



Romantic Mediterranean
ROVINJ • ROVIGNO

CULTURAL AND HISTORICAL ITINERARIES

gratis



TURISTIČKA ZAJEDNICA ROVINJ
COMUNITÀ TURISTICA DI ROVIGNO



Welcome to Rovinj, a town with rich tradition, culture, and history

The booklet you are holding in your hands is designed to be your personal guide. It proposes several routes through what used to be an island settlement as well as parts of the historic centre that emerged from the other side of a former canal, but also through the countryside, along the coast, and on the islands. The canal was once located between two hills. The island settlement spread across a wider area surrounding the Monte hill with the Church of St. Euphemia on its top, while the mainland settlement was situated on the St. Francis hill with the Franciscan monastery perched on its top. We offer the following historical and cultural itineraries to our dear fellow citizens and guests:



Page 6-43

ITINERARIES THROUGH THE FORMER ISLAND SETTLEMENT

I/A: The north entrance to the pedestrian area - Obala palih boraca - Pietro Ive Street - Trg na Mostu - Marshal Tito Square - Giacomo Matteotti Square - Fontika Street - Veli trg - the first part of Grisia Street - Natorri Passage - the first part of Casale Street - Silvano Chiurco Street - Bregovita Street - the area in front of the Church of St. Euphemia and St. George;

I/B: Valdibora Square - Giuseppe Garibaldi Square - Vladimir Švalba Street - Francesca Bodi Ascent - the area in front of the Church of St. Euphemia and St. George;

I/C: The area in front of the Church of St. Euphemia and St. George - Francesca Bodi Ascent - Promenade of Gnot Brothers - St. Cross Street - Pino Budicin Coast;

I/D: The area in front of the Church of St. Euphemia and St. George - Grisia Street - Savičentska Street - Montalbano Street - Costantini Stairs - Trevisol Street - Pod lukovima Street - St. Benedict's Square/Remigio Devescovi Street.



Page 44-57

ITINERARIES ON THE OTHER SIDE OF THE FORMER CANAL

II: 1. Square on the bridge; 2. Edmondo De Amicis Street; 3. Monastery of St. Francis; 4. Vladimir Nazor Elementary School; 5. Carera Street; 6. Church of St. Charles Borromeo; 7. Ethnographical Collection and Workshop Trani; 8. The Italian Community 'Pino Budicin' - Fabris-Milossa Palace; 9. Trg na Lokvi; 10. Church of Holy Trinity; 11. Villa Maria Antonia; 12. Building of the Home for Adults "Domenico Pergolis"; 13. Eugen Kumičić Vocational School; 14. Rovinj Gymnasium; 15. Church of Our Lady of Mercy; 16. Aldo Negri Coast and Aldo Rismondo Coast; 17. Building of the former Tobacco Factory; 18. St. Nicholas' Church; 19. Giovanni Pignaton Square.



Page 58-65

HISTORICAL AND CULTURAL SIGHTS IN THE IMMEDIATE AND WIDER SURROUNDINGS OF THE TOWN OF ROVINJ

III: IN THE NORTH OF THE TOWN: 1. Ruđer Bošković Institute and Aquarium; 2. Facilities of the Mirna factory; 3. Laste Cemetery; 4. - Buildings of the former train station; 5. Pavilions of "Prim. Dr. Martin Horvat" Hospital; 6. Historical and archaeological area of Punta Križ Cape, Valfaborsa Cove, St. Euphemia Cape, Valsaline Cove and Valalta; 7. Lim Canal.

III: IN THE SOUTHEAST OF THE TOWN: 8. Punta Corrente Park Forest – Golden Cape; 9. Turnina; 10. Monfiorenzo Quarry ('Fantasy'); 11. Monkodonja Hill Fort and Musego Necropolis; 12. Palud Swamp; 13. Rovinjsko Selo.



Page 66-69

ROVINJ ARCHIPELAGO

IV: 1. St. Catherine's Island; 2. St. Andrew's Island; 3. Island Sv. Ivan na Pučini; 4. St. John's Lighthouse.

We have proposed several directions (routes), each marked by a different colour. Points of interest on each route have been numbered. For those entering from the north side of the town, the itinerary begins from the entrance into the pedestrian area at the Valdibora coast; for those entering the town from the south-east, the itinerary starts from Trg na lokvi or from the Aldo Negri Coast. Do not hesitate to contact us in case of any questions, concerns, or clarifications: Tourist Board of Rovinj-Rovigno, Trg na mostu 2, phone: +385/52/811-566, info@rovinj-tourism.hr, www.rovinj-tourism.hr

A SHORT TALE OF THE RICH ROVINJ HISTORY

Rovinj is an important centre on the west coast of Istria and the North Adriatic. This town, known for its stunning contours and rich history, nestles at the foot of the church dedicated to its patrons St. Euphemia and St. George. Its uniqueness and beauty is reflected in the unique harmony of the old town and the coastal and island landscape. The Rovinj poet, Eligio Zanini, captured its beauty in a verse: *oûn cantòn daparedelf*, or simply: *a corner of paradise*.

Rovinj is a seat of numerous town and county administrative services. The town statute has legalised bilingualism in view of the indigenous Italian national community which, along with the prevailing Croatian population, also lives here and has its own institutions as well as a kindergarten, elementary and high schools. Special emphasis is placed on multiculturalism and *convivenza* (coexistence), which has its roots in the anti-fascist and partisan movement of the World War II.

The name of Rovinj-Rovigno (first mentioned in the written documents by the Ravenna's Anonymous /6th -7th century/ as: *Ruigno, Ruginio, Revingo*; medieval sources bring out a Latin term *Rubinum*) probably comes from the name of prefect *Rufinius* from the Roman period.

The Rovinj coastline is indented with numerous bays, capes, and areas of great landscape and environmental value, numerous islands, islets, and reefs. Moreover, there is the Lim Canal, Golden Cape/Punta Corrente Forest Park, Monfiorenzo Quarry ('Fantasy'), and the ornithological reserve Palud – Palù.

The territory of Rovinj is characteristic for its numerous hills, mostly covered by typical Mediterranean vegetation and

forests, as well as fertile and arable plains where wine and olives are grown.

The Rovinj climate is Mediterranean with many hours of sunshine throughout the year. The sultry heat is relieved by the occasional gust of a gentle breeze during summer days and soft *bàva da tièra* (Rovinj dialect) – a breeze from the shore - in the evenings. The Mediterranean winters are mild and free of snowfall and sub-zero temperatures.

While the human presence in the area of Rovinj dates back to prehistoric times, the present historic centre, which had probably developed on the prehistoric hill fort, dates back from the third to fifth century AD. Like other Istrian territories throughout the history, Rovinj was also governed by a range of rulers, most significant of whom were the Venetians (Rovinj became interesting to the Venetians in 9th - 10th century; swore loyalty to them in 1283 and was ruled by the Venetians until 1797), who left an indelible mark on the urban core, and in the socio-cultural, linguistic, artistic, and architectural segment.

Unlike many other Istrian towns, in the 16th and early 17th century when Istria was ravaged by war, disease, and epidemics that thinned out the populated areas in Istria, Rovinj managed to preserve its almost untouched demographic structure thanks to its insular position that was easily protected at the time of disease outbreaks, local economic resources, and continuous colonisation waves. Over the next 150 years the town was constantly growing and developing, both in economic and demographic terms, preserving its authentic Roman tissue, resulting in the acculturation of families and individuals, including



those of different ethnic roots, which occurred as an inevitable and natural process without any particular social frictions.

In the second half of the 18th century, with more than 13,000 people inhabiting its historic core Rovinj became one of the most populated towns on the Adriatic. As there were no aristocratic families, the population was composed of bourgeois families and common folk in particular: fishermen, sailors, dock workers and shipbuilders, stone-cutters and farmers who also represented the vast majority of active working population. For this reason, Rovinj was once called *la popolana del mare* which could be translated as 'the common folk of the sea'.

A long period of Habsburg domination (until 1918) was followed by tumultuous decades characterised by two World Wars, the Kingdom of Italy, the annexation of Istria to Yugoslavia, and the difficult post-war period, which, after the Peace of Paris, led to the emigration of rather a large number of Rovinj inhabitants. After the collapse of the Yugoslav state (1991) and the proclamation of the Croatian independence, Rovinj has naturally remained a part of Croatia. Having been granted a town status, it has become one of the most important centres of the Istria County.

The historic nucleus is situated on a hill, on a limited area of the former island, with closely-built houses all the way to the

plateau in front of the magnificent Baroque parochial Church of St. Euphemia and St. George, which dominates the town with its slender bell tower. In 1763, the canal was filled in and the island was connected to the mainland.

"I love you my Rovinj, because you have given us an extraordinary and wonderful gift: mercy and safety of life in the world of dreams, in a place which a man created for a man" – these are the words by one of the leading admirers of Rovinj's culture and tradition, Antonio Pellizer, in which he summarised the centuries of unbreakable love between the inhabitants and the town that emerged on the small island along the western coast of Istria. Ease of tessellation, playfulness of *chiaroscuro* streets, the 'plastic' decoration of Rovinj stones, the omnipresent vertical tendency of buildings, affection for the wondrous batana, the harmony of *bitinada* songs and the Rovinj suggestive dialect ... and indeed, the distinctiveness of local creative souls must have ensured that everyone in it experiences the charm of numerous streets, porches, arches, courtyards, water tanks, attics, roof terraces, balconies, stairs and staircases ..., charm flavoured with pleasant wandering through the labyrinth of the past which days, years, and centuries have imprinted the seal of life on every step: *nulla dies sine ...*"



I/A

ITINERARIES THROUGH THE FORMER ISLAND SETTLEMENT

I/A: The north entrance to the pedestrian area - Obala palih boraca - Pietro Ive Street – Trg na Mostu - Marshal Tito Square - Giacomo Matteotti Square – Fontika Street – Veli trg – the first part of Grisja Street – Natorri Passage - the first part of Casale Street - Silvano Chiurco Street – Bregovita Street - the area in front of the Church of St. Euphemia and St. George





Rovinj historic core

Seen as a whole, it forms a unique urban contour with clear features of the Venetian architecture. This is why many refer to Rovinj as 'little Venice'. However, the geomorphologic features of the Rovinj island hill and the already-built Late Antique and Medieval substrate have not allowed the full development of the Venetian typology in the Rovinj historic centre with the most important public buildings erected around the main square (aka. *Platea magna communis*).

The Rovinj historic core reveals a clear historical and social matrix, almost exclusively used for residing. Its most valuable architectural and urban structures clearly point to a middle class which, due to a strong economic growth during the 17th and 18th cc., were able to invest in urban construction. The most obvious evidence of this construction and the urban upswing is the reconstruction of a new bell tower and the construction of a new and larger Baroque parish church (see I/A-17).

Numerous external staircases and stairs, porches, porticos and inner courtyards, blind alleys, cisterns, roof terraces, attics and numerous 'chiaroscuro' effects, due to the 'plastic' decoration of portals, windows, balconies and roof cornices, represent a special and striking feature of the Rovinj urban core.

Like any other urban centre, Rovinj was also surrounded by walls: first, there was a walled *castrum* around the first parish church at its very top. The first modest early medieval town walls, reconstructed in the 12th century, were fortified in the late 16th century during the Uskok War. The town walls used to have six gates, of which the Balbi's Arch / the Old Fish Market Gate (see I/A-6), Under the Wall (see I/C-9), St. Benedict (I/D-7), St. Cross (I/C-6), and Behind the Fortress Gate are still standing.

Today, just as in the past, the Rovinj urban centre is surrounded by high and solid walls and can be entered through several town gates. If you are on the main town square, then you need to pass through the Balbi's Arch.



Monument to the fallen anti-fascist partisan soldiers

I/A-1. Monument to the fallen anti-fascist partisan soldiers

The Monument to the fallen anti-fascist partisan soldiers of Rovinj, designed by sculptor Ivan Sabolić (Peteranec, 1921-Zagreb, 1986), was unveiled on 6 September 1956. The busts of Rovinj's WW2 national heroes, Giuseppe "Pino" Budicin (1911 - 1944) and Matteo "Cio" Benussi (1906 - 1951) made by sculptor Franjo Čvrljak in 1974 form an integral part of the memorial design. During spring 1957, that coastal area of Valdibora was turned into the town park.



"Antonio Gandusio" Theater

I/A-2. "Antonio Gandusio" Theater

The building which now houses the 'Antonio Gandusio' theatre was built in 1854 on the coastal area of Valdibora constructed during the first half of the 19th century. Until the end of WW2, the ground floor of the building, then called *Rubineo*, was used by a fish market and butchers shop, while a large town hall was located on its first floor. In 1865, the hall was converted into a theatre with simple neoclassical façade lines and interesting interior. One of the oldest Istrian theatres was reconstructed in 1923 and named 'Antonio Gandusio', after one of the greatest comedians of the Italian 'Novecento' born in Rovinj in 1873 (died in Milan in 1951), who himself performed in this theatre on several occasions. The popular 'Gandusio' theatre has remained the home of local and national theatre companies as well as a cinema since 1990s.



Square on the Bridge

I/A-3. Trg na Mostu

Pietro Ive Street leads to Square on the Bridge (Trg na mostu) which was the northern arm of the canal (the southern arm flew across Pignatton Square) until 1763, dividing the island settlement from the mainland.

The square used to have a bridge that crossed the canal to a large tower called *Torre del porton del ponte*. The main gate with a large Renaissance portal stood on the bridge leading to the island settlement of Rovinj. Over the portal stood a 15th century Venetian lion and the year 1563 (today on the clock tower; see I/A-5). Allegedly one of the town fathers, inspired by Dante's verses, ordered the following words to be engraved above the portal: *Lo reposso dei deserti* (Sanctuary of the abandoned). In 1543, St. Saviour's Church was erected next to the tower. In the centuries that followed, this area underwent significant changes and assumed its present appearance. Specifically, the canal that separated the island from the mainland settlement was buried in 1763, while the church and the large tower were demolished in 1810 and 1843, respectively.

The name plate on the building housing the 'Al Ponto' coffee shop is dedicated to local Pietro Ive (1889 - 1921), one of the first victims of the fascist terror in Istria.



Rovinj Heritage Museum

I/A-4. Rovinj Heritage Museum

The Heritage Museum is located in the baroque palace of the Califfi family stemming from the 17th /18th cc. The central axis of the palace is emphasised by the semi-circular portal, a balcony on the second floor, and the family coat of arms between the first floor windows. The museum was founded in 1954 on the initiative of Rovinj visual artists with the idea of establishing a place where Rovinj cultural heritage could be gathered, preserved and exhibited. Rich and valuable collections have been collected over the years. Permanent exhibitions opened to the public are the following: 'The Archaeological Exhibition'; 'Seamanship'; 'Old Masters Collection' with some of the most important old masters (especially Italian) in Croatia painted between 15th -19th cc; 'Contemporary Croatian Art' with the most important names of Croatian art from the second half of the 20th century; 'Rovinj Artists' of the second half of the 20th century; 'Alexander Kircher' Room (Trieste 1867 and Dresden 1936), a painter whose works depict primarily ships and the sea; 'Memorial Room of Vilko Šeferov' (Mostar, 1895-Zagreb, 1974); one of the most important Croatian landscape painters.

The Museum holds the monumental 'Stancovichiana' library, which was bequeathed by canon Petar Stanković (Pietro Stancovich; 1771-1852) from Barban to the town of Rovinj in 1853.



Marshal Tito Square

I/A-5. Marshal Tito Square

The square is funnel-shaped and opens to the picturesque St. Catherine harbour. It was created in the first centuries of the settlement development by filling in the coastal area. From the early Middle Ages, it was used as a separate defence area between the canal-based 12th c. outer wall and the town wall that surrounded the island settlement (see I/A-3). From the first half of the 17th century, after war dangers and various illnesses had ended, this spacious area became the new main square of Rovinj, former *Piazza della Riva*, i.e. Obalni trg (Coastal Square).

The square holds:

- A large building of the Cultural Centre at number three with neoclassical façade was built in 1869 for the needs of the Istrian District Court. That used to be the area where the livestock found on someone else's land was brought (this is testified by a stone pillar with the inscription D'ANIMALIA, leaning against the façade of the building facing the sea next to the town clock tower); from 1680 to 1772 a granary was located here, as well as Rovinj pawnshop until the construction of the Court;
- Hotel "Adriatic" - the first modern hotel in Rovinj was opened in the late 1913. This hotel with neoclassical elements was built on the former site of one of the defence wall towers. The first town café 'Municipio' (now Café 'Piazza') was opened in 1891 on the site of the former large town loggia (from 1678-1679);
- A small town fountain was inaugurated on 21 June 1959, officially marking the completion of the Višnjan-Rovinj water supply arm. The fountain (as well as the sculpture on its top - 'The boy with the fish' - called 'Keko' by the locals for some reason) was the work of sculptor Marijan Kocković (Zagreb, 1923 - Dubrovnik, 1991) who lived and worked for a while in Rovinj. He is also the author of the monument set on the waterfront next to the Small Pier (Mali mol) dedicated to Anton Bučković whom the Nazis hanged on 10 October 1944;
- The oldest pier in Rovinj is called the Small Pier and it dominates the Rovinj historic harbour where the traditional small wooden *batanas* are still moored (see I/C-8). Boats for the islands of St. Catherine and St. Andrew (Red Island) set off regularly from this pier.
- One of the oldest Rovinj coffee houses, 'Viecia Batana', situated on its north side, on the ground floor of the central building;
- The town clock tower built in the mid-19th century (part of the clock mechanism comes from the old late 18th c. town clock; see I/A-10). The tower was reconstructed in 1907 when the 15th century Venetian lion was mounted on the façade, having stood until 1843 on the external façade of the bridge Tower (see I/A-3). Its unusual motto is now almost unreadable: ALLIGER ECCE LEO TERRAS MARE SIDERA CARPO = "Look at the winged lion, grabbing territories, seas, and stars";



Balbi's Arch

I/A-6. Balbi's Arch

The Baroque 'Balbi's Arch' was erected in the period from 1678-1679 during the administration of prefect Bernard Barbaro on the site of the Old Fish Market Gate, which has always been the entrance into the island's historic core within the walls. The Venetian lion (late 15th century) was mounted on a triangular pediment above the lintel with the unusual inscription VICTORIA TIBI MARCE EVANGELISTA MEUS (Victory be upon you, O Mark, my Evangelist). Not only is the inscription unusual, but so is the very sculpture of the lion – the genitals of Venetian lions were rarely shown.

Ever since the construction of the town walls, this has been the main town entrance. The arch was named 'Balbi's' much later. In the 1870s, prefect Francesco Almorò Balbi added the coat of arms of his family to this arch. Moreover, he had the plate from the adjacent building stripped down (No. 3 on Marshal Tito Square; see I/A-5) and put in the very centre of the arch. The plate marks the construction of the granary in 1680 under prefect Daniele Balbi's administration with the following words: HYERONIMVUS PISANI// OPT.PROVINCIAE PRAESES// DANIEL BALBI// INTEGERRIVUS RECTOR//FAVSTA PARELIA// NOVVM HORREUM//PORTVM INCONCVSSU//BONA OMNIA// PORTEDVNT//MDCLXXX

The stone gargoyle heads called the "maskerons" ("Turkish" along the outside and "Venetian" along the inside of the arch) on the arch keystone are probably connected to prefect Bernard Barbaro and the role of his family in the relations between the Republic of Venice and the Ottoman Porte during the time when Istria was still threatened by the Turks.

On the left side of the Balbi's Arch still stands a short stretch of the town walls that extends to the southwest.

INTERESTING FACT: ROVINJ AND THE SEA

Rovinj is a town that has always been facing the sea: its typology makes it a typical coastal settlement, it is both socially and economically connected with the sea, the Adriatic, i.e. the Mediterranean, which has largely influenced its centuries-old development. From the late 16th century until the mid-19th century Rovinj held the Istrian primacy in fisheries, marine, small shipbuilding, and even smuggling. The Rovinj traditional boats used paddles and sails. A special gaff sail was used, locally called "vila al tièrso". Locals were skilled at sea and real experts when it came to sea currents and weather forecast. The wind rose, placed at the very beginning of the Small Pier in 2004, is a reminiscent of those past times and the skill of the ancestors in sailing 'down the wind'. It teaches us about the direction from which the 'Rovinj winds' blow and what they were called in the old Rovinj dialect: tramuntàna/tramuntani (north wind), grigo (bura), livànte (east wind), siruòco (south wind), uòstro (sharp wind), garbein / garbinasso (hesitating wind), punènte / punantàda (west wind), maistro/maistralòn (mistral).



Municipal Palace

I/A-7. Municipal Palace

The beginning of the construction of the new Municipal Palace next to the walls and St. Damian's Gate dates back to 1308. That stretch of the walls was later moved to the north hosting the so called Old Fish Market Gate (see I/A-6). There is a prosaic reason behind the gate name: fish was sold on the newly created little square.

Numerous conversions, upgrades, and the interpolation of the Municipal Palace were made in the following centuries until 1822, when the gate of St. Damien (named after the little church on the nearby square) was demolished clearing the path to the historic core. As the façade was also reconstructed then, today we see it decorated with a beautiful Baroque portal, coats of arms of Rovinj prefects mounted in 1935 and, over the portal, the coat of arms of the town of Rovinj (red cross on a white/silver shield) and the Venetian lion (16th c.) presented "in maestà" and "in moleca", with the usual inscription PAX TIBI MARCE EVANGELISTA MEUS (Peace be upon you, O Mark, my Evangelist). In the atrium of the Municipal Palace there is a modest lapidarium with inscribed plates and coats of arms of Rovinj prefects and prominent families.

The Rovinj Hall on the first floor once stretched from the gate of St. Damian to the neighbouring building where the

Venetian prefect lived, as seen from the inscription placed on the façade of today's building (Matteotti Square No. 2). A beautiful Renaissance fresco stretches along one wall of the Hall. It was restored together with the Hall in 2004. The fresco was commissioned by prefect Scipione Benzono in 1584. Although the fresco painter is unknown, the composition and the colour palette date it within the framework of the late 16th c. Venetian painting tradition, when the workshop of Paolo Veronese was particularly active in Venice. The central medallion and the area beneath it present all the symbols of Rovinj: Rovinj patrons St. Euphemia and St. George with the Virgin Mary, coat of arms of the prefect who ordered the fresco, and the Rovinj coat of arms (which symbol is taken from the shield of St. George, the first patron of the town, and displays a red cross with a slightly rounded arms on a white field). The memorial and historical literature of the 18th and 19th cc. mentions a "pomegranate" as the first symbol of the town of Rovinj.

INTERESTING FACT: ROVINJ HEPTAGONAL CHURCHES

Once upon a time Rovinj had three heptagonal churches: St. Damian and Cosmas, Our Lady of the Snow and Holy Trinity. Unfortunately, two were pulled down – the medieval chapel of Rovinj's prefects, the church of St. Damian and Cosmas, which had stood on the Giacomo Matteotti Square until 1840, and the church of Our Lady of the Snow which had stood on the Campitelli Square until 1810. Today's generations inherited only the Church of St. Trinity which can be found on Trg na Lokvi.



Centre for Historical Research

I/A-8. Centre for Historical Research

It was founded in 1968 on the initiative of the Italian Union for Istria and Rijeka (today – the Italian Union), with the aim of investigating and presenting the history of the indigenous Italian national community in its historical residence. In addition, the basic theme of its research activity is the regional history of Istria, Rijeka, Kvarner, and the area of the former Venetian Dalmatia. The Centre also publishes series in Italian, with summaries in Croatian and Slovene (about 300 volumes until 2015): *Atti, Collana degli Atti, Quaderni, Monografi, Documenti, Ricerche sociali, Etnia, Fonti*, and the bulletin *La Ricerca*. Through cultural and historical confrontation and dialogue, the Centre has greatly enriched the historiography of the abovementioned regions and areas and especially the history of the Italian national community now living on the territories of the Republics of Slovenia and Croatia.

The Research Library of the Centre has more than 110,000 volumes and is fully computerised. Since 1995 it has had the status of the Depository Library of the Council of Europe, with a special section on human and minority rights and environmental protection. It also has a valuable collection of geographical, topographical, and military maps and drawings, images and panoramic views from the 15th century until the present day. In the Middle Ages (until the 18th century), the

Centre building was the headquarters of one of the town's Fontika (granary). In 1872, it also hosted the facility of the newly opened Rovinj Tobacco Factory. In the past, Matteotti Square was the venue of the closing event of the Rovinj carnival when masked groups set fire to the "Carnival puppet" (locally called "La Viècia"), the embodiment of all evil, after having him hanged on the top of the stairs that led to the first floor of a medieval building Fontika (the present Centre for Historical Research).

There are several side streets leading from Matteotti Square. On the left is Ulica Iza kasarne: No. 16 with Gothic and Renaissance windows was the seat of the 'Gastald' which governed the town during the patriarchate of Aquileia (13th c.). On the right is Ulica Zdenac.

INTERESTING FACT: ROVINJ'S VENETIAN LIONS

The Venetian lion is a symbolic depiction of evangelist St. Mark, as well as the emblem of the Venetian Republic. It is found in all centres that were under the Venetian rule, primarily the Praetorian palaces, loggias, granaries, pawn shops, walls, town gates, water tanks, etc. The two most common postures of the lion are:

- *moving to the left, can also be "standing-like" if one of its front legs is straight, as shown by the examples on the Balbi's Arch (see I/A-6) and the clock tower (I/A-5) in Rovinj;*
- *"in maestà", i.e. posture that shows the Lion rising frontally from the sea, as in the example of the Rovinj Municipal Palace (I/A-7). This posture is also called a lion "in moleca" (crab-like) because of the shape of his wings, raised high on both sides of the head. This variant was derisively called a 'little crab' by the locals because it is truly reminiscent of the common crab ('cancer moenas') which becomes soft when its shell is removed.*

Even today it is believed that the Venetian lion holding an open book means peace, and with a closed one war. The latter were reportedly located in border areas, or in places that represented a potential danger. The reason is, however, much more prosaic – it is just the matter of ordinary chronology. In fact, until the mid-14th century the Venetian lion was exclusively depicted with a closed book. From then on until the 15th century it appeared in both versions. Only three Venetian lions (out of 6) are preserved in Rovinj. They are all holding an open book enriching the iconographic range of the Venetian lions with their postures and other stylistic and decorative elements.



Veli trg (Piassa Granda)

I/A-9. Veli trg (Piassa Granda)

Although quite small, this square was the main town square in the Middle Ages. Naturally, in the most populated Istrian town where every available space was exploited for residential purpose, squares could not be more spacious.

There is a spacious building at the corner of the intersection with Garzotto Street that once belonged to the Califfi family with the family coat of arms and the year 1686 carved on the façade. There are also two beautiful Renaissance 'Venetian palaces' on the square with 'piano nobile' and two-light windows on the second floor, entered from Montalbano Street. The inscription on the lintel of the house numbered 1 (IOANNES BAPT. A BASILI. SQ. ANTONII MARIE // CIVIS LEODII ET HABITATOR RUBINI // MDLXXX DIE P. IUNII) states that the building was erected in 1580 by the Basilisco family from Lodi (Italy).

During the Venetian rule, a building housing the oldest Fontik (granary) was located opposite the palace. On the roof was a town clock which was restored in 1779 (some of the parts were subsequently built into the mechanism of the present clock on Marshal Tito Square; see I/A-5).

All major longitudinal streets of the historic centre leading to the plateau around the parish church of St. Euphemia and St. George start from Veli trg. Apart from central Grisia Street, there

INTERESTING FACT: OLD ROVINJ DIALECT

The distinctiveness of the historic centre is enriched by one particular aspect of its daily life. The language of the Rovinj social environment for many centuries until the 1950s was solely the old Rovinj dialect which, like all other Romance languages and dialects, was developed from vulgar Latin. The Rovinj dialect, 'which is similar to Italian,' as stated in one of the most beautiful of Rovinj's traditional folk songs "Li ven soûn par li Caòale", is still used by some and can be heard in the streets of Rovinj and along the waterfront.

Many place names (as well as events and personalities associated with the rich history of the town) in the Rovinj dialect (Grisia, Montalbano, Casale, Trevisol, Piassa Granda, etc.) have remained over the centuries in the nomenclature of Rovinj streets and squares out of respect for its heritage and traditions.

Almost all Rovinj traditional music is composed in the old Rovinj dialect and still performed in that linguistic form, which contributes to the preservation of dialect as well as to fostering affection for dialectal forms among younger generations. Even in the church, not knowing the language, the locals often used to twist Latin by using unusual dialectal interpretations and variations. Playing bingo at social events on public places, very popular in the past of Rovinj, the numbers which were drawn and called out had dialectal and humorous expressions, almost bordering to associations: 1 - "el pioûn peicio" (the smallest); 5 - "i didi da la màn" (fingers of the hand); 13 - "el noûmaro da Gioûda" (Juda's number); 33 - "i ànida Creïsto" (Jesus's age); 50 - "mièò sièculo" (half century) 77- "li gàmbe de li dunite" (skinny legs); 90 - "la pagoûra" (fear); etc. The most famous raffle in Rovinj folklore is 'Tònbula da Sa Piciuòda', named after the nickname of the woman who hosted it in the Great Square (Veli trg).

are parallel streets Montalbano, Garzotto (from the last name of the Rovinj family), and Casale with significant architectural elements: old paving stones; vaults; stone mouldings; beautiful portals; lintels; carved family crests and inscriptions; etc.



Grisia Street



Istrian "biancone"

I/A-10. Grisia Street

Grisia is a beautiful street with cascading steps that lead up to the plateau of the parish church of St. Euphemia and St. George. Its paving is one of the oldest in the historic centre. At the very top, paving stones are laid in a herringbone pattern. The toponym 'Grisia' indicates that this is an old cobbled street that steeply climbs to the top. At its beginning, on the left side, there is a courtyard locally called 'dei Bachièri' ('the butcher's'), which is one of the most beautiful original areas of high townscape value of the medieval old town. In the Venetian period, a small Jewish community lived on the corner of Porečka Street.

There is a plate at No. 38 with the inscription: EXIGUI DVRATE LARES VIRTUTE PARATI // ET MEVS ER SERE POSTERITATIS HONOS // C.K.

Since 1967, Grisia has been hosting a one-day art exhibition in the open, which is one of the most important artistic attractions on the Rovinj summer cultural calendar.

Grisia Street leads directly to the plateau of the Church of St. Euphemia and St. George. If you turn left in the middle of the street, you will end up in Porečka Street and if you turn right the itinerary will lead you through the Nattori Passage (from the last name of the Rovinj family), Casale Street, and Silvano Chiurco Street (Rovinj's anti-fascist).

INTERESTING FACT: ISTRIAN 'BIANCONE'

Grisia and other Rovinj streets and squares are paved with stone (so-called. 'pietrad'Istria/biancone istriano' = Istrian stone, limestone of the Upper Jurassic) obtained from the numerous local quarries widely used in construction. Since Roman times, and especially during the Venetian Republic and the 19th century, these quarries were exploited for the construction of Rovinj, other Istrian towns, and the northern Adriatic coast, especially Venice and its lagoon. Hence the ancient slogan that vividly describes Rovinj stonemasons who 'skilfully broke stone as if it was wood' / 'cunl'indòignoispàcaelsàsocun (cume) elligno', a dialect of Rovinj.

*Natorri Passage*

I/A-11. Natorri Passage – Casale and Silvano Chiurco Streets

Walking down these streets will definitely leave a strong impression because it is a kind of a time machine. A small building (No. 1) with a high chimney at the very beginning of Silvano Chiurco Street once housed one of the numerous Rovinj bakeries which spread the divine smell of freshly baked bread and rolls. Until the 19th century, at the intersection in front of that building, there was a spring of fresh water after which a nearby street was named: Zdenac (The Well).

*Small field of the Oratory of Our Lady of Sorrows*

I/A-12. Small field of the Oratory of Our Lady of Sorrows

This area was created in 1940 after the medieval little church of Our Lady of Mercy, dating from 1482, was demolished. With its back wall, the church leaned against the building which ground floor housed the first Rovinj workhouse (Ospitale), founded in 1475. It was active until the mid-19th century at the initiative of the *Madonna del Campo* fraternity. There was a rather small oratory on the first floor. Upon the reconstruction of the building in 1940, and the demolition of said church, a new and spacious Oratory was erected, dedicated to Our Lady of Sorrows. A statue of Our Lady is located in a niche of the altar moved from the old church. The plates on the façade of the Oratory tell the story of the construction of this complex.



Baladur Sa Pavane



Bregovita Street

I/A-13. Baladur Sa Pavane

Just opposite the Oratory is a beautiful medieval house *Baladur Sa Pavane* restored in the 1990s. This important monument of folk architecture is present in many Rovinj folklore literary works. It was named after the 'Pavan' family (after the town of Padua) that owned the place.

INTERESTING FACT: THE DENSITY AND HEIGHT OF THE BUILDINGS

As evidenced by the building housing "Baladur Sa Pavane", the vertical tendency in housing construction and a broad typology of urban solutions have always been present in the exploitation of urban space. These solutions, applied without any urban plan but in line with centuries-old tradition, created a high-density historic core. Patios and chimneys were often built from the outside in order to save some living space. On the ground floor of the buildings there was a sort of a storage room and / or a tavern, while the kitchen and the bedroom were situated on the upper floors. The attic was used for residential and storage purposes. In most cases, one family lived on each floor. A fireplace, a symbol of the family and family life, was used in every apartment for cooking and heating. Picturesque outdoor chimneys on each roof are characteristic of Rovinj.

I/A-14. Bregovita Street

From the Small Field of the Oratory one enters the steep Bregovita Street leading to St. Euphemia's. Houses here exhibit distinctive elements of folk architecture, especially those at Nos. 6 and 36, which main entrance lintels have the Marangon family insignia and the inscription F.M.Q.I. – 1619 carved into them.

From the upper part of the street, the route continues down to Vladimir Švalba Street and down the staircase behind the fortress where we can see the remains of the old town gates and, on the roof of a nearby building, one of the most beautiful Rovinj altanas.

Smaller buildings at the end of the street were once used as barns by Rovinj farmers. The existence of small barn zones in the old town was a special feature of Rovinj. This is rarely found in other major Istrian centres, where farmers lived on their farms.



Field on the Hill

I/A-15. Field on the Hill and St. Thomas' Church

A picturesque *Field on the Hill* can be found in the central part of Bregovita Street. With its arches and porticos, it represents one of the most beautiful medieval urban complexes of high townscape value, reconstructed from 1722 to 1723.

The nearby medieval church of St. Thomas was also reconstructed during that period, which later spread over the vaulted street area between the church and the Field on the Hill. Even today the church is entered from the upper level via an external staircase. It is not used for liturgy, but as a venue for Rovinj Art Programme / RAP / organised by the Rovinj Heritage Museum.



Belvedere over Dreïocastiel and Valdibora Bay

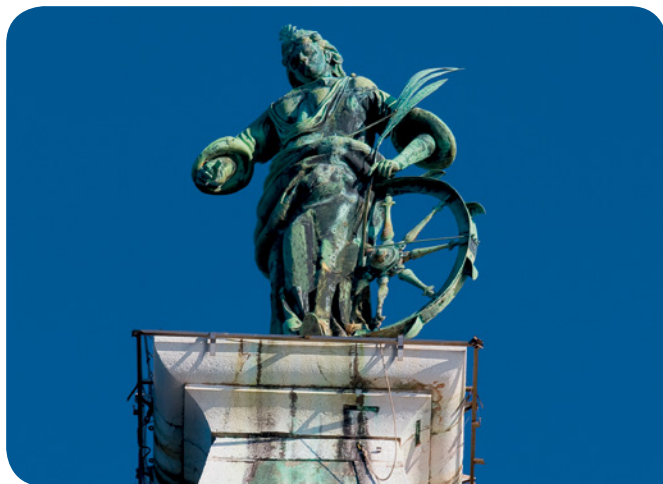
I/A-16. Belvedere over Dreïocastiel and Valdibora Bay

Belvedere is one of the towers on the northern part of the defensive wall (reinforced in the late 16th century), which has been widely preserved on both sides of the tower. The tower and the walls surmount the buildings, roofs, altanas and chimneys of the *Dreïocastiela* region ("beyond the fortified settlement"; including today's Vladimir Švalba and Arnolongo Street) that has been developing since the mid-17th century, when the settlement started expanding outside the walls.

The view from *Belvedere* extends to the northern port of Valdibora, "Prim. dr. Martin Horvat" hospital (see III/5) and further to the *Monsena* area.

If you look to the northeast you can spot buildings of the former train station (see III/4) and the town cemetery partially hidden in the pine forest (see III/3).

Since the late 19th century, the coastal part of Valdibora towards the town has become the zone of first manufacturing plants as well as the northern residential zone. The elegant 'Villa Vianelli' (early 20th century), the Aquarium building of the Rovinj Centre for Marine Research of the Ruđer Bošković Institute (see III/1), and the fish processing plant "Mirna" (see III/2) still stand out to this day.



Statue of St. Euphemia



Church of St. Euphemia

I/A-17. Plateau, church and bell tower of St. Euphemia (and St. George)

Old Rovinj cemeteries

The spacious plateau of the Church of St. Euphemia and St. George owes its present appearance to the Baroque reconstruction of the Church during the first half of the 18th century.

The original little Rovinj cemetery was probably situated around the late antique church and later on, until the 18th century, was perched on a slope on its southern side. The substantial reconstruction of the church included the construction of the high retaining wall on the south side (towards the cemetery) and the west side of the new spacious plateau. At that time, the stairs to Grisja and Montalbano Street were also erected. Somewhat later, around thirty graves were added on the south side of the paved plateau by various fraternities and individuals, as well as fifty graves on the west side, along the retaining wall, among which are those numbered I to XVI, which construction was funded by Rovinj's benefactor and clergyman Olivier Constantini (+ 1784).

The first modern brick-built structure of the cemetery was constructed in 1782 at the foot of the western part of

the retaining wall of the plateau. From 1836 until 1851, the cemetery was extended by adding a new lower terrace. It was the burial ground until the late 19th century.

Church of St. Euphemia and St. George's

In the first centuries of Rovinj's development, there was a small single-nave church dedicated to St. George on the site of the present church. In its vicinity there were three churches of St. Ursula, St. Roch, and St. Michael. In the mid-10th century, after the St. Euphemia's sarcophagus miraculously floated onto the shore of Rovinj, the new three-nave church was built and dedicated to her.

Since the mid-17th century, the great economic development imposed the need for a new and larger church. On 8 December 1720, after many years of preparation and demolition of the aforementioned neighbouring churches, began the reconstruction of the church according to the design of the Venetian architect, Giovanni Scalfarotta (1700-1764). The construction was resumed by another architect, Giovanni Dozza, who brought it to its completion in 1736.

The new co-church became renowned ("insignis") on 11 September 1747, and the solemn dedication followed on 26 September 1756.

This new building is the most important example of the Istrian coastal Baroque architecture. It dominates Rovinj historic

centre with its impressive dimensions (length 51.11 m; width 30.26, height of the central nave 17.71 m and lateral naves 10.11m) and the bell tower.

In 1780, the south facade was partly covered with stone according to the design of Rovinj architect Simone Battistelle (Rovinj, 1726-1799). There is a copy of the Gothic bas-relief depicting St. Euphemia holding a model of the town by the front door (the original is kept on the wall of the St. Euphemia presbytery).

The new facade was made according to the design of Rovinj architect Giacomo Depozza. As we learn from the inscription on the lintel above the main the doors (DEUS QUI OPERATUR AND SUI // HAEC OMNIA IPSE IPSE INCEPIT PERFECIT - 1861), the façade was built from 1861 to 1865.

The acrostics on the lintels above the side doors of the Blessed Sacrament and St. Euphemia included the dates of their construction (15 July 1733, and 2 February 1732). The acrostic on the lintel above the south façade doors (erected in 1733) was placed by the municipality that had the patronage of the church.

The interior space is dominated by two sets of six arcades and five pillars, dividing it into three naves, of which the central is higher, as well as three beautiful detached altars. The motif of the arcades and pilasters is repeated on the perimeter walls with four altars on each side. The symmetric disposition of the arcades and pillars, longitudinal orientation towards the altars and grey colour of the stone material give the interior a special Baroque dynamism and emotion.

The main and side altars (of the Blessed Sacrament and St. Euphemia) were made by Venetian master Giacomo Laureato (17th-18th century) in the period from 1739 until 1741, while the statues of St. George (in the middle, with a dragon), St. Mark (on the left, with the lion) and St. Roch (on the right, with the dog) on the main altar, and the statues of angels on the altar of St. Euphemia, are the work of master sculptor Alvise Tagliapietra (Venice, 1670 -1747) and his son Ambrogio. The statues of angels on the altar of the Blessed Sacrament were made by sculptor Giovanni Marchiori (Venice, 1696-1778).

The walls of the choir behind the main altar are decorated by three large paintings that used to adorn the old Rovinj parish church. Paintings were returned to the church in 2013 after many years of restoration at the Croatian Conservation Institute. Traditionally, these paintings are attributed to Pietro Pergolis from Florence who came to Rovinj in the late 16th century. *The Last Supper*, dating from

1574, shows the influence of Tizian and Jacopo Bassano. *Prayer on the Mount of Olives* and *Sleeping disciples*, which author was inspired mainly by the work of Jacopo Tintoretto for the Brotherhood of St. Roch (in Venice), are two connected scenