all body systems and that it generally extends the life span.

The olive tree, a beautiful tree with silvery leaves, fragrant yellowish-white flowers and pitted fruits, can live as long as two thousand years. The Phoenicians were the first to cultivate and graft it. The Romans transplanted it from the Greeks and both worshipped it and dedicated to goddesses Athena and Minerva respectively. This knobby tree whose fruit has a tart flavor, in



Pogled na maslinike kod Kornića i na Puntarsku dragu
The view of the olive groves by Kornić and Punat Cove

Znanost je potvrdila da maslinovo ulje ima blagotvorno i zaštitno djelovanje na gotovo sve tjelesne sustave te da općenito produžava životni vijek.

Maslina, prekrasno drvo srebrnastih listova, cvijeta žućkasto – bijele boje ugodna mirisa i koštuničava ploda može doživjeti duboku starost i do dvije tisuće godina. Feničani su je prvi gojili i cijepili. Od Grka su je presadili Rimljani, jedni i drugi su je štovali i posvetili božici Ateni odnosno Minervi. To grčevito stablo ploda trpkog okusa uz simbol mira, postalo je i simbol blagoslova, suživota, mudrosti kao i simbol Mediterana. Od davnina i u našim krajevima grančica "drva predjela sunčane jasnoće" znak je mira. Grančice masline blagoslivlju se na Cvjetnicu u crkvi i nose u procesiji, a ispleteni maslinov vjenčić objesi se u kući da u njoj bude Božjega mira, sreće i blagoslova. Stari su Grci maslinovo drvo toliko cijenili da ga čak ni bogovima nisu žrtvovali. Prema mitovima maslina je stablo novog života povezano sa zimskim solsticijem i mladim Suncem.

Možemo li zamisliti Jadran i Krk bez masline i bez maslinova ulja? Danas u Hrvatskoj i na otoku Krku ima znatno manje stabala maslina nego prije stotinjak godina, no na sreću ponovno se budi svijest o vrijednosti masline. Obnavljaju se stari maslinici i sade novi. Najljepši maslinici na Krku prostiru se između Punta i Krka.

Uz izrazite dosege kulturnoga i urbanog naslijeđa, bogatstvo je Grada Krka u njegovu okruženju; otočićima, maslinicima i pješačkim stazama na Prnidbi, te šumovitim uvalama na zapadu u kojima samuju ribarske brodice kao u Sv. Fuski ispod Pinezića pa Torkulu, Valbiski, Sv. Jurju. Nad ovim pitomim uvalama, dragocjenim odredištima i odmorištima brojnih nautičara razasula su se tiha sela s ušćivanom tradicionalnom arhitekturom poput Muraja, Lakmartina, Kornića, Vrha, Poljica, Linardića, Milohnića do sela Brzac iznad slikovitog Glavotoka. Polovicom 15. stoljeća na Glavotoku je Matej Bošnjak uredio samostan franjevac – trećoredaca – glagoljaša koji su u liturgiji i ostalim područjima života i rada upotrebljavali isključivo glagoljicu. Kratko vrijeme tu su boravili i pavlini. U sklopu samostana na Glavotoku ističe se crkva Sv. Marije od Bezgrešnog Začeca za čiji se veliki oltar vjeruje da potječe iz znamenite benediktinske glagoljaške opatije Sv. Nikole kod Omišlja. Crkva se spominje 1277., a pripadala je krčkim knezovima. Vjeruje se da su Frankopani ovdje imali i svoj dvorac.



addition to being a symbol of peace also became a symbol of blessing, coexistence and wisdom as well as a symbol of the Mediterranean. In this region too the twig from the "tree from the region of sunny clarity" has been a symbol of peace since time immemorial. Olive twigs are blessed on Palm Sunday and carried in the procession while an olive wreath is hung in the house so that it may enjoy peace, happiness and blessing. Ancient Greeks appreciated the tree to such an extent that they did not even sacrifice it to the gods. According to myth, the olive tree is the tree of new life related to the winter solstice and the new Sun.

Can we even fathom the Adriatic and Krk without the olive and olive oil? Today, in Croatia and on the island of Krk there are significantly fewer olive trees than there used to grow some hundred years ago. Fortunately, however, the conscience of the value of the olive is being aroused again. The old olive groves are being recultivated and new ones planted. The most beautiful olive groves on Krk are located between Punat and Krk.

In addition to the striking achievements of the cultural and urban heritage, the wealth of the town of Krk lies in its surroundings: the islets, olive groves, and paths at Prnidba, the wooded coves on the west in which await secluded fishing boats, such as those in Sv. Fuska beneath Pinezići, Torkul, Valbiska and Sv. Juraj. Above these gentle coves, precious destinations and resting spots of numerous boaters, the quiet villages are scattered boasting a preserved traditional architecture, among them Muraj, Lakmartin, Kornić, Vrh, Poljice, Linardići, Milohnići and the village of Brzac above the picturesque Glavotok. At Glavotok in the mid-15th century Matej Bošnjak opened a monastery of the Franciscans – Tertiaries – Glagolitic monks who were using exclusively the Glagolitic in the liturgy and other spheres of life and work. Within the

complex of the monastery at Glavotok stands out the church of Holy Mary of the Immaculate Conception whose large altar is believed to come from the famous Benedictine Glagolitic Abbey of St. Nicholas near Omišalj. The church was mentioned in 1277 and it belonged to the dukes of Krk. It is believed that the Frankopans also owned a castle here. In proximity of the monastery, above the Čavlena cove, in the lush vegetation beneath Milohnići there hides one of the pearls of the early architecture of the island – the church of St. Krševan. The entrance, the nave and three apses of this church are shaped

U blizini samostana iznad uvale Čavlena u bujnom raslinju ispod Milohnića skriva se jedan od bisera stare otočke arhitekture, crkvice Sv. Krševana. Ulazni dio, lađa i tri apside ove crkve oblikovane su poput lista djeteline. Nad lađom je bačvasti svod, apside imaju polukalote a nad povišenim srednjim prostorom nalazi se kupola. Ovakav oblik trikonhose poznajemo iz starokršćanskog doba pa je prema mišljenju jednih stručnjaka ova crkvice iz 5. ili 6., a prema mišljenju drugih iz 9. stoljeća. Akademik Branko Fučić koji je govorio za ovu crkvicu "malena je kao igračka, a monumentalna kao katedrala" smatrao je da datira iz 12. stoljeća odnosno najranije oko 1100. godine. No za sada prevladava mišljenje da ta crkvice, uz crkvu Sv. Donata ulazi u red prvih ranohrvatskih sakralnih objekata uopće. U dnu Puntarske drage ispod Kornića okružena prostranim maslinicima sličan je primjer izvorne starohrvatske arhitektonske zamisli predromanička crkvice Sv. Donata u obliku križa s tri apside i kupolom. U ovoj poprilično tamnoj crkvici, jednom od najzagonetnijih spomenika otoka Krka na jugozapadnom i sjeveroistočnom zidu svetišta nalazi se prozor kroz kojega zrake sunca u određene dane padaju na oltar. Vrijedni drevni graditelji vodili su računa o datumu blagdana sv. Donata. Sunčeve zrake pri izlasku i zalasku sunca toga dana padaju na povlašteno mjesto u crkvi zahvaljujući točno planiranoj gradnji. Surovo i rudimentarno građena poput gromače danas u devastiranom stanju doimlje se kao "ošišani jež". No ona je sve prije nego predmet primitivne pučke arhitekture – prije bi se moglo reći da je egzaktan izveden projekt jednog rafiniranog arhitekta. Podignuta na raskršću puteva, ona uz liturgijsku funkciju ima i namjenu zaštite putnika od zlih sila koje se roje na raskršćima. A kako na toj točki graniči teritorij grada Krka s teritorijem kaštela Vrbnika, crkvice Sveti Dunat – kako je mještani nazivaju – i međašnji je kamen, sakralna zaštita nepovredivosti teritorijalne granice. Ova malena centralna građevina istokračnog križnog tlocrta s tamburom i kupolom vrijedan je znak vještine građenja iz našega najranijeg povijesnog razdoblja ne samo po tako znalački odabranom mjestu već i po ulozi što ju je imala oblikom i položajem kao instrument za mjerenje vremena u godini i danu.



Crkvice Sv. Krševana
The church of St. Krševan

like a trefoil. The ceiling above the nave is barrel-shaped while the apses feature semicircular domes and a dome is placed above the elevated central space. Since this type of triconch has been known since the early Christian period, according to the opinion of some experts, this church dates from the 5th or the 6th century, while according to the opinion of others from the 9th. Academician Branko Fučić, who used to say of this church that it is "small as a toy and monumental as a cathedral," considered that it was dating from the 12th century, the year 1100 the earliest. For the time being, the opinion is prevalent that this church, along with the church of St. Donat, is one of the first early Croatian sacral buildings in general. A pre-Romanesque church of St. Donat located at the base of the cove of Punat, beneath Kornić and surrounded by spacious olive groves, provides a similar example of the early Croatian architectonic concept. The church is cross-shaped featuring three apses and a dome. In this quite dark church, one of the most mysterious monuments on the island, on the southwestern and northeastern wall of the sanctuary there is a window through which the sunshine on certain days illuminates the altar. Diligent ancient builders took into consideration the date of the feast of St. Donat thus the sunshine at sunrise and sunset on that day falls on a privileged spot in the church thanks to an accurately planned construction. Crudely and rudimentally built like a dry stone wall, and presently devastated, the church resembles a "shaved porcupine." Yet, it is all but an object of primitive popular architecture. It could rather be called an exactly executed project of a refined architecture. Erected on the crossing of roads, in addition to its liturgical function it also served the purpose of providing shelter to travelers and protecting them from the evil forces swarming on crossroads. Since that spot also marked the boundary of the territory of the town of Krk and the territory of the castle of Vrbnik, the church of St. Dunat, as the locals call it, is also a boundary stone, the sacral protection of the inviolability of the territorial border. This small central structure featuring an isosceles cross plan with a drum and a dome represents a valuable indication of the building skill of our earliest historical time, not only because of the knowledgeable selection of the location, but also because of the role which it played thanks to its shape and location as a time measuring instrument.

In various settlements and hamlets throughout the island numerous folk sacral buildings, grown out of the spiritual horizon of the island people, were erected over the past centuries. These churches and chapels reliably bear witness of the faith and the spirit of community. Merged with the landscape, for the most part small and modest, they were thoughtfully distributed on the key locations from which their respective patron saints conducted the holy patronage of the fields, forests, pastures, cattle and the sea. For centuries, in the right time and in accordance with the faith and the rhythm of the life of nature, processions with shiny crosses, gilt monstrances, miraculous relics of the saints in silver reliquaries, with fragrant





Crkvica Sv. Dunata
The church of St. Dunat

U naseljima i zaseocima, na sveukupnom otočkom području kroz minula stoljeća podignuti su brojni pučki sakralni objekti izrasli iz duhovnog obzorja otočkog puka. Stoje te crkvice i kapelice kao pouzdani svjedoci vjere i duha zajedništva. Sljubljene s krajolikom, uglavnom malene i skromne, promišljeno su raspoređene na ključnim točkama odakle su njihovi naslovni sveci, zaštitnici, vršili svetu zaštitu polja, šuma, pasišta, stoke, mora. U pravo vrijeme u skladu vjere i ritma života prirode prema tim crkvicama vijugavim prašnjavim putevima i uskim kamenitim stazama stoljećima su se kretale procesije s blistavim križevima, pozlaćenim pokaznicama, čudesnim moćima svetaca u srebrnim relikvijarima, s miomirisnim kadionicama i škropionicama punim svete vodice. Uz zapaljene voštanice blagoslivljala se i škropila zemlja, pašnjaci, usjevi, stoka, more, brodovi, barke, mreže.

Iz skupocjenih glagoljskih misala i brevijara čitale su se molitve, izvaci iz Svetog pisma, pjevali psalmi, litanije. Molilo se i prosilo za sve: za zdravlje, za dobru ljetinu, sunce i kišu, "da nas Bog oslobodi od groma i zla vremena, od biča potresa, od glada i rata". Iz kadionica širili su se miomirisi tamjana prema rajskim visinama noseći molitve i zazivanja Svevišnjem, Mariji i svecima zaštitnicima.

Danas više desetaka ovih pučkih sakralnih objekata od kojih neki i sa zagonetnim glagoljskim natpisima uklesanih dljetom u kamen ili iscrtanim starim crtežima svjedoče o hrvatskoj izvornoj kulturnoj baštini poput crkvice Sv. Jurja kraj Vrbnika u kojoj nalazimo najstariji crtež starohrvatskog broda iz 13. stoljeća. Do Sv. Jurja je najlagodnije doći barkom jer je crkvice u uvali sv. Juraj gotovo na samom žalu uz more i izvor pitke vode. Ova malena ruševna jednobrodna crkvice s izbočenom polukružnom apsidom od davnina je bila vlasništvo krčkih knezova Frankopana koji su je vjerojatno i dali sagraditi. Promatrajući u njoj unutarnjosti oronule zidove prekrivene dijelom mahovinom, lišajevima i tragovima crvene boje zapaziti ćete sliku trbušastog jedrenjaka, srednjovjekovnu "nav" iz vremena križarskih ratova, oko koje plivaju ribe. Statva na pramcu broda jako je povijena prema unutra i tvori oblik karakterističan za hrvatsku brodogradnju, koja se u toj pojedinosti sačuvala u gradnji bracara. Jedrenjak ima tri jarbola ali nema kormila već na krmi ima dva vesla pomoću kojih se je

censers and aspersoria filled with holy water ventured toward these churches along the winding dusty roads and narrow stone paths. The soil, pastures, crops, cattle, the sea, ships, boats and nets were blessed and sprinkled by the light of wax candles.

The precious Glagolitic missals and breviaries were used to read prayers, excerpts from the Scriptures, and sing the psalms and the litanies. One prayed and begged for everything, health, good crop, the sun and the rain, "may God deliver us from the thunder and bad weather, the scourge of the earthquake, the hunger and war." The fragrance of the incense emanated from the censers toward heavenly heights carrying prayers and invocations of the Almighty, Mary and patron saints.

Today, several dozen of these folk sacral structures, some of which feature mysterious Glagolitic inscriptions carved into the stone or old drawings, bear witness of the genuine Croatian cultural legacy. Among them is the church of St. George by Vrbnik in which the oldest drawing of an early Croatian ship from the 13th century can be found. St. George is easiest reached by boat since the church is located almost on the beach next to a source of fresh water. This small dilapidated single-nave church with a protruding semicircular apse has since time immemorial been property of the Frankopan dukes of Krk who probably had it built. Observing the dilapidated inside walls covered partly by moss, lichen and traces of red paint, you will notice a drawing of a paunchy sailing ship, the medieval "nava" from the times of the Crusades, surrounded by swimming fish. The stem is bent inward which is typical for Croatian shipbuilding and which characteristic was preserved in the construction of brazzeras. The sailing ships feature three masts but no rudder. Rather, on the stern were placed two oars for steering the ship. Since the rudder which rotated around an axis was invented only in the 13th century, experts believe that this is the earliest drawing of a Croatian ship from the 12th or the 13th century. Next to this ship on the other wall the image of St. George is represented. Could it be that the dukes of Krk had this church erected and their men and ships placed under the patronage of St. George when in 1217 they assisted King Andrew II in the Crusade in the Holy Land, or when, upon the invitation of the king and Pope Honorius III they fought in 1220 against the lords of the Neretva, Kačić and the Bosnian heretics?

At the time of the Crusades, namely, St. George became the patron saint of the knights and warriors for the ideals of the Christian faith, the ideal character of the Christian fighter against the evil. In the 11th and the 12th century, he became a famous saint who had achieved as great a popularity among the masses as well as the highest strata of the society as no saint had managed before, equally honored both in the Christian East and the West. On Kvarner, St. George was the patron saint of the three main economic sources: cattle raising, agriculture and seafaring, and these crucial features were reflected in his cult and iconography. He was honored by peasants and shepherds since he was the patron saint of the flora and



Freska jedrenjaka iz crkvice Sv. Jurja
The fresco of a sailing ship in the church of St. George

upravljalo brodom. Kormilo koje se okreće oko osovine izumljeno je tek u 13. stoljeću, pa stručnjaci smatraju da je ovo nastariji crtež starohrvatskog broda iz 12. ili 13. stoljeća. Uz ovaj brod na drugom zidu prikazan je lik sv. Jurja. Nisu li možda krčki knezovi podigli ovu crkvicu i stavili pod zaštitu sv. Jurja svoje ljude i brodove kada su 1217. pomagali kralju Andriji II. u križarskom ratu u Svetoj zemlji, ili kada su na poziv kralja i pape Honorija III. 1220. ratovali protiv Neretvana, Kačića i bosanskih heretika.

Naime, u vrijeme križarskih ratova sv. Juraj postaje zaštitnik viteza i ratnika za ideale kršćanske vjere, idealni lik kršćanskog borca protiv zla. U 11. i 12. stoljeću postaje slavni svetac, koji je doživio veliku popularnost u najširem puku i u najvišim slojevima društva kao ni jedan svetac do tada, podjednako čašćen i na kršćanskom Istoku i na Zapadu. Na Kvarneru, je sv. Juraj bio zaštitnik triju osnovnih privrednih izvora: stočarstva, agrara i navigacije i ti su se životno presudni sadržaji odrazili i u njegovu kultu i u njegovoj ikonografiji. Častili su ga težaci i pastiri, jer je bio zaštitnikom flore i faune, zemlje, vinograda, usjeva, trave, šume, pčela i stoke, ali zazivali su ga i moreplovci, jer je prije sv. Nikole iz Barija bio zaštitnikom na moru, "in mari gubernator" – na moru kormilar, zaštitnik brodova, pomoćnik mornara i ribara u pogibelji tijekom nevremena, neizvjesnih plovidbi i brodoloma.

Jurjevo se obilježava 23. travnja u vrijeme jačanja Sunca, nastupa proljeća, buđenje vegetacije i očitog zelenila kada niču trave i žitarice, počinje "mlada paša" i prva mužnja ovaca. Na otoku tog bi dana pastiri ustali ranije nego inače, otvorili zatoke na mošunama, pomilovali ovce i zorom prije izlaska sunca izveli ih na "prvu mladu pašu" da obave dio velikog proljetnog kulta za dobro stoke i vegetacije.

"Pere, sva civilizacija ovoga kraja stoljećima i tisućljećima je u znaku ovce, ona je gotovo naš narodni simbol, zlatni izvor" često mi je znao reći akademik Fučić dok smo lutali krčkim bespućima i susretali ovcu. I oko crkvice Sv. Jurja sresti ćete ovcu. Primijetiti ćete da je crkvica pregrađena gromačom i da danas u ovako jadnom i devastiranom stanju služi vrbničkim pastirima kao ovčji tor.



Crkvica Sv. Jurja kod Vrbnika
The church of St. George by Vrbnik



Crkvica Sv. Vida iz 1100. kod Dobrinja
Dating from the year 1100, the church of St. Vitus by Dobrinj

the fauna, the soil, vineyards, crops, grass, forests, bees and cattle, but he was also invoked by the seamen, since before St. Nicholas of Bari, he was the patron saint of the sea, in mari gubernator – the oarsman at sea, protector of ships, help for seamen and fishermen in peril during storms, uncertain journeys and shipwrecks. The day of St. George is celebrated on April 23 at the time when the Sun grows stronger, the arrival of springtime and the awakening of the vegetation and the greenery when herbs and cereals germinate, grazing begins and the milking of the sheep. On the island on that day the shepherds would rise earlier than usually, open the gates of the folds, caress the sheep and before sunrise take them for the first grazing to perform part of the great spring ritual for the benefit of cattle and vegetation.

"Pere, all the civilization of this region has for centuries and millennia been marked by the sheep, it is almost the symbol of our people, a golden source," Academician Fučić often used to tell me while we wandered in the countryside and met the sheep. Around the church of St. George you too will encounter the sheep. You will notice that the church is partitioned by a dry stone wall and that today, in such a miserable and devastated shape, it is used by the Vrbnik shepherds as a sheep pen.

Na ovom škrtom otočkom tlu oduvijek je ovca bila darežljiva hraniteljica. Na surom otočkom kamenjaru bez nje čovjek gotovo nije mogao opstati. Hrani mlijekom, maslacem, skutom, sirom, mesom. Daruje nas vunom, runom, kožom. Zahvaljujući ovci naši stari su se odijevali i obuvali, štitili od bure i studeni. Ovcom su se pokrivali. Od ovce su izrađivali kožuhe i kotige, biljce i sukna, prediva i pletiva. Na kraškom tlu, tako škrtom plodnom zemljom, pomagala je svojim gnojem da se iz šake posne zemlje izvuče malo žita, prosa, boba i leće. Omogućila je razvoj obrta i trgovine, kulture i pismenosti. Na prepariranoj janjećoj kožici – pergameni učeni su ljudi stoljećima pisali svete knjige, ugovore, dokumente, pisma i pjesme. Vodom i vinom iz ovčjih mješina gasili su žeđ. U ovčjim mješinama prenosilo se grožđe, mošt, pa čak i ulje. Od njih su se pravile mišnice i gajde koje su bile izvor glazbe i zabave.

Želite li bolje upoznati istinske slike, mirise i zvuke vilinskog već gotovo zaboravljenog svijeta obujte dobre cipele i krenite od Sv. Jurja u brdo prema Baški. U pješačkoj skitnji uskim klancima i kamenim stazama što su ih stoljećima brusila stopala otočkih težaka i pastira, te papci i kopita njihova blaga otkriti ćete dušu surovog, gotovo divljeg kamenjara a istovremeno humaniziranog pejzaža. Tu gdje se nakon dužeg pješčenja stiže samo korakom, jer za kotač nema puta, u tom iskonskom krajobrazu neobične ljepote koji odiše skladom dogodi se nešto oslobađajuće u čovjeku. Onaj koji dođe bez straha i s poštovanjem može pronaći svoj mir i nadahnuće. Ovdje gdje se miris mora uz strme hridi penjati na kamenu visoravan između Vrbnika, Baške i Punta caruje mir i tišina koju narušava samo krik galeba, zuj pčela, meket ovaca, glasovi pastira ili pak, za lošeg vremena, prasak groma, urlanje bure i valjanje teške jugovine. A kad oluja smiri snagu i rastjera tmurne oblake u ljepoti vedra dana pred vama će se u dubini kamenjara i modrini mora otvoriti veličanstveni prizori Sršćice, Ogrula, Butinja, Male i Vele luke nasuprot gorostasnog Velebita. Planina, more, otok, kamen i nebo isprepleli su se u nerazmrsivo klupko ljepote.



On this parsimonious island soil the sheep has always been a generous provider. On the gray island rock man was almost unable to survive without it. It feeds us with milk, butter, curds, cheese and meat. It gives us wool, fleece and sheepskin. Thanks to the sheep, our predecessors wore clothes and footwear, and enjoyed protection from the bora and the cold. They covered themselves with sheep. They used it to make sheepskin coats, cloths, yarn and knits. On the karst so avaricious in fertile soil, it helped with its fertilizer so that a fistful of this barren soil would yield little cereal, millet, beans and lentils. It enabled the development of crafts and trade, culture and literacy. The tanned sheepskin – the parchment, was used by learned people for centuries to write holy books, contracts, documents, letters and poems. They quenched their thirst with water and wine from the skins. Sheepskins were used for the transportation of grapes, must, and even oil. They were used to make bagpipes which were the source of music and entertainment.

If you wish better to know the genuine images, fragrances and sounds of the almost forgotten fairyland, put on good shoes and depart from St. George up the hill toward Baška. In this trek across the narrow passes and stone pathways which have for centuries been whetted by the feet of the island peasants and shepherds and the hooves of their livestock, you will discover the soul of the brutal, almost savage, rocks which are, at the same time, a humanized landscape. On this spot which, after a long hike, can be reached only on foot, as there is no road for the wheel, in this genuine landscape of uncommon beauty which exudes harmony, something liberating happens to man. Those who come without fear and with respect can find their peace and inspiration. Where the scent of the sea climbs the steep cliffs onto the rocky plateau between Vrbnik, Baška and Punat, reigns the peace and quiet which is disrupted only by the cry of the seagull, the buzzing of the bees, the bleating of the sheep, the voices of the shepherds or, during inclement weather, the crashes of the thunder, the screams of the bora and the rolling of the south wind. After the storm appeases its strength and chases away the heavy clouds, in the beauty of a clear day in the depth of the rock and the blueness of the sea in front of you will open a magnificent view of Srišćica, Ogrul, Butinje, Mala luka and Vela luka across the gigantic Velebit. The mountain, the sea, the island, the rock and the firmament are intertwined into an unfathomable web of beauty.

Here, where since primordial times the bora has whistled and the scirocco howled and under whose forcefulness the waves in the coves have rolled and polished the pebbles on the white beaches, on the carpets of the stone plateaus above crisscrossed with blooming acacia, immortelle and thyme, the symphony of ethereal fragrances makes you draw deep breaths. On this arid soil the herbs are both nourishment and medicine. This part of the island is largely covered by the whiteness of the barren rock on which the sheep graze, the acacia and other ethereal Mediterranean plants exposed to the sun, the bora and the sprinkling of the salty drops of seawater.









Tu gdje od iskona fijuče bura i zavija jugovina pod čijom silinom valovi po dragama na bijelim žalima valjaju i glačaju kamene oblutke, iznad, na tepisima kamenih visoravni išaranih rascvjetanom kaduljom, smiljem, majčinom dušicom simfonija eteričnih mirisa tjera vas da dišete punim plućima. Na ovom posnom tlu bilje je hrana i lijek. Najveći dio ovog dijela otoka prekriven je bjelinom škrtog kamenjara na kojemu ovce pasu kadulju i druge eterične mediteranske biljke izložene suncu, buri i škropljenju slanim kapljicama mora. U gotovo okrutnim uvjetima sunce, bura i sol iz tih trava iscijede gotovo sve, osim kvalitete hranjivo osoljenog mediteranskog koncentrata bogatog eteričnim mirisima. Ta posna slana paša tajna je posebnosti otočke ovce, slasti njezina janjeta i neodoljiva ukusa njena sira s prepoznatljivim obilježjima zavičaja. Živeći tisućama godina u prividu plavetnila mora i neba na tom burom, solju i suncem opaljenom kamenjaru čovjek je otkrio njegove tajne, upoznao svaku jestivu i ljekovitu biljku i travčicu, ogradio pašnjak, iskrčio kamen, posadio lozu, maslinu i smokvu, doradio, dogradio i prema svojoj mjeri i prema mjeri podneblja oblikovao životni prostor. U ne odveć prijateljskom ambijentu mediteranskog krša čovjek je gromačama stvarao red skriven u kaosu. Čovjekov neumoljiv trud oblikovao je prelijepo kultivirane pejzaže, oplemenjene složenom strukturom gromača.

Ulažući milijarde sati mukotrpnog rada, humanizirajući i kultivirajući pejzaž, snagom volje i muke u borbi za preživljavanjem stvarao je Krčanin fantastične likovne vizije s golim kamenom u kamenu prostranstvu. Stvarao je poeziju kamena.

Gromače su planovi ljudske misli, volje i upornosti ucertani na licu zemlje koji su iskonski krajolik u ostvarenju arhitektonske zamisli pastira i težaka pretvorili u humanizirani pejzaž. Čudnim se čini danas da je upravo taj krš činio egzistencijalnu osnovu stotinama naraštaja ali upravo je tako. Stočarstvo je bila prva gospodarska aktivnost ovoga kraja, a zatim poljodjelstvo, ribarstvo i pomorstvo. Kamen je bio jedini dostupan građevni materijal. Gromačama je obilježena granica između komuna, a zatim je podizana kao međa između pašnjaka. Nasljeđivanjem i parceliranjem broj je gromača sve više rastao, oblici se mijenjali, a mozaik postajao sve gušći. Gromačama su se osim pašnjaka ograđivali maslinici, vrtiće, nove krčevine. Njima su se štitili usjevi i vinogradi od vjetra i posolice, u suhozidu su građene prve nastambe i torovi za ovce, prezidi i fortice, mul za barku i mandrač.

Under nearly brutal conditions, the sun, wind and salt drain almost everything out of these herbs except for the quality of nutritiously salted Mediterranean concentrate rich in ethereal aromas. This meager salty pasture is the secret of the special quality of the island sheep, the deliciousness of its lamb and the irresistible taste of its cheese with the recognizable characteristics of home.

Having lived for thousands of years in this appearance of the blue seas and skies on this bora, salt and sun burnt rock, man has discovered its secrets, learned each edible and medicinal plant and herb, fenced the pasture, cleared the stones, planted the grape, olive and fig, prepared, built and, to his own measure and to the measure of the climate, shaped his living space. In the not too amicable setting of the Mediterranean karst, man created order hidden in the chaos with gromačas, the dry stone walls. Man's tireless effort shaped the beautiful cultivated landscapes, refined by the complex structure of the dry stone walls.

Investing billions of hours of painstaking labor, humanizing and cultivating the landscape, with the force of the will in the struggle for survival, the man of Krk created superb figurative visions using bare rock in the rocky expanse. He created the poetry of the rock.

Gromačas are the plans of human thought, will and persistence drawn on the face of the earth which have turned the primordial landscape into a humanized one through the realization of the architectural concept of the shepherds and peasants. It seems odd today that this karst indeed constituted the base for the existence of hundreds of generations, yet it is indeed so. Cattle raising was the first economic activity of this region, followed by agriculture, fishing and seafaring. Rock was the only available building material. The dry stone walls marked the borders among the communes, and later they were erected as boundaries among the pastures. Through inheritance and division into lots, the number of walls grew, its shapes changed and the mosaic became denser. Gromačas were also used to fence the olive groves, valleys and newly cleared land. They shielded the crops and the vineyards from the winds and salt. The first dwellings and sheepfolds, partition walls and fortifications, piers and small harbors were built in this technique.

The sea, the skies and the rock. Rough rock, rough life, rough hands, but a sensitive soul. I used to watch my father and other Bodul peasants and shepherds how skillfully their resilient hands found, caught and lifted







Mošuna, pastirski stan na visoravni između Vrbnika i Baške
Mošuna, the shepherd dwelling on the plateau between Vrbnik and Baška

More, nebo i kamen. Grub kamen, grub život, grube ruke, a osjećajna duša. Promatrao sam svoga oca i ostale bodulske težake i pastire kako vješto svojim žilavim rukama pronalaze, zahvaćaju, podižu u prirodnom obliku neobrađene gromade kamenja i pod pogledom bistra stvaralačkog oka neumorno ga prevrću, okreću, obrću dok mu prema nekom iskonskom, suptilnom osjećaju ne pronađu težište a onda ga precizno polože na drugi kamen i tako malo pomalo slažu kamen na kamen u suhozid ili gromaču. U gradnji gromača ne koristi se nikakvo vezivo, već se kamen uz kamen veže samo pritiskom vlastite težine. Dan za danom, znanjem sačuvanim od davnine, podizane su gromače.

Dobro graditi gromaču koja će odoljeti vremenu, vjetru i drugim prirodnim nepogodama ne samo godinama i desetljećima već stoljećima a možda i tisućljećima prava je majstorija, to mogu samo istinski majstori.

Milenijima su stvarana prelijepa djela težačkoga i pastirskoga graditeljstva poput VELOG MERGARA na vjetrometini pastirske visoravni između Baške i Vrbnika.

Što je veli mergar? To je rezultat tisućljetne tradicije stočarenja, spomenik iskonske pastirske arhitekture u obliku rascvjetanog cvijeta u kojem je središte zajednički prostor, a svaka latica, pretinac pripada pojedinom pastiru. Veli Mergar ustvari je velika "mišolovka", zajednički tor u koji grupa pastira združena u hajci vikom i pračkama skupljaju gotovo poludivlje ovce sa slobodne ispaše. Kada ovce skupe u središnji, zajednički prostor mergara, pastiri ih sortiraju prema "biljezima", zarezanim oznakama na ušima po pojedinim vlasnicima i kroz male otvore odvajaju u zasebne pretince nanizane oko zajedničkog prostora. Tu svaki pastir ostriže ili pomuze svoje ovce, a onda ih ponovno pušta na zajedničku slobodnu ispašu.

Poput velog mergara, većina gromača ljepotom oblika najčešće nadilaze prvotnu namjenu pastirskih međa i ovčjih torova ili zaštitnih ograda izrovane crvenice. Duge pravolinijske pastirske međe, terasaste kaskade, razlistali torovi, usamljene, kamenim vijencem opločene vrtače što se doimaju poput kratera na mjesечеvoj površini, za suvremenog čovjeka postaju svojevrsna zagonetka. Kako proniknuti u taj pejzaž? Kako razumjeti te načičkane kamene suhozide što su u sebe upili znoj truda i krv žuljeva?

Danas urušene gromače, napušteni vinogradi i pastirski stanovi, suhozidinama ograđeni maslinici svjedoci su da je tako škrtom tlu čovjek znao pristupiti, o njemu se brinuti i od njega živjeti. Tu je Krčanin, u najboljem smislu riječi primitivan pastir i težak u vremenu kada je sve ovislo o prirodi i sve je bila priroda, dosegnuo harmoniju prirode i duha za kojom tragaju već generacije znanstvenika i ekologa. Živeći doslovno s prirodom i njenim šifriranim porukama čovjek je ovdje uspostavio odnos po mjeri čovjeka između sebe, Boga i prirode.

Gromače su ostale bez prvotne svrhe, jer je nestalo ljudi i potreba kojima su služile. Stoje kao nijemi svjedoci prošlih vremena - kao spomenici rada, biljeg truda nebrojenih udaraca trnokopa, pralice i motike o kamen otočkih težaka i pastira.

the original and uncarved blocks, and under the scrutiny of the clear and creative eye, tirelessly turned, rolled and rotated it until, in accordance with some primeval, subtle feeling, they found its center of gravity and precisely laid it on another stone, thus gradually stacking stone on stone into a dry wall or gromača. In such construction no connecting material is used, rather the stone is bound to the stone only by the pressure of its own weight. Day after day, thanks to the knowledge which has been preserved since time immemorial, gromačas were erected. To build a gromača well so that it may resist time, wind and other natural disasters, not only for years and decades, but also centuries and perhaps millennia, is a true art. This can be done only by genuine masters.

Over the course of the millennia, beautiful works of peasant and shepherd architecture were created, such as VELI MERGAR on the windswept shepherd plateau between Baška and Vrbnik.

What is Veli Mergar? It is the outcome of millennia old tradition of cattle raising, a monument of the primeval shepherd architecture shaped as a flower in full bloom whose core is the common space, and each petal a compartment belonging to a given shepherd. Veli Mergar is in fact a great "mousetrap," a joint sheepfold in which a group of shepherds united in pursuit with yells and slings gathered the nearly savage sheep from free pasture. After the sheep gathered in the central, shared area of the Mergar, the shepherds sorted them according to the "brands," the marks of the various owners cut on the ears, and through small openings sorted them into the separate compartments arranged around the common space. Each shepherd then sheared or milked his own sheep and then let them out again to graze freely.

Like Veli Mergar, most gromačas surpass in their beauty the original purpose of serving as shepherd boundaries, sheepfolds or protective fences for the rutted red soil. Long straight lines of the boundaries, the terraced cascades, fully leafed sheepfolds, solitary, stone wreath-paved karst valleys which resemble the craters on the Moon's surface, they all become a sort of an enigma for modern man. How to fathom this landscape? How to understand this honeycomb of dry stone walls which have absorbed the sweat of the effort and the blood of the calluses?

Today the caved-in gromačas, the abandoned vineyards and shepherd dwellings, and the olive groves fenced by the dry stone walls bear witness to the fact that man knew how to approach such a barren soil, care for it and live off it. The man of Krk, a primitive shepherd and peasant in the best sense of the word, in a time when everything depended upon nature and everything was nature, reached the harmony of nature and spirit which has been sought by generations of scientists and environmentalists. Living literally with nature and its coded messages, man established a self-tailored relationship between himself, God and nature.

Gromačas have lost their original function since the men and the needs which they served have disappeared. They bear mute witness of the times past as monuments of toil, a mark of the effort of the island

















Gromače i lokva
Gromačas and a pond





Splet gromača iznad Baške
A cluster of *gromačas* above Baška



Stajati će kao otisak prošlih vremena u prirodi i svjedočiti o prošlosti sve dok ih vjetrovi i gromovi ne sruše, vode ne otplave ili obraste raslinje, ukoliko prije ne postanu prepreka čovjeku u njegovim novim namjerama, htijenjima i potrebama. Danas sve češće silni, čelični zubi buldoždera nasrću u ovaj ambijent u kojem je neizmjeran rad ruku čovječjih elementarnu prirodu preobrazio u humanizirani pejzaž.

Djevičanski krajolik iznad modrog mora uronjen u pokrov plavog neba izaziva viziju u kojoj se stapaju prošla i sadašnja vremena. Kada prolazim među tim gromačama ili ih promatram s neke uzvišice uvijek me obuzima osjećaj silnog uzbuđenja. U meni tada odjekuje bezbroj asocijacija. U složenom mnogozvučju otvara mi se tajna prošlosti. Davna prošlost čini mi se poput sadašnjosti, a sadašnjost kao prošlost. U tom pustom prostoru bez ljudi osjećam njihovu prisutnost, pricinjavaju mi se njihovi glasovi, pjesma, molitva, kletva. Jasno vidim brojna lica krčkih težaka i pastira išibana burom i izbrazdana posolicom. Razabirem kao grumen kamena žuljevit dlan svoga oca, čujem uspavanku djetinjstva i jecaj pogrebnog zvona, a gromače nadživljuju čovjeka i naraštaje i govore dubokom mudrošću ako znamo slušati i gledati.

Ovo je tlo napinjalo znatiželju, izoštrilo ljudsku i umjetničku senzibilnost, postalo inspiracija, čuvstveno i likovno ishodište.

Sve što je nekada bilo vrijedno prezira preokrenulo se u neslućeno bogatstvo. Nadahnut drevnim znakom vremena i stvaralačkim tragom čovjeka svjetski priznati slikar krčkog pejzaža i krčkih gomača Oton Gliha zapisao je u Omišlju: "A sve je počelo 1954. godine, kada mi se jednoga dana taj krčki pejzaž izbrazdan gromačama pricinio kao neka stara ploča klesane glagoljice. Može ta moja asocijacija izgledati čudna,

peasants and shepherds and their countless strikes of the pick, crowbar and hoe against the rock. They will stand as an imprint of times passed and testify of the past until they are leveled by the winds and thunders, washed away by water or overgrown with vegetation or they become an obstacle for man in his new intentions, desires and needs. Today with increasing frequency the mighty steel fangs of bulldozers intrude upon this landscape in which infinite labor of human hands has turned elementary nature into a humanized landscape.

The virgin landscape above the blue seas immersed into the cover of the blue skies prompts a vision in which the past and the present merge. When I pass by these gromačas or watch them from elevated ground, I am always overtaken by extreme excitement. Countless associations echo in me. In the complex polyphony, the secret of the past unravels for me. Ancient past seems to me present and the present times the past. In this desolate space without people I feel their presence, their voices, song, prayer and curse appear to me. I can clearly see numerous faces of the Krk peasants and shepherds swept by the winds and furrowed by the salt. I make out the palms of my father callous like a stone lump, I hear the childhood lullaby and the sobs of funeral bells. Gromačas, however, outlive man and generations and they speak with great wisdom if we know how to listen and watch.

This soil has strained the curiosity, sharpened the human and artistic sensibility, become an inspiration, an emotional and artistic point of departure. Everything that used to be worthy of scorn turned into unsurmised wealth. Inspired by the ancient sign of time and human creativity, the world acknowledged painter of the Krk landscape and the Krk gromačas,

čak smiješna, ali za mene je ona jednoga trenutka bila fatalna i pomogla mi razmrsiti sva ona uzbuđenja koja sam godinama nosio u sebi promatrajući tu čudnu geometriju, arhitekturu i skulpturu koju je čovjek nesvjesno stvarao u borbi s kamenom. Oslobađajući od kamena škrtu zemlju, čovjek ju je istim kamenom zarobljavao, ograđujući je gromačama. I tako su nastale te pačetrovine, trokuti, krugovi, taj fantastični kovitlac ritma linija i ploha. Jednom su to žive i radosne boje kao sunce, a drugi put monohromne i tužne kao površina Mjeseca. Čovjeku se čini, gledajući te oblike, kao da stoji pred nekim velikim zagonetnim slovima, dok sva realnost postaje irealna... Kad sam prije mjesec dana bio u Baški i gledao Baščansku ploču i pejsaž pred sobom, sve mi je bilo jasno. Glagoljica, to su ove male primorske njivice i plase ograđene gromačama. Samo je tako moglo nastati to zagonetno pismo, koje utjelovljuje u sebi tajanstveni zvuk sopila, meket ovaca i koza, i miris bosiljka, mažurane i magriža..."

To otkriće ritamske podudarnosti između starog pisma glagoljice klesane preplanulom rukom na kamenoj ploči i građenja kamene nervatione gromača kromatski su preobraženi u "predmet intelektualne ljubavi" u pustolovinu u suvremenom slikarstvu. Ta umjetnost rođena iz ljubavi prema egzistencijalno oblikovanom krajoliku, glagoljici i gromačama sačuvala ih je za vječnost.

Kroz povijest u sudbinskoj neizbježivosti kamena stoljećima su čekić i dljeto radosno zvonili, strpljivo i svečano su u nijemi kamen klesali zagonetne znake – glagoljska slova i riječi, da uporno i vječno svjedoče i govore.

Oton Gliha, noted in Omišalj: "It all began in 1954 when one day this Krk landscape rutted with gromačas appeared to me as an old table with carved Glagolitic. This association of mine may seem odd, even laughable, but in that moment for me it was fatal and it helped me untangle all the excitement which I had carried in myself for years, contemplating this strange geometry, architecture and sculpture which man had created unconsciously in the struggle with the rock. Freeing from the rock the barren soil, man captured it with this same rock, encircling it with gromačas. Thus originated these parallelograms, triangles, circles, this fantastic whirlwind of lines and surfaces. On one occasion they are vivid and cheerful colors, like the sun, on the other monochromatic and sad like the surface of the Moon. Watching these shapes, man has the impression that he stands in front of some large mysterious letters while all reality becomes unreal... When a month ago I was in Baška and saw the Tablet of Baška and the landscape in front of it, it was all clear to me. Glagolitic is the small littoral fields and pastures encircled by gromačas. Only thus could this puzzling alphabet have originated, embodying the mysterious sound of the Istrian long flute, the bleating of the sheep and goats and the fragrance of basil, marjoram and immortelle..."

This discovery of the rhythmic coincidence between the old Glagolitic alphabet carved by a tanned hand on the stone tablet and the building of the stone nervation is chromatically transformed into a "subject of intellectual love," into an adventure in modern painting. Such art born out of love toward existentially



Oton Gliha, Krčke gromače, 1956. god.
Oton Gliha, Krk Gromačas, 1956

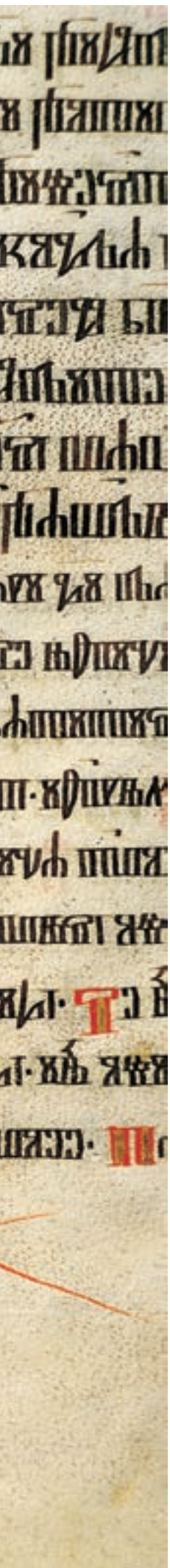




Gromače iznad Punta
Gromačas above Puntat



Inicijal Prvog vrbničkog misala iz 1456. god.
The initial of the first Vrbnik missal from 1456



Danas to kamenje prkosi prolaznosti, produbljuje i obogaćuje našu svijest, misli i znanje o minulim vremenima poput bogoštovnih knjiga u kojima su tim istim slovima ispisane vječne mudrosti gušćim perom i crnilom na pergameni – janjećoj kožici. Glagoljicom stvorio je Krčanin vjerodostojan i trajan znak djela i duha, svoj autentični kulturni izraz u europskom svijetu na razmeđu civilizacije Istoka i Zapada.

Gotovo cijelo jedno tisućljeće naš pučanin, težak, pastir, ribar, moreplovac, brodograditelj, notar, pop glagoljaš, opat i fratar svoju kroniku života pisao je uporno gušćim perom i crnilom na listinama pergamene ili je bilježio dlijetom u tvrde kamene ploče septuma, pluteja, nadvratnika često obogaćene motivima stare hrvatske pleterne ornamentike.

Zahvaljujući dlijetu, kamenu, peru i pergameni ovjekovječene su autentične vijesti o proteklim zbivanjima. U duhovnom obzorju Mediterana Krčani su ljubavljivi i otpornošću narodnoga bića uspjeli sačuvati vječnu svetinju upirući prstom na Evanđelje i svoja stečena prava s istovremenim osjećajem za umijeće dosjetljivosti, važnosti kompromisa i vještine diplomatiziranja, snalaženja između snaga u sukobu. Usprkos svim nasrtajima i povijesnim iskušenjima, hrvatski duh uspio je sačuvati svoju stvaralačku izvornost i nadahnuće. U sveobuhvatnoj ekumeni univerzalnog latiniteta u slobodnoj prirodi jadranskih krajobrazna na europskoj kulturnoj sceni bljesnula je slavenska – starohrvatska riječ ispisana, pismenima sv. Jeronima odnosno ilirskim ili hrvatskim pismom kojeg danas zovemo samo glagoljica. Glagoljska kultura u liturgiji, bogoslužje na crkvenoslavenskom jeziku i bogoštovne knjige na glagoljskom pismu, o čijem početku postoje brojne teorije, razvilo se na ovim obalama u tipično hrvatsko pismo, po čemu smo bili jedinstveni u zapadnom katoličkom svijetu. U duhovnom umjetničkom pokretu renesanse, Hrvati među prvima u Europi iz duše, razuma, misli i plemenita čuvstva stvarali su vlastitim potencijalom, svojim pismom glagoljicom na svojem jeziku svoje zakone, statute i liturgijske knjige, održavali svoje crkvene sabore, približavali Istok i Zapad, isticali jedinstvo Crkve, stvarali vlastitu autentičnu kulturu i dali značajan doprinos cjelokupnoj europskoj i svjetskoj kulturi. Proučavajući glagoljicu i glagoljsku baštinu, otkrivamo svoje korijene, svoju povijest, svoju samosvijest. Glagoljica je Hrvatima omogućila pismenost, kulturni identitet i kršćansku religioznost. Po glagoljici i prvim knjigama pisanim glagoljicom hrvatska, odnosno, slavenska ekumena ušla je na velika vrata u Europu. Uvriježenost glagoljice posvjedočuju brojni uvjerljivi i autentični rukopisni izvori. S otoka je i znameniti rukopis Kločev glagoljaš iz 11. stoljeća. Iz 12. stoljeća potječu Vrbnički Grškovičev apostol, Bašćanski ostrišci, Vrbnički odlomci i isprava slavnog Dragoslava, Omišaljski odlomak apostola je iz 12/13. stoljeća, a Vrbnički odnosno Krčki statut je iz 1388. Postoji i cijeli niz misala i brevijara od 14. stoljeća nadalje, inkunabula, matičnih i drugih spisa koje je otok Krk dao svjetskoj kulturnoj riznici. Iz vrbničkoga skriptorija u 15. stoljeću izrastao je i prvi poznati tiskar u Hrvata – Blaž Baronić.

shaped landscape, the Glagolitic alphabet and the gromačas has preserved them for eternity.

Throughout history in the fateful inevitability of the rock, the hammer and the chisel have for centuries merrily echoed, patiently and solemnly carving in the stone the mysterious signs – Glagolitic letters and words – so that they may persistently and eternally witness and speak.

Today, these rocks defy the transience, deepen and enrich our conscience, thoughts and knowledge of the times passed, as do the religious books in which eternal wisdoms have been written in these same letters, with a goose feather on parchment – sheepskin. With the Glagolitic the man of Krk has created a credible and lasting sign of creativity and spirit, an authentic expression of culture in the European world on the boundary of the Eastern and the Western civilizations.

For nearly an entire century our man of the people, the peasant, shepherd, fishermen, seafarer, ship-builder, notary, Glagolitic priest, abbot and friar has persistently written his chronicle of life with a goose feather and ink on sheets of parchment or recorded it with chisel on hard stone tablets of the partition walls, plutei and door posts often decorated with motifs of the early Croatian interlacing ribbon ornamentation.

Thanks to the chisel, the rock, the feather and the parchment, authentic news of the past events has been immortalized. On the spiritual horizon of the Mediterranean the people of Krk have succeeded with love and resistance of the national being to preserve the eternal sacredness pointing the finger to the Gospel and their acquired rights with a simultaneous feel for the art of ingenuity, the importance of compromise and the skill of diplomacy, the coping with the parties in conflict. In spite of all the assaults and historic temptations, the Croatian spirit has managed to preserve its creative originality and inspiration. In the overall world of the universal Latinity in the unrestrained Adriatic landscapes on the European cultural scene shone the Slavic-early Croatian word written in the letters of St. Jerome which was the Illyrian or the Croatian alphabet today called simply the Glagolitic. The Glagolitic culture in the liturgy, the service in the Church-Slavonic language and religious books in Glagolitic, the origin of which is discussed by numerous theories, developed on these shores into a typical Croatian alphabet which made us unique in the western Catholic world. In the spiritual and artistic movement of the Renaissance, the Croats were among the first ones in Europe with their own potential, soul, mind, thoughts and noble sentiments, to develop their own Glagolitic alphabet, in their own language, their own laws, statutes and liturgical books, hold their own church councils, bring closer the East and the West, emphasize the unity of the Church, create their authentic culture and give a significant contribution to overall European and world culture.

Studying the Glagolitic and its legacy we discover our roots, our history and our self-confidence. The Glagolitic made it possible for the Croats to achieve literacy, the cultural identity and Christian religiousness

Većina ljudi danas nije u stanju dekodirati i čitati glagoljicu. Za njih je glagoljica zagonetka prekrivena velom mistike u kojoj prepoznaju stanovitu vizualnu ljepotu i duhovnu snagu, davno zabilježene znakova koji izvire i traju stoljećima.

Danas smatramo da je glagoljica najstarije slavensko pismo koje je sastavio učenik Grk Konstantin – Ćiril prije svog misijskog puta u Moravsku, 863. godine. Riječ glagoljica potječe od izraza glagolati, što znači govoriti. Glagoljica se u povijesti nazivala slavenskim pismom – pismo slovensko jer su Slaveni sebe nazivali Slovine – Slovjene prema izrazu sloviti što znači govoriti, od čega je nastao sveti termin Slovo za grčki Logos – Riječ, Mudrost, Božja Riječ. “V ISKONI BI SLOVO...” riječi su iz glagoljaškog Evanđelja po Ivanu na crkvenoslavenskom, a znače “U početku bijaše Riječ...”

U najstarijoj obloj glagoljici znak za Slovo – S je krug na trokutu. Krug je simbol sunca, znak za nebo, vječnost kojoj nema početka ni kraja, označava savršenstvo Božje. Trokut je sjedinjeno nebo i zemlja s čovjekom, simbolizira Presveto Trojstvo – dovršenost božanskog jedinstva u trojedinosti. Prvo slovo az tj. A u početnom obliku je križ kojem su kasnije dodane dvije “petljice”. Dakle, pismeni sustav glagoljice osmišljen je na teološkoj simbolici i geometrijskoj logici kako bi svojim duhom i svojim oblicima mogao zrcaliti novo “sveto” pismo i služiti novom “narodu” do pune spoznaje Boga u vjeri.

U srednjem vijeku i krčki popovi glagoljaši živjeli su i umirali u uvjerenju da govore i pišu pismenima sv. Jeronima, odnosno ilirskim pismom.

U vremenima osporavanja glagoljice, na liniji shvaćanja evanđeoskog principa da je Gospodin pored latinskoga i grčkog stvorio i naš narodni jezik na svoju slavu, u obrani narodnih i crkvenih interesa Hrvati su se uhvatili za čvrsti i pouzdani korijen, za časno ime slavnog naučitelja, zaljubljenika u asketske probleme teologije i eshatologije, promicatelja Riječi



Oplakivanje iz Prvog vrbničkog misala
Mourning in the first Vrbnik missal

Thanks to the Glagolitic and the first books written in the Glagolitic, the Croatian and the Slavic world entered Europe through the front door. Numerous convincing and authentic manuscripts bear witness of the inveteracy of the Glagolitic. The famous 11th century manuscript, Kločev glagoljaš, is from the island. The Apostle of Gršković from Vrbnik, the Baška Clipping, the Vrbnik Fragment and the Document of Illustrious Dragoslav date from the 12th century, The Fragments of the Apostles from Omišalj from the 12th/13th century, while the Krk Statute is from the year 1388. There are a series of missals, breviaries from the 14th century, as well as incunabula, registers and other documents which the island of Krk had contributed to the world cultural treasury. The first renowned printer in Croatia, Blaž Baronić, came from a Vrbnik scriptorium in the 15th century.

Most people today are not capable of decoding and reading the Glagolitic. To them the Glagolitic is an enigma covered in a veil of mysticism in which they recognize a certain visual beauty and spiritual strength of the long ago recorded signs which have emerged and lasted for centuries.

Today, we consider the Glagolitic to be the earliest Slavic alphabet invented by the erudite Greek Constantine – Cyril prior to his missionary journey to Moravia in 863. The word Glagolitic is derived from the term “glagolati” which means “to speak.” In history, the Glagolitic was called a Slavic alphabet – the Slavonic alphabet since the Slavs called themselves “Slovine” – “Slovjene” after the word “sloviti” which also means “to speak” and from which the holy term “Slovo” was coined for the Greek “Logos” – the Word, Wisdom, Word of God. “V ISKONI BI SLOVO...” are the words from the Glagolitic Gospel of John in Church-Slavonic and they mean “IN THE BEGINNING THERE WAS THE WORD...”

In the earliest round Glagolitic the sign for the letter S is a circle on a triangle. The circle is a symbol of the sun, a sign for the firmament, an eternity which has no beginning and no end, and marks the divine perfection. The triangle is the joined skies and earth with man, symbolizing the Holy Trinity, the completeness of the divine unity in triunity. The first letter “az,” that is “A” originally was a cross to which subsequently two “knots” were added. The literal system of the Glagolitic was thus conceived on the theological symbolic and geometrical logic so that its spirit and forms could have reflected the new “holy” alphabet and serve the new “people” until full perception of God in faith was achieved.

In the Middle Ages the Glagolitic priests of Krk also lived and died convinced that they spoke and wrote using the letters of St. Jerome, that is the Illyric alphabet.

In the times when the Glagolitic was contested, along the lines of the conviction of the Gospel principle that, in addition to the Latin and Greek languages, God had also created our vernacular to his glory, in defense of national and church interests, the Croats had grabbed onto the solid and reliable root, the noble name of the famous master, the lover of the ascetic



Uskrs iz Drugog vrbničkog misala izrađenog u Vrbniku 1462. god.

Easter in the second Vrbnik missal, made in Vrbnik in 1462

problems of theology and eschatology, the promoter of the Word of God, the fervent Dalmatian St. Jerome. On the island of Krk the prominent spot on the main altars of the Glagolitic churches on Košljun and in Vrbnik and Omišalj belonged to honored and revered Jerome. The importance

Božje, vatrenog Dalmatinca sv. Jeronima. Štovanom i čašćenom Jerolimu na otoku Krku pripalo je istaknuto mjesto na glavnim oltarima glagoljaških crkava na Košljunu u Vrbniku i Omišlju. O značenju svetojeronimske tradicije među Hrvatima svjedoči od 15. stoljeća i hrvatska crkva Sv. Jeronima u Vječnom Gradu. A čuvena vatikanska knjižnica ukrašena je freskama na kojima su prikazani tvorci svjetskih pisama gdje je sv. Jeronim prikazan kao autor glagoljice tj. ilirskog pisma, odnosno pisma sv. Jeronima - Littera Hieronymiana.

Uvjerenje da glagoljaši imaju svoje pismo još od velikog i čudesnog crkvenog oca, sv. Jeronima prihvaćao je i Rim, kako svjedoči pismo kojim papa Inocent IV. senjskom biskupu Filipu 1248. godine odobrava glagoljsko bogoslužje riječima: "Imajući na umu da je jezik podređen stvari, a ne stvari jeziku, pa ovim ti podjeljujemo vlast da u onim krajevima, u kojima je običaj, tako činiš bogoslužje, ali samo ako se smisao poradi razlike pisma ne vrijeđa."

Odobravajući staroslavensku liturgiju, Inocent IV. naglašava da "in Sclavonia" - u Slavoniji tj. u Hrvatskoj postoji osobito pismo za koje domaće svećenstvo tvrdi kako ga ima još od blaženog Jeronima. Za proučavanje glagoljske ostavštine osobito je značajan podatak da je četiri godine poslije isti papa Inocent IV. 1252. odobrio i benediktincima u Omišlju da se u bogoslužju služe crkvenoslavenskim odnosno materinim jezikom i glagoljskim pismom. Dok se u Krčkoj katedrali misilo na latinskom i pjevalo GLORIA IN EXCELSIS DEO u crkvama po ostalim kaštelima na otoku Hrvati cijelo jedno tisućljeće sudjeluju u crkvenoslavenskom bogoslužju i pjevaju SLAVA VA VIŠNJEH BOGU, a bogoštovne knjige pišu kićenom glagoljicom, ukrašavajući razigrane inicijale živim bojama.

Hrvatska danas ima najbogatiju glagoljašku baštinu u svijetu, a najbrojniji i najstariji glagoljski zapisi koncentrirani su na sjevernom Jadranu, na kvarnerskim otocima, u Istri, a osobito na otoku Krku. Znameniti slavist Vatroslav Jagić s pravom je svojevremeno konstatirao: otok Krk je matica glagoljaša.

of the tradition of St. Jerome among the Croats is proved also by the existence of the Croatian church of St. Jerome in the Eternal City since the 15th century. The famous Vatican library is adorned with frescos depicting the creators of the world alphabets, among them St. Jerome portrayed as the author of the Glagolitic, that is Illyrian or alphabet of St. Jerome - Littera Hieronymiana.

The conviction that the Glagolitic priests had had their alphabet ever since the great and miraculous father St. Jerome was also accepted by Rome, as is proved in the letter in which Pope Innocent IV approved the Glagolitic service to Bishop Phillip from Senj in 1248. "Keeping in mind that language is subordinate to things and not things to language, we hereby grant you the authority in those regions in which thus is custom, thusly to hold the service, but only if the meaning because of the difference in the alphabet is not offended," he stated. Approving the Old Slavonic liturgy, Innocent IV stressed that "in Sclavonia" - in Slavonia, that is in Croatia, there existed a particular alphabet of which the local clergy claimed that it had had it ever since blessed Jerome. It is of particular significance for the study of the Glagolitic legacy the fact that four years later the same pope, Innocent IV, approved in 1252 that the Benedictines in Omišalj during service use the Church Slavonic which meant the mother tongue and the Glagolitic alphabet. While in the Krk cathedral it was thought in Latin and sung GLORIA IN EXCELSIS DEO, in other churches on the island the Croats had for an entire millennium taken part in Church Slavonic service and sung SLAVA VA VIŠNJEH BOGU and the devotional books were written in ornate Glagolitic, decorating the playful initials in vivid colors.

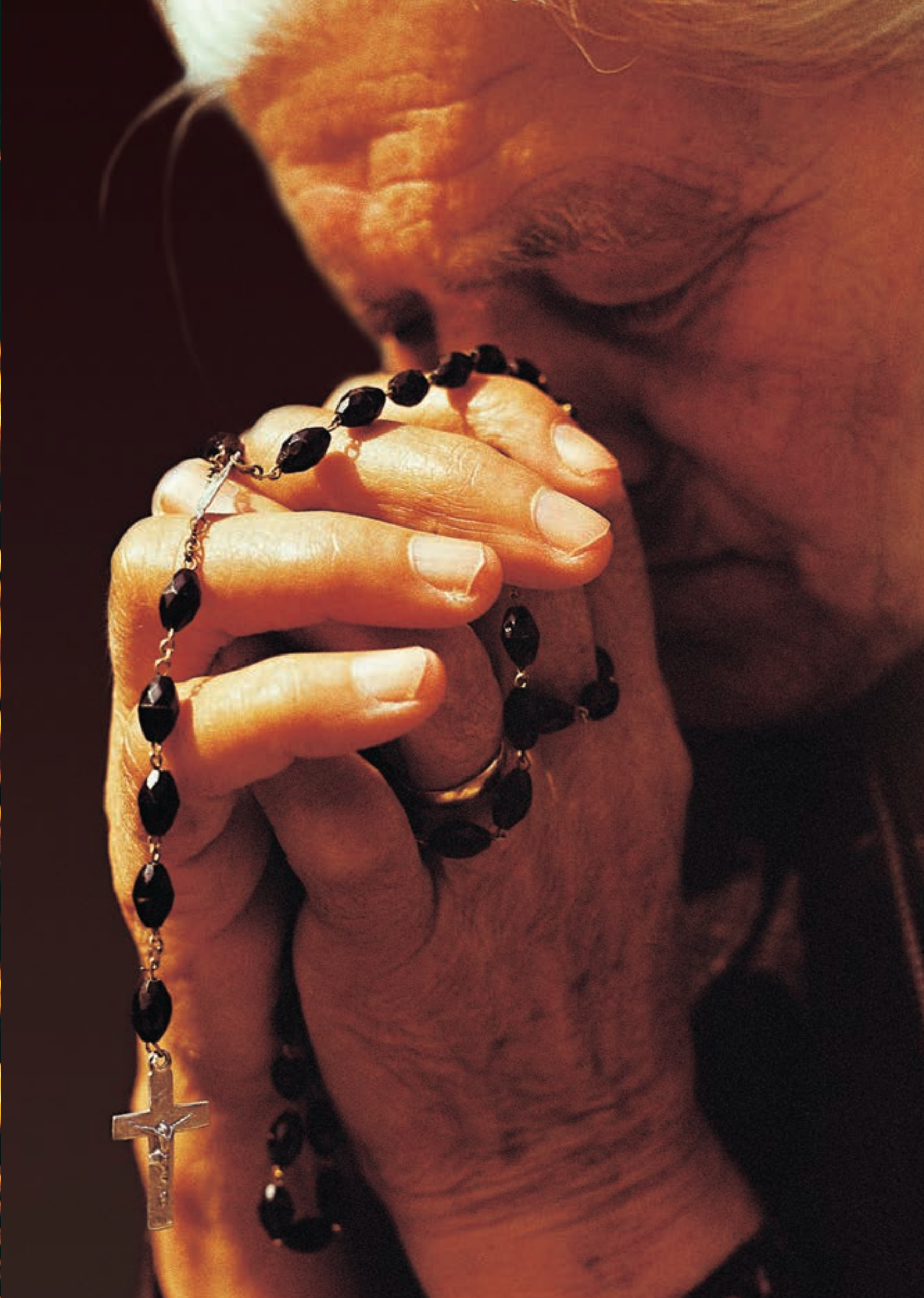
Croatia today boasts the richest Glagolitic legacy in the world, the most numerous and earliest Glagolitic records being concentrated on the northern Adriatic, the Kvarner islands, in Istria, and particularly on the island of Krk. The renowned Slavist, Vatroslav Jagić, had quite rightly once stated that the island of Krk was the hotbed of the Glagolitic.





Crkvice Sv. Lucije u Jurandvoru gdje je pronađena Baščanska ploča (str. 158.-159.) ▷
The church of St. Lucy in Jurandvor where the Tablet of Baška was found (pp. 158-159) ▷





BAŠĆANSKA PLOČA iz crkvice Sv. Lucije, nekada-njega benediktinskoga samostana u Jurandvoru naj-znamenitiji je glagoljaški spomenik i spomenik svih Hrvata uopće. "V IME OCA I SINA SVETOGA DUHA AZ OPAT DRŽIHA PISAH SE O LEDINE JUŽE DA ZVONIMIR KRALJ HRVATSKIJ..." Početne su to riječi uklesane oko 1100. u kamenu ploču starohrvatskom čakavštinom i glagoljskim pismom. Bašćanska ploča nosi uklesano u kamen po prvi put na hrvatskome jeziku ime hrvatskoga vladara – kralja Zvonimira stoga je dokument najveće nacionalne vrijednosti – krsni list Hrvata. Od sredine 20. stoljeća izložena je na počasnem mjestu u Hrvatskoj akademiji znanosti i umjetnosti u Zagrebu. Znamo da ima i starijih spomena imena hrvatskih vladara, ali su oni zapisani na latinskom ili grčkom jeziku. Veličinom od 197 x 99 x 8 cm ona je najveći i podacima najbogatiji spomenik ali ne i najstariji. Stariji, iz 11. stoljeća su Krčki natpis, Plominski natpis i Valunska ploča. Malo je u Europi kulturnih naroda koji su u to vrijeme oko 1100. počeli pisati javne natpise na svom nacionalnom jeziku. Bašćanska ploča posjeduje i vrijednost likovnog djela budući da je u gornjem pojasu ukrašena pleternom ornamentikom, prepletom lišća vinove loze, pa svojim istančanim vizualnim učinkom očituje hrvatsku duhovnost i njenu uronjenost u zapadnu civilizaciju.

Loza, biljka biblijske metafore, kupana kišom, grijana suncem, jačana burom, njegovana trudom i dušom izrasla iz kamena uklesana je u kamen uz glagoljska slova. Na Krku su iste ruke stoljećima klesale glagoljska slova i milovale lozu. Ta čudesna biljka stoljećima je bila hraniteljica glagoljaša i čuvarica narodnog duha pa je jasno da ima posebno mjesto u životu i kulturi čovjeka ovoga otoka. Iz stoljeća u stoljeće, loza, to čvornato i žilavo drvo, u malim krčkim rajevima okruženim gromačama rodila je na ovom otoku plodovima punim ljupke vedrine. Vino je na otoku Krku a posebno u Vrbniku osim "tekuće ljubavi što izaziva blaženstvo" i unosan posao. Danas je krčkih vinograda znatno manje a najznačajniji lokalitet je Vrbničko polje gdje se uzgaja osobita vrst loze, žlahtina u čijoj plemenitoj bobici zarobljena zraka mediteranskog sunca i sok otočke zemlje na naše stolove dolazi pod glasovitim imenom Vrbnička žlahtina.

Ona je najbolja preporuka gurmanima, koji uz specijalitete od plodova mora, sireve, laganija mesna jela, a nadalje uz glasovitu krčku janjetinu žele osjetiti harmoniju vrhunske vinske kapljice i gastronomskih delicija. Unatoč feničkom i grčkom podrijetlu, žlahtina se danas smatra autohtonom sortom ovog kraja, a vino koje se iz nje dobiva vinoljupci i vinski znalci smatraju najboljim bijelim vinom ovog podneblja i svrstavaju ga među vodeća hrvatska bijela vina. Kristalna bistrina, profinjena aroma, suh i satenski gladak okus, kao i zlatna boja Vrbničke žlahtine opravdavaju njeno ime čije je podrijetlo u staroslavenskom pridjevu "žlahten", što znači plemenit.

Vinogradarstvo i vinarstvo doista su pisana a i nepisana povijest našega čovjeka.

The TABLET of BAŠKA from the church of St. Lucy, a former Benedictine convent in Jurandvor, is the most famous monument of the Glagolitic and Croats as a whole. "V IME OCA I SINA SVETOGA DUHA AZ OPAT DRŽIHA PISAH SE O LEDINE JUŽE DA ZVONIMIR KRALJ HRVATSKIJ... - IN THE NAME OF THE FATHER AND THE SON AND THE HOLY SPIRIT ABBOT DRŽIHA WROTE OF THE SOUTHERN TURF THAT ZVONIMIR, THE CROATIAN KING..." This is the wording of the beginning carved into a stone tablet around the year 1100 in Old Croatian Chakavian and the Glagolitic alphabet. On the Tablet of Baška the name of a Croatian ruler, King Zvonimir, was carved in stone for the first time in the Croatian language which makes this document of greatest national value the birth certificate of the Croats. Since the mid-20th century, the tablet has been on display holding a place of honor in the Croatian Academy of Sciences and Arts in Zagreb. We know that there exist earlier mentions of the Croatian rulers, but they were in Latin or Greek language. With its size of 197 x 99 x 8 cm, this monument is the largest and the most informative, but not the oldest. Dating from the 11th century earlier are the Krk Inscription, the Plomin Inscription, and the Valun Tablet. There were few cultured peoples in Europe around the year 1100 which had begun to write public inscriptions on their national language. The Tablet of Baška possesses an artistic value as well since its upper section features the interlaced ribbon pattern and the interwoven grapevine leaves so its sophisticated visual effect reflects the Croatian spirituality and its immersion into the Western civilization.

Grapevine, a plant of Biblical metaphor, bathed by rain, warmed by sun, strengthened by the bora, nursed with effort and grown out of rock with the soul is carved into the rock next to the Glagolitic letters. On Krk, the same hands have for centuries carved the Glagolitic letters and caressed the vine. This miraculous plant has for centuries been the provider for the Glagolitic priests and the keeper of the folk spirit. It is therefore clear that it holds a special place in the life and the culture of the man of this island. From one century to the next, the vine, this knotty and resilient tree, has borne fruits full of cute serenity on this island in the small paradises of Krk surrounded by gromačas. On the island of Krk, and particularly in Vrbnik, in addition to being the "liquid love which causes blissfulness" wine is also a profitable business. Today, there are significantly fewer vineyards on Krk, the most significant locality being the Field of Vrbnik where a particular type of grapes is cultivated, the žlahtina in whose noble grape the captured ray of the Mediterranean sun and the juice of the island soil reach our tables under the famous name of Vrbnička žlahtina. It is the best recommendation to gourmets who wish to experience the harmony of a superb glass of wine and delicious cuisine with the seafood specialties, the cheeses, the meat entrees, and mostly with the famous lamb from Krk. In spite of its Phoenician and Greek origin, the žlahtina is nowadays considered an autochthonous sort of this region, while the wine



Kontrolirano podrijetlo - Kvalitetno vino

ZLATNA
VRBNIČKA ŽLAHTINA

Bijelo suho vino

11,5% vol 1999 0,75 l
Primorska Hrvatska/Product of Croatia
P.Z. Vrbni

1999









Berba grožđa u Priletima
Grape harvest in Prileti

Priča o čovjeku vinu i trsu konstanta je koja se ovdje ponavljala stoljećima, milenijima sve dok se u naše vrijeme nije izmijenila. Za moga oca Joža Peru, kao i za tolike druge težake vinograd, trs, grožđe i vino bili su ljubav i svetinja. U vinogradima su njegovi žuljevi, molitve i kletve, posrtanja i usponi. Obrada vinograda, pravljenje i njegovanje vina bio je njegov svakodnevni posao. Priča je to, kao i gotovo svaka priča na otoku, o upornom trudu i teškom radu, o znojnom čelu i žuljevitim rukama, o filokseri i peronospori, o škrtjoj zemlji, suši, tuči, posolici, o strepnjama i nadanjima, patnjama i radostima.

Loza je bila plemenita dama koja je živjela na krševitim lokalitetima otoka s pogledom na blistave odsjaje površine mora, cijeli dan izložena suncu i njegovoj toplini isijavanoj s kamena. Tu staru damu trebalo je nesebičnom pažnjom njegovati i milovati. A do tih vinograda moglo se je doći samo uskim i strmim stazama dugim pješačenjem ili na muli i magarcu.

U kamenjaru je nakon svake kiše trebalo sakupljati otplavljenu zemlju, nositi je u vreći na leđima ili u kopanici na ramenu i rukama je stavljati ponovno oko trsa. Svaka šaka zemlje pod trsom bila je dragocjenost, a trebalo je i zdenac ili gustirnu za kap vode u kamenu iskopati. Od zemlje, od kamena, od mora, od sunca uz pjesmu, sopele, roženice, mišnice, duplice crpio je čovjek ovog podneblja uvijek novu snagu. Za takav posao, muku i trud trebalo je puno ljubavi. A i loza je znala uzvratiti na skrb i ljubav, bila je sama slast. Kruna tog mukotrpnog rada, svih tih žrtvovanja, darivanja i nesebične ljubavi bila je berba. Berba je u tim dalekim vinogradima bila muka, svečanost i radost. Pamtim uz pjesmu veselo trganje slasnih grozdova žlahtine i neugodno lijepljenje prstiju od visoka sladora. Ubrano grožđe prvo se iz vinograda u Priletima i Sršćici u ovčjim i kozjim mješinama na mulama prenosilo do mora i ukrcavalo na barku, a onda bi jedni barkom krenuli do luke u Vrbniku a drugi bi išli kopnom s mulama da bi opet iz barke vozili grožđe u konobu.



which is made out of it is considered by wine lovers and connoisseurs the best white wine in this region and classified among the leading Croatian white wines. The crystal clarity, refined aroma, the dry and satin smooth taste, as well as the gold color of the Vrbnička Žlahtina justify its name derived from the Old-Slavonic adjective "žlahten" meaning noble.

Viticulture and winemaking represent both the written and the unwritten history of our man. The tale of man, wine and the vine stock is a constant which has been repeated here for centuries and millennia, until it changed in our times. To my father Joža Pere, as well as many other peasants, the vineyard, vine stock, grapes and wine were beloved and sacred. In the vineyards are his calluses, prayers and curses, stumbling and rise. The cultivation of the vineyard, the making and caring for the wine were his everyday work. This is a tale, just as almost any other tale on the island, of persistent effort, hard work, sweat-covered forehead and callous hands, phylloxera and downy mildew, barren land, drought, hailstorm, salt from the sea, trepidation and hope, suffering and joy.

The vine was a noble lady who lived on the karst sections of the island with a view on the shiny reflections of the surface of the sea, all day exposed to the sun and its warmth radiating from the rock. This old lady had to be nursed and caressed with unselfish care. And the vineyards could have been accessed only through narrow and steep paths after a long hike or on a mule or donkey.

After every rain, the washed away soil had to be recovered from the rocks, carried in a bag on the back or in the trough on the shoulders and by hand put back around the vine stock. Each fistful of soil under the stock was precious, and a well or cistern also had to be dug in the rock to collect a drop of water. From the soil, the rock, the sea, and the sun with song, Istrian long flutes and bagpipes, the man of this land drew renewed strength. Such work, toil and effort required much love. The vine knew how to reciprocate for the care and the love being delicious as it is. The crown of this painstaking work, of all the sacrifice, giving and selfless love, was the grape harvesting. Harvesting in those distant vineyards was pain, celebration and joy. I recall the merry picking of delicious clusters of Žlahtina accompanied by song and the unpleasantly sticky fingers due to high levels of sugar.



Za oca nije bilo mjerilo isplati li se nešto i koliko, za njega je postojala samo ljubav prema lozi, vinogradu i dobrom vinu. Žrtvovanje i cjelodnevni rad ispunio je njegov život u skladu s tradicijom, vjerovanjem i geslom starih benediktinaca "MOLI I RADI". U svom pokorničkom životu čvrsto je stajao na zemlji uvijek s pogledom i mislima usmjerenim prema nebu. Osjećao je kao i drugi težaci da neminovno dolazi novo vrijeme i da će vinogradi biti zapušteni tamo gdje mladi čovjek ne može traktorom i drugom mehanizacijom olakšati mukotrpn rad. Shvaćao je, ali je teško proživljavljao saznanje da njegova djeca neće nastaviti obrađivati te vinograde. Neprekidno se pitao: Što bi rekli naši stari da vide te vinograde zapuštene?

Žrtvovao se je i trudio sve dok ga u dubokoj starosti nije izdala mula i vlastito tijelo. Nažalost, tih vinograda više nema, nema više ni mula ni magaraca, ostala su samo sjećanja i gromače, na sreću i čuvena Žlahtina iz vrbničkog polja, proizvedena i prerađena novom tehnologijom.

Vrbnik je gradić vrsnih vinogradara i vještih podrumara. Toliko će tajni našoj znatiželji otkriti to na visokoj hridi izraslo gnijezdo isprepletено labirintom uskih uličica, klančica, trgova, zbijenih kuća iz čijih se konoba u jesen širi miris mošta i čuje brborenje mladoga vina.

Možda je baš Vrbnik pravo mjesto gdje se vrijedi upitati što je vino? "Vino je najbolji proizvod što ga je proizveo čovjek, a stvorio Bog" reći će jedan vinar, a gotovo svima je poznata uzrečica: VINO JE PIĆE BOGOVA! Duboka značenja tog usklika razotkriva tek vjekovna kulturno - religiozna i mistično - filozofska tradicija čovječanstva, u kojoj je vino vezano upravo uz lik i pojam božanstva.



The harvested grapes were first transported in sheep- and goatskins on the mules from the vineyards in Prileti and Sršćica to the seashore and loaded into a boat. Some would then go to the harbor in Vrbnik by boat while others would go with the mules on the mainland to carry the grapes from the boat to the wine cellar.

My father did not consider whether something paid off and how much. To him existed only the love for the vine, the vineyard and good wine. Sacrifice and work from dawn to dusk filled his life in accordance with the tradition, the belief and the motto of the Benedictines "PRAY AND WORK." In his penitent life, he stood firmly on the ground with his look and thoughts always directed toward the skies. He felt, as did other peasants, that new times are inevitable and that those vineyards would be untended where the young man were unable to facilitate his painstaking work with the use of tractors and other machinery. He understood, but he with difficulty accepted the notion that his children would not continue with the cultivation of these vineyards. He kept asking himself: "What would our predecessors say if they saw these vineyards untended?"

He sacrificed himself and kept trying until in his old age the mule and his own body betrayed him. Unfortunately, these vineyards are no longer, the mules and the donkeys are no more. Only the memories and the gromačas remain, and, luckily, the famous Žlahtina from the Field of Vrbnik, produced and processed with new technology.

Vrbnik is a town of outstanding winegrowers and skilled winemakers. So many a secret will be revealed to our curiosity by this nest grown on the high cliff and intertwined with a maze of narrow street, passes, squares, and packed houses out of whose wine cellars in the fall emanates the scent of must and the murmur of young wine.

Perhaps Vrbnik is indeed the right spot to raise the question of what is wine.

"Wine is the best product produced by man and created by God," said a winemaker, while almost











◁ Pogled na vrbničko polje i Vrbnik (str. 170-171)
◁ The view of the field of Vrbnik and Vrbnik (pp. 170-171)

Vrbnik – ostaci gradskih zidina
Vrbnik with the remains of the town walls



Trs je bio sveta biljka još u najstarijim kulturama. Vinova loza je božansko stablo čija se simbolika provlači kroz čitavu Bibliju posebno u Isusovoj prisposobi o lozi: "Ja sam pravi trs, i moj je otac vinogradar..."

Kulturno povijesnu i mistično religijsku dimenziju vinove loze i vina možemo smjestiti u bilo koje razdoblje naše civilizacije. Hrvati pristigli u ove krajeve krajem 6. i početkom 7. stoljeća, koji su dotad znali samo za medovinu, hranu besmrtnosti i poslasticu bogova, ubrzo su prigrlili i drugi božanski napitak. Prihvatanju kulture vina i vinove loze Hrvatima je pripomoglo i njihovo pokrštavanje. Prve spoznaje o vinogradarstvu i vinarstvu dali su im svećenici i redovnici. Gotovo uz svaki kršćanski samostan nalazio se i vinograd. Svećenici i redovnici bez vina nisu mogli služiti svetu misu, ali bio je to također i značajan izvor prihoda. U stara vremena vino je bilo skupi luksuz, vinograd veliko bogatstvo, a najbolje vino gospodski privilegij. Danas je čaša grozdova soka hrana, piće i užitak, "kulturni napitak" za pametne vinoljupce, zbog kojeg u Vrbnik dolaze mnogi. Dnevno stotine ljudi. Dolaze izletničkim brodićima, gliserima, jahtama, autobusima, automobilima. Dolaze probati čuvenu Vrbničku žlahtinu, kušati pršut i ovčji sir, janjetinu i plodove mora, smokve i pomidore. Dolaze privučeni pjesmom i pričom o gradiću iz razigrane mašte koji sjedi na visokoj i strmoj hridi nasuprot Velebitu i "u kojem se goje po izbor djevojke" kako pjeva čuvena narodna pjesma VRBNIČE NAD MOREM.

Vrbnik, smješten na litici sjeveroistočnog dijela otoka nad Velebitskim kanalom, ideal je fine urbane uklopljenosti u divlju prirodnu ljepotu. U mnogo čemu on je remek djelo prirode i ljudskog duha. Zahvaljuje to prije svega svojim osobnostima i posebnostima, romantičnom izgledu i slikovitosti, ljepoti koju zrcali i kojom osvaja, osebujnom identitetu, bogatoj glagoljskoj i kulturnoj baštini, specifičnom izričaju života, istovremenom čuvanju tradicijskih vrijednosti i otvorenosti uvođenja inovacija, brojnih suvremenih kreativnih osobnosti, jasnih znakova koji osmišljavaju put ka budućnosti.

Ugniježden na kamenoj hridini što je strmo izronila iz morskih dubina između zelena vinorodna zaleđa i beskrajna plavetnila neba, Vrbnik je graditeljski znamen, kao ambijent i kao inspiracija, kao doživljaj i kao nadahnuće, kao nukleus iz kojeg izlazi UMJETNOST.

everybody is familiar with the saying: "WINE IS THE BEVERAGE OF GODS!" The profound meaning of this exclamation is revealed only by the centuries old cultural-religious and mystic-philosophical tradition of the mankind in which the wine is connected with the image and the concept of deity. The vine stock was a sacred plant even in the earliest cultures. The grapevine is a divine tree the symbolism of which is present throughout the Bible and in particular in Jesus's comparison with the vine: "I am a true vine stock and my father is a winegrower..."

The cultural-historic and the mystic-religious dimension of the grapevine and the wine can be placed into any period of our civilization. The Croats who had arrived into this region in the late 6th and early 7th century, and who had been acquainted only with mead, the food of immortality and the delicacy of Gods, soon embraced the other divine beverage. In the acceptance of the culture of wine and grapevine, the Croats were also aided by their Christianization. They received the first notion of viticulture and winemaking from the priests and monks. A vineyard stood next to virtually every Christian monastery. Without wine, the priests and monks were unable to serve the holy mass, and it was also a significant source of revenue. In the old times, wine was an expensive luxury, a vineyard great wealth, and the best wine a privilege for the lords. Today, however, a glass of the grape cluster juice is nourishment, beverage and pleasure, a "cultured drink" for wise wine connoisseurs, for which reasons Vrbnik is visited by numerous visitors, hundreds of them every day. They arrive by excursion boats, speedboats, yachts, coaches and cars. They come to taste the famous Vrbnička Žlahtina, the prosciutto

and the sheep cheese, lamb and seafood, figs and tomatoes. They come drawn by song and the tale of a town from playful imagination sitting on the tall and steep cliff opposite to the Velebit in which "the girls are bred to be selected" as is sung by the famous folk song VRBNIK ABOVE THE SEA.

Located on the cliff in the northeast part of the island above the Velebit Channel, Vrbnik is an ideal of fine urban insertion into wild nature. In many ways, it is a masterpiece of nature and human spirit. Merit for that goes first of all to its individualities and particularities, romantic appearance and picturesqueness, the beauty it reflects and with which it conquers, specific identity, rich Glagolitic and cultural



Čaša pjenušca od vrbničke žlahtine
A glass of sparkling wine made of Vrbnička žlahtina





Vrbnik, oltarna pala u
župnoj crkvi Sv. Marije
Vrbnik, the altar pall in the
parish church of St. Mary



Za Vrbnik mnogi kažu da je grad umjetnosti i umjetnika. Odgovor nećemo potražiti u činjenici da je Vrbnik čuvena vinogradarska oaza, a da su vino i loza kao vječna umjetnička inspiracija nadahnuli mnoge pisce, pjesnike, kipare, slikare, fotografe, glazbenike i druge umjetnike. Duh, kultura i arhitektura Mediterana kristalizirala se u Vrbniku na toj strmoj stijeni, tvrdom valometu, o koji već tisućljećima stihijskom snagom nemilosrdno udaraju i raspršuju se u prah podivljali morski valovi nošeni orkanskom senjskom burom. U davnini za burnih dana osvajanja i pljačkanja čovjekov oprez i strah postavili su temelje Vrbniku na živac kamen, tamo gore, na suru i nepoželjnim pristupačnu liticu. Kroz vjekovno odolijevanje valovima nestalne povijesti izrasla je na toj hridi postojana i čvrsta ambijentalna cjelina stisnuta u okviru svojih obrambenih zidina, isprepletana labirintom uskih uličica s malim stisnutim trgovima prekrivenim izlizanim kamenim oblucima i uglačanim pločama, natkrivenim voltama i podvoltama ukrašenih cvijećem na skalinama i malim prozorima. Taj drevni gradić glagoljice, knezova Frankopana, sakralnih spomenika i fortifikacijskih vizura u kojem se povijest svugdje osjeća, danas je čarobno izletničko mjesto.

Unatoč svih kušnji tu žive i rade, surađuju i svadaju se, uče i stvaraju, mole se i vjeruju ustrajni ljudi bistra uma i vrijednih ruku. Toliko duhovna bogatstva u crkvama, knjigama i glagoljičkim rukopisima toliko tajni u tamnim kantunima, škrišnjama i ormarima, tavanima i konobama. Toliko tajanstvene jednostavnosti (ili jednostavne tajanstvenosti), toliko priča za svaki kameni dovrat, za svaku kuću, za svaku crkvicu, za svaka vrata koja kao da zovu da se uđe, da se nekamo pođe, da se nešto dosegne, da se sagleda neku novu mogućnost, da se doživi iznenađenje; "a što je umjetnost drugo doli iznenađenje, uvijek novo i stvaralačko?"

Vrbnik je gradić bogata folklor i veselih fešti, gradić težaka i pastira, ribara i znanstvenika, gradić tradicije, duhovnosti i pobožnosti, gradić bratovština, svećenika i biskupa.

Tu još svoju srednjovjekovnu duhovnost i pobožnost na osobit način njeguje i iskazuje ugledna bratovština sv. Ivana Krsitelja nazvana Kapari po bijelim haljinama od domaćeg sukna s kapučom ili kukuljicom koja im visi niz leđa.

legacy, specific expressions of life, simultaneous preservation of traditional values and openness toward the introduction of innovations, modern creativity and clear signs which shape the road to the future.

Nested on the rocky cliff which steeply surfaces out of the depths of the sea between the green vineyards in the hinterland and the endless blue skies, Vrbnik is an architectural mark, both as a setting and as an inspiration, as an experience and as stimulation, a nucleus in which originates ART. Of Vrbnik many say that it is a town of art and artists. We shall not seek an answer in the fact that Vrbnik is a renowned vineyard oasis, and that wine and grapevine, as an eternal artistic inspiration, have inspired numerous writers, poets, sculptors, painters, photographers, musicians and other artists. The spirit, the culture and the architecture of the Mediterranean have crystallized in Vrbnik on this steep rock, the solid breakwater on which uncontrollable gusts of wild waves carried by the gale bora of Senj have for millennia mercilessly crashed and dissipated into dust. In the ancient times during the tumultuous days of conquest and plunder, human caution and fear have laid the foundations of Vrbnik on the living rock, up above, on the gray and, for the uninvited, inaccessible cliff. Through the centuries of resisting the waves of ephemeral history, a stable and solid urban unit developed on this cliff, clasped within its defense walls, intertwined with a maze of narrow streets, with small cramped squares paved with worn pebbles and polished slabs, roofed with arched passages decorated with flowers on the stairways and small windows. This ancient town of

the Glagolitic, the Dukes of Frankopan, religious monuments and fortifications, in which history is ubiquitous, is today an enchanting excursion destination. In spite of all temptations, persevering people of a clear mind and diligent hands live and work here, cooperate and quarrel, learn and create, pray and believe. Such spiritual wealth in churches, books and Glagolitic manuscripts, so many secrets in the dark corners, trunks and closets, attics and cellars. So much mysterious simplicity (or simple mystery), so many tales for each stone door post, each house, each church, each gate which as if it were beckoning to enter, go somewhere, reach something, consider a new opportunity or experience a surprise; "what is art if not a surprise, always novel and creative?"



Vrbnik u valovima senjske bure
Vrbnik and the waves of the Senj bora





Na vrbničkim ulicama sresti ćete Kapare ne samo u procesijama na Veliki Petak, već i kod svakog pogreba. Prema starodrevnom običaju Kapari već 700. godina velikodušno u istoj odjeći s crvenim križićem na prsima i leđima, obavljaju svoju misiju gratis et amore. Iz ljubavi i besplatno nose ili voze sve umrle mještane od kuće u crkvu i na vječni počinak moleći i pjevajući nabožne pjesme za spas pokojnikove duše. Slušajući njihove stare i lijepe nabožne melodije crkvenoslaven-skog glagoljskog pjevanja poput Božjeg plača i Poljubice doživljavamo izvorni srednjovjekovni ugođaj. Dio tog ugođaja možemo doživjeti i u župnoj crkvi Sv. Marije ukrašene velikom oltarnom palom iz 16. stoljeća na kojoj je prikazano Uznesenje Marijino okruženo anđelima ispod kojeg su naslikani sv. Andrija i sv. Petar s desna i sv. Jeronim i sv. Ivan Krstitelj, zaštitnik Vrbnika, s lijeve strane. U gotičkoj kapeli Sv. Ruzarija je raskošno rezbarena drvena pala Bogorodice s Djetićem Isusom za koju se u tradiciji smatra da je dar kneza Ivana Frankopana iz 15. stoljeća.

Na pučkom trgu ili Placi bio je Knežev dvor a danas je tu izuzetno vrijedna biblioteka obitelji Vitezić s 15000 dragocjenih naslova. U knjižnici "Vitezić" čuvaju se produhovljena djela, značajne knjige, "knjige vrednije od zlata", kako neki kažu za Kohlerov atlas iz 1718. i druga rijetka i izuzetna djela.

Još 1388. Vrbnik dobiva svoj statut pisan glagoljicom. Na Placi se još i danas održavaju brojne pučke svečanosti koje zrače dragost života i svjedoče njegovanje baštine, a tu je i Bačin dvor - nekadanje obitavalište krčkih knezova - Frankopana.



Vrbnik is a town boasting rich folklore and merry feasts, a town of peasants and shepherds, fishermen and scientists, a town of tradition, spirituality and religiosity, a town of confraternities, priests and bishops. This medieval spirituality and religiousness is particularly nurtured and expressed by the reputable confraternity of St. John the Baptist named Kapari after their white robes made of hand woven cloth with a hood or a cowl hanging down their backs.

On the streets of Vrbnik you will meet the Kapari not only during the processions on Good Friday, but also at each funeral. According to an ancient custom, for 700 years the Kapari have generously and wearing the same clothes with a cross on their chest and back performed their mission gratis et amore. Out of love and for free, they carry or drive the deceased residents from their house to the church and to their final rest, praying and singing religious songs for the salvation of the soul of the deceased. Listening to their old and beautiful religious melodies sung in Church Slavonic, such as the Glagolitic Božji Plač and Poljubica, we experience a true medieval atmosphere. Some of this atmosphere can also be experienced in the parish church of St. Mary decorated with a large alter pall from the 16th century which depicts Mary's Assumption surrounded by angels underneath which St. Andrew and St. Peter were painted on the right and St. Jerome and St. John the Baptist, the patron saint of Vrbnik, on the left. The Gothic chapel of St. Rosary boasts a magnificently chiseled wooded pall of Our Lady with Child Jesus which has traditionally been considered a gift of Duke Ivan Frankopan from the 15th century.

On the popular square or Placa the Duke's Palace was located. Today it hosts the extremely valuable library of the Vitezić family consisting of 15,000 precious titles. The Vitezić library safeguards sophisticated works, significant volumes, "books more precious than gold," as some say of Kohler's 1718 atlas and other rare and exceptional works.

As early as 1388, Vrbnik received its statute written in the Glagolitic. Even today, Placa is the location of numerous folk festivities which exude the loveliness of life and bear witness to the preservation of the legacy. Here is also Bača's Palace, the once upon a time residence of the Frankopan dukes of Krk.





Sjećanje na prošlost
Memories of times passed

Stoljećima su ljudi na ovom otoku živjeli na dragome i prokletom kamenu u okamenjenosti životnih oblika, ili se iseljavali “trbuhom za kruhom”, ali uvijek mislima, dušom i srcem u zavičaju, njegujući svoj identitet, svoju glagoljicu i svoj jezik, svoju meku čakavštinu svoj CA, ĆE, ĆO, ĆA. Živjelo se na otoku od marljivosti i skromnosti – od topline ognjišta, porcionića, palente, slane sardele, suhe smokve, korice kruha, komadića sira i gutljaja vina, a svetkovalo se pogačom, šurlicama s zvacetom od janjetine i presnecom, kolačem od mladoga sira uvijek s “BOGU HVALA” na ustima, u vjeri i nadi da se za sve prima plaća na onom svijetu.

Iako i danas žive neki drevni običaji tu se svakodnevno rađaju navještaji novoga. Pomalo dogorijeva “naša starina” što su je intenzivno rasplamsavali naši stari okupljeni oko ognjišta uz bukaletu vina, nadahnuti kršćanskim osjećajima i prožeti ostacima starih poganskih rituala, mitova i legendi čije se izvorno značenje izgubilo u hodu vremena. Katkad se i danas, od Jurjeva do Miholje i od Miholje do Jurjeva, onih čvrstih okosnica reda u godini kada počinje buđenje prirode i “mlada paša” pa do berbe grožđa, smokava i svega što dozrijeva u zenitu godišnjeg ciklusa, izvlači iz škrinja bogatstvo narodnih nošnji i zatanca uz zvuk sopela. Na smotrama folklor, pirovima i pučkim feštama: Razgonu, Stomorini, Kolejanima i maškarama ili na drugim svetkovinama od Antonje, Ivanje, Polinareve, Stipanje, Lovrečeve, Male i Velike Gospe do Andrijine Krčani će i zakantati u dvoglasju “po domaću, na tanko i debelo”, zanosno iskazujući i njegujući iskonsko nadahnuće i radost življenja.

Krčani su oduvijek bili poznati kao radišni ljudi, ali i po tome što vole društveni život. Još i danas u nekim mjestima na Krku gaji se stara tradicija tanca pod okićenim majem, što je, vjerojatno, sačuvani dio starog običaja primanja mladih u život prema dobnim skupinama. Pred zoru u oči prve nedjelje mjeseca maja mladići djevojkama tajom nose maj, zelenu granu ili na placi, trgu postave posječeno razlistalo mlado drvo. Nekada bi bili pozvani u kuću djevojke na pršut, sir i vino, kao na “fraj”. Vrijeme “fraja” bilo je uglavnom pred Božić u Adventu. To je bila prilika da u prijatnom društvu uz nešto jela, pića i šale provedu vrijeme i da mladić najavi svoje ozbiljne namjere djevojci, roditeljima i okolini.

For centuries, the people on this island have lived on the dear and damned rock among the fossilized life forms, or they have emigrated in search of a better life, but always keeping their thoughts, souls and hearts at home, nurturing their identity, their Glagolitic alphabet and their language, their soft Chakavian, their CA, ĆE, ĆO and ĆA. The people on the island lived on hard work and modesty, on the warmth of the hearth, morsels, polenta, salt anchovies, dried figs, bread crust, a slice of cheese and a sip of wine, and celebrated with cake, pasta with lamb stew and presnec, a cheesecake, always with “THANK GOD” on their lips, in the belief and hope that reward for everything is received on the other world.

Although some of the ancient customs have survived to this day, the new ones are announced every day. “Our old times,” the flame of which was intensely fanned by our predecessors gathered around the hearth with a mug of wine, inspired by Christian feelings and imbued with the remnants of old pagan rituals, myths and legends whose original meaning was lost in the passage of time, are slowly burning out. Even today sometimes, from St. George’s day to Michaelmas and from Michaelmas to St. George’s day, those solid pillars of order of a year when the awakening of the nature and grazing begin until the harvest of grapes, figs and everything else which matures in the zenith of the annual cycle, the residents pull out of the trunks the wealth of folk costumes and dance to the sound of sopelas, the long flute. At folklore festivals, weddings, and folk feasts, Razgon, Stomorina, Kolejani and the carnival or other celebrations from St. Anthony’s day, Midsummer, St. Apollinaire’s day, St. Stephen’s day, St. Lawrence’s day, Nativity of the Virgin Mary and the Feast of the Assumption to St. Andrew’s day, the residents of Krk will sing in two voices, “the local way, thickly and thinly,” captivatingly expressing and cherishing the true inspiration and joy of living.

The people of Krk have always been known as diligent people, but also as company loving. Even today in some towns on the island the old tradition of dancing under a decorated maj, a young leafed tree, is nurtured and it is probably a preserved aspect of an old custom of accepting young people into life based on age groups. At dawn, on the eve of the first Sunday of the month of May, young men surreptitiously bring the maj to young women, or on the square stand up a cut leafed young tree. Once upon a time, they used to be invited into the house of the girl for some prosciutto, cheese and wine, as if it were a fraj, a party. The time for the fraj was mostly during Advent before Christmas. This provided an opportunity for the young couple to spend some time in pleasant company, with some food, drinks and humor, and for the young man to announce his serious intentions to the young woman, the parents and the community. Around New Year is the time of carols when the carolers make the rounds of the houses, collect presents and sing old ritual songs to wish good fortune to the members of the household. This ancient folk custom of well wishing, collecting gifts and common feasting has been best preserved in Omišalj and Dubašnica.



Sopci iz Punta
Sopela players from Punta

Na Placi u Omišlju ▷
At the Placa square in Omišalj ▷









Dobrinj, narodna nošnja
Dobrinj, folk costumes

Oko Nove godine je vrijeme koledve kada kolejani ophode kuće, skupljaju darove i pjevaju stare obredne pjesme da bi ukućanima poželjeli dobru sreću. Ovaj prastari narodni običaj čestitanja, sabiranja darova i zajedničkog gošćenja najbolje se je sačuvao u Omišlju i na Dubašnici.

Većina ovih starih običajnih svečanosti proizašlo je iz nekadašnje žive vjerske i gospodarske podloge kraja i predstavljale su tek predah na istom putu rada i opstanka. Gotovo neizostavni dio svakog pira i običajnog druženja na otoku je tanec, raskošni narodni ples. Obično ga se izvodi na javnom mjestu, po unaprijed utvrđenom redu u narodnim nošnjama uz svirku sopela, pučkog muzičkog glazbala tipa oboe. Sople sviraju uvijek u paru, velika i mala, ili debela i tanka, i slažu specifičan tonski niz krčkog predajnog muziciranja, takozvanu netemperiranu muzičku ljestvicu. Tanec se pleše gotovo na svim svečanostima, po svim mjestima u različitim propisanim oblicima i trajanjima kao najsvečanija javna potvrda svega onoga što vlastita sredina ima i pruža. Spomenimo da Dobrinj ima okolo i suportu, a Vrbnik kolo, nogi, ruki i osobito lijep i zanimljiv potancu. Potancu je tanec poslije tanca kojeg plešu četiri grupe sastavljene od po tri žene i jednog muškarca. Neki misle da je potancu slika i prilika godišnjih mjenja i sunčevog sistema, jer se izvodi elegantnim kretanjem i okretanjem plesača i plesačica kao da se po prostoru kreću nebeska tijela. Kolo je uvod u tanec u kojem sudjeluju žene i djevojke i samo dva muškarca, jedan na početku kola koji ga vodi i drugi

Most of these old traditional festivities have originated from the live religious and economic base of this region of the time, and they represented only a respite on the same path of work and survival. An almost certain part of each wedding or meeting of friends on the island is the tanec, a beautiful folk dance. It is usually performed in public, according to a previously determined schedule, in folk costumes and with the music of sopelas, a type of folk musical instrument similar to oboe. Sopelas are always played in pairs, a large and a small one or a thick and a thin one, and together they put together a specific tonal series of traditional Krk music playing, the so-called intemperate musical scale. Tanec is danced at almost all festivities, in every town, according to various prescribed forms and duration as the most solemn public confirmation of everything one's own milieu possesses and offers. Let us mention that Dobrinj has okolo and suportu, while Vrbnik has kolo, nogi, ruki, and a particularly beautiful and interesting dance, potancu. Potancu is a tanec after the tanec danced by four groups consisting of three women and one man each. Some believe that potancu is the embodiment of the seasons and the solar system since it is performed with elegant movement and turns of the dancers as if celestial bodies were moving in the space. Kolo is an introduction to a tanec in which along with women and girls participate only two men, one at the beginning of the kolo, and he is leading it, and the other at the end named bed. It is said that in the ancient times, which are no longer remembered by anyone, bed hopped while dancing and did everything to catch the eye of an evil force so that it would not hurt the girls and the women.



Krk, sopci iz Pinezića
Krk, sopela players from Pinezići

◁ Tanec ruki na Placi u Vrbniku (str. 184.-185.)

◁ The tanec ruki dance at the Placa square in Vrbnik (pp. 184-185)

na kraju koji se zove "bed". U davnoj dalekoj starini, koje se već gotovo nitko i ne sjeća, vele da je "bed" plešući poskakivao i činio sve da na sebe privuče pogled neke zle sile kako ona ne bi mogla naškoditi djevojkama i ženama. Ova igra je započela još u vrijeme kada se zlo tumačilo kao prirodna činjenica i kada je čovjek vjerovao u sebe i svoju zadaću da očuva i unaprijedi svijet. Pradavnim običajem predajnih ponašanja i mesopusnom igrom s magijskim smislom prurušavanja u staro i ružno s istaknutim obilježjima snage i zaštite čovjek je vodio bitku protiv zlih i nepoznatih sila. Za mesopusta se na Krku babanalo, škrabanalo, maškarakalo, ali tada se i najviše ženilo, tancalo i veselilo kao nikad u jednoj godini. U svim selima i kaštelima

otoka za mesopust su se nekada tancali samo starinski tanci uz sopele dok se u gradu Krku održavao ples na Veloj placi uz gradsku glazbu s građanskim plesovima koji su upravnim, poslovnim i trgovačkim putem stizali iz Venecije, Furlanije i širega susjedstva. Zadnjeg četvrtka mesopusta na ulicama grada Krka održavale su se neke vrste toreovskih igara, u kojima su se najhrabriji Krčani naganjali s bikovima, za što je svake godine jedan kaštel morao dati tri bika.



This dance was begun at the time when evil was explained as a natural fact and when man had faith in himself and his task to preserve and improve the world. With the ancient custom of traditional behavior and carnival play with the magical meaning of disguising into old and ugly with prominent features of strength and protection, man fought a battle against evil and unknown forces. During carnival time, on Krk people masked themselves, but also married, danced and rejoiced as during no other time of the year. During carnival in all the villages and castles of the island only the old dances were danced to the music of sopelas, while in the town of Krk a dance was held on the main square to

the municipal music with bourgeois dances which arrived through administrative, business and commercial routes from Venice, Friuli and wider neighborhood. On the last Thursday of the carnival, on the streets of the town of Krk a kind of bull fighting games were held in which the most courageous residents of Krk ran with the bulls for which purpose each year one castle had to provide three bulls. Entertainment, play, fun and debauchery have always been a certain part of



Podizanje karnevalske zastave i povorka maškara u Krku
The raising of the carnival flag and a carnival procession in Krk

Oduvijek je zabava, igra, šala i razuzdanost bila neizostavni dio mesopusnog običajnog razdoblja pa i u vremenu kada je osnovni smisao bio mnogo ozbiljniji i predstavljao je neposrednu vezu sa samom magijskom borbom za opstanak, čiji se završni čin odigrava na mesopusni utorak spaljivanjem mesopusne lutke s kojom u plamenu vatre uz tužbalicu i oporuku izgore sve nevolje, svi grijesi i sva zla. Drugi dan s Pepelnicom prestaju sva vidljiva veselja i započinje Korizma vrijeme triježenja, odricanja, posta, pokore i praštanja. Danas, kad se kao nikad u povijesti otoka dodiruju epohe i prostori s prevladanim suprotnostima, većina se starih običaja na otoku pretvorilo isključivo u zabavu, veselje, svečanost za domaće i goste.

Kontrasti življenja stapaju se ovdje u skladu duhovnosti i prirode koja je svojom osebujućom raznolikošću i istinskom ljepotom obilno obdarila grad i otok Krk. Očaravajući darovi prirode i povijesne tekovine tu se nude svakom tko znatiželjna oka, radosna srca i sabrana duha prođe ovim krajem. Tijekom tisućljeća Bog, Priroda i Čovjek stvorili su predivan mozaik malih velikih stvari pod sunčanim mediteranskim nebom, u „kolijevci civilizacije“, u njedrima Europe. Stari pitoreskni gradići čudesne privlačnosti, obilje kulturno-povijesnog naslijeđa, gostoljubivi domaćini i novi sadržaji svakodnevno obogaćuju turističku ponudu otoka. Krk nije samo mjesto sjećanja, već prostor čežnje, ugodna boravka, prirodni izvor spokoja i duhovne snage koji čudesno privlači i osvaja životnom radošću jednostavnog i prirodnog življenja. U bujnom naviranju slika ugođaja otočkog života, užitka lova i ribolova, ljepota vinograda i skrivenih uvala, izazova glagoljice i gromača, mira starih ulica i crkava, čarolija purpurnih sutona i rumenih zora uz romantične i opuštene šetnje s dragim osobama pod kristalnim zvjezdanim nebom rađaju se priče koje se pamte, oplemenjuju dušu, obogaćuju sjećanje i otvaraju prostor zamišljanju. Pod suncem Mediterana na Krku, otoku i gradu tisućljetne prošlosti i otvorene budućnosti, osjeća se i susreće – što je bilo i što će tek biti. Krk je magični doživljaj i ugođaj, vječno ishodište i susretnište pod samim srcem Europe.

the traditional carnival periods even at a time when the basic meaning was much more serious and it represented the direct link with the very magical struggle for survival, the final act of which took place on Shrove Tuesday with the reading of the lament and the will, and the burning of the carnival doll with which burnt all the misery, sins and evils. The following day, on Ash Wednesday all visible delights ceased and Lent began, a time of sobering, sacrifice, fast, penitence and forgiveness. Today, when the epochs and spaces touch the overcome differences, as they have never before in the history of the island, the majority of old customs on the island have turned exclusively into fun, joy, a celebration for the locals and the guests.

The contrasts of life merge here in accordance with the spirituality and the nature which has generously endowed the town and island of Krk with its specific diversity and true beauty. The enchanting gifts of nature and historical legacy offer themselves here to anyone who comes by this region with a curious eye, joyful heart and composed spirit. Over the course of the millennia, God, Nature and Man have created a beautiful mosaic of small great things under the sunny Mediterranean skies, in “the cradle of the civilization,” in the bosom of Europe. The old picturesque towns of marvelous attraction, a wealth of cultural and historic legacy, hospitable hosts, and new programs enrich the tourism offering of the island on a daily basis. Krk is not only a place of remembrance. It is also a space of yearning, pleasant stay, a natural source of peace and spiritual strength which attracts magically and captivates with life’s joy of simple and natural living. In the lavish flow of images of the atmosphere of the island life, the pleasure of hunting and fishing, the beauty of the vineyards and secluded coves, the challenges of the Glagolitic and the gromačas, the tranquillity of old streets and churches, the magic of purple sunsets and crimson dawns, in the romantic and relaxed walks with the dear ones under the crystal starry skies, tales are born which are remembered, refine the soul, enrich the memory and open the space for imagination. Under the sun of the Mediterranean on Krk, the island and the town of millennial history and open future, one feels and meets what was and what will be. Krk is a magical experience and atmosphere, an eternal point of departure and meeting ground under the very heart of Europe.

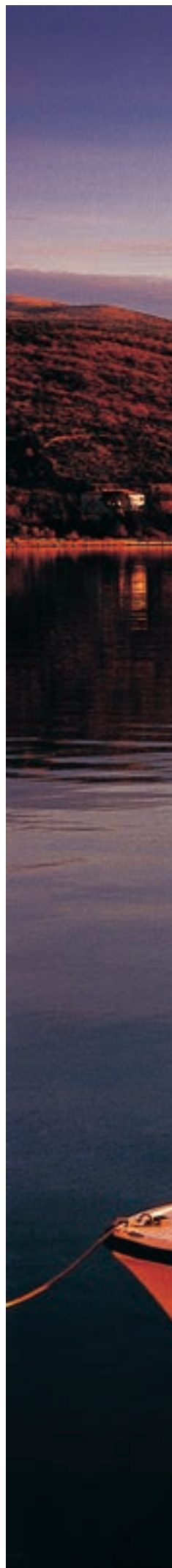


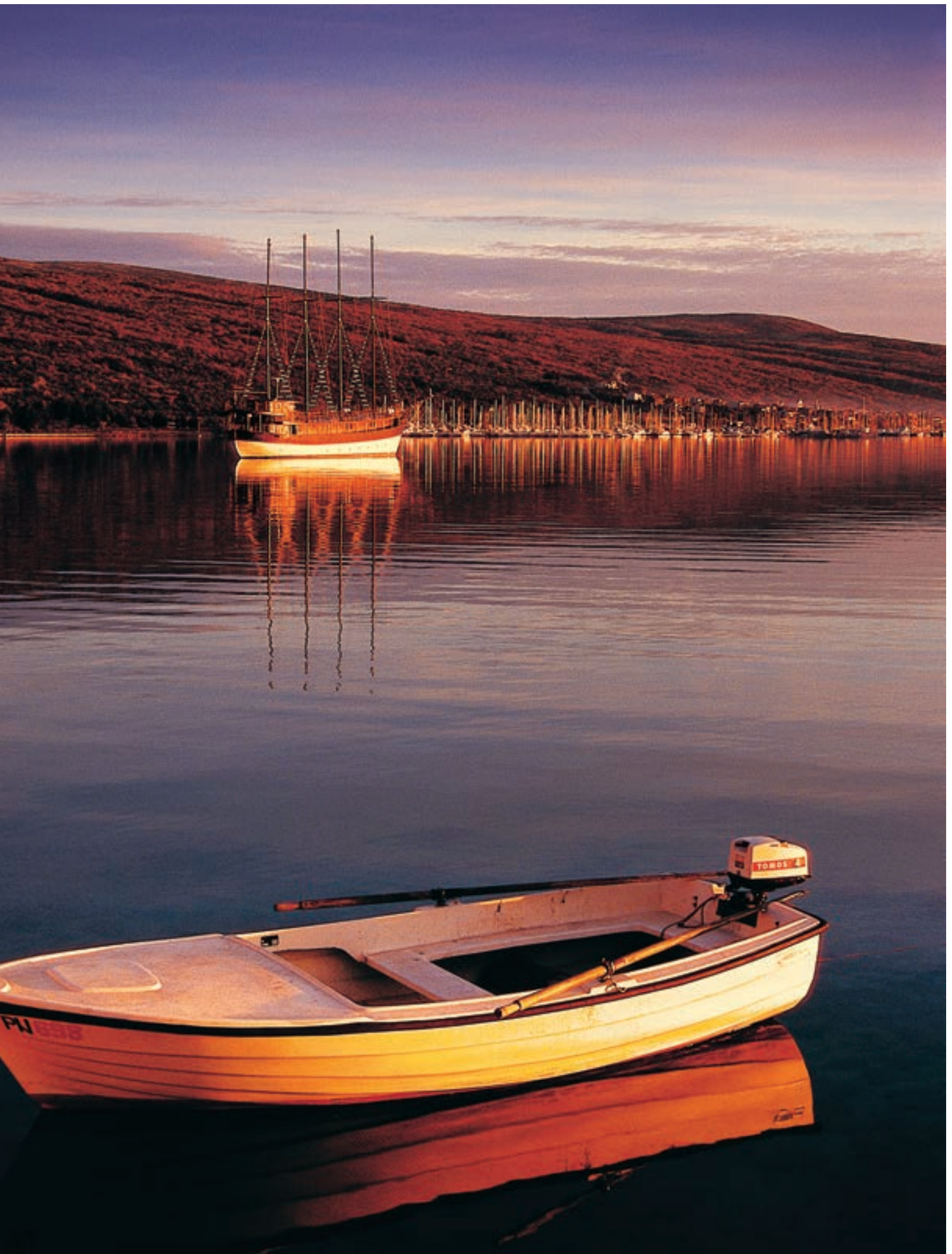
Punat u sumrak▷

Punat at dusk▷

◁Krk u predvečerje

◁Krk in the evening









Grad i otok
The Town and Island of

KRK



Izdavanje ove knjige omogućili su:
GRAD KRK
TURISTIČKA ZAJEDNICA GRADA KRKA
AUTO KAMP BOR – KRK
POLJOPRIVREDNA ZADRUGA – VRBNIK

The publication of this book was made possible by:
THE TOWN OF KRK
THE TOURIST ASSOCIATION OF THE TOWN OF KRK
AUTO KAMP BOR – KRK
POLJOPRIVREDNA ZADRUGA – VRBNIK

Zacijelo nema otoka na Jadranskom moru s tako bogatom i raznolikom bibliografijom kao što je ima otok Krk. U nizu publikacija, od stručnih zbornika do raznih monografija, prikupljena je čovjekova spoznaja i prosudba o tom po mnogočemu jedinstvenom otoku. Njegova privlačnost i neodoljivost u srcu i oku umjetnika stalno izaziva nepresušnu inspiraciju novog kreiranja. To nam još jednom potvrđuje Petar Trinajstić, afirmirani majstor filma i fotografije, koji se, nakon što je 1995. godine objavio monografiju Presjajni grad Krčana i zlatni otok Krk, sada opet vraća svom rodnom otoku posve novim djelom.

Trinajstić nam se i ovdje predstavlja kao autor slike i teksta. Svojim blistavim fotografijama vodi nas, pod vedrim sredozemnim nebom, na putovanje otokom, otkrivajući nam njegovu bogatu umjetničku i kulturnu tradiciju, veličanstvene prizore urbane ali i iskonske ruralne, pastirske arhitekture. Brojne njegove fotografije pravo su umjetničko djelo. U povijesnom prikazu Trinajstić sebi dozvoljava iskorak u vlastiti osjećaj i promišljanje stvarnosti oko sebe. Ono što okom opaža to perom bilježi. Zato njegov povijesni prikaz nije stereotipno iznošenje povijesnih događaja i političkih promjena tijekom povijesti, već bilježenje onoga što je dugotrajno motrio, što je iz prikrajka "vrebao" poput strastvenog lovca. Tu Trinajstić postaje lirik i etnolog u isto vrijeme. Pomnivo sluša tugaljivu priču starog krčkog ribara, a kao sin vrbničkog težaka pjeva hvalopoj lozi i maslini, divi se stoljetnim gromačama i ponosi jedinstvenom glagoljicom. Trinajstiću se povijest otoka Krka osjećajno i intelektualno utisnula u srce, te nam kao u nijednoj monografiji do sada, donosi razne etnografske zabilješke. Stoga će, vjerujem, ova monografija i osjećajno obuzeti čitatelja, Krčaninu otkriti ono što svakodnevno gledajući ne vidi, a stranca zaintrigirati da što prije u stvarnosti vidi ono što u knjizi otkrije.

Trinajstić nas ovom novom monografijom, slikom i riječju uči još jednom oslušivati i gledati stvarnost koju u našoj užurbanoj svakodnevici često ne zapažamo.

Dr. Franjo Velčić

There probably is no island on the Adriatic sea that can boast such a rich and diverse bibliography as can the island of Krk. In a series of publications ranging from collections of scientific papers to various monographs, human knowledge and judgement of this island, in many ways unique, have been collected. The island's attractiveness and irresistibility in the heart and the eye of the artist keep generating an inexhaustible inspiration for new creations. This is once again confirmed by Petar Trinajstić, the renowned master of film and photography, who, after publishing in 1995 the monograph, The Resplendent Town of Krk, The Golden Island, has on this occasion returned once again to his native island with a completely new work.

Once more, Trinajstić presents himself as the author of the photographs and text. With his splendid photographs he takes us, under the clear Mediterranean skies, on a tour of the island revealing its rich artistic and cultural tradition, magnificent views of the urban, but also genuine, rural, shepherd architecture. Many of his photographs are a real work of art. In the historic overview, Trinajstić allows himself to step into his own feelings and contemplation of the reality around him. What he notices with his eye, he records with his pen. His historic overview thus is not a stereotypical exposition of historic events and political changes over the course of the history, but rather a record of what he has been observing for a long time, "lurking" in the wings like a passionate hunter. Here, Trinajstić turns into poet and ethnologist at the same time. Attentively he listens to the sad tale of the old fisherman from Krk, while, as a son of a Vrbnik peasant, he sings praises to the grapevine and olive, admires the centuries-old gromačas, and takes pride in the unique Glagolitic. The history of the island of Krk has impressed itself sensitively and intellectually into the heart of Trinajstić, as he brings us various ethnographic records, like no other monograph to date. For this reason, I believe, this monograph will captivate the reader emotionally. To the resident of Krk it will disclose what he views everyday but does not see, while the foreigner will be anxious to see in reality what he has discovered in the book.

With this new monograph, through photography and words, Trinajstić once again teaches us how to listen and look at reality, which in our bustling everyday life we often times do not notice.

Dr. Franjo Velčić





ISBN 953-98100-9-4



9 789539 810090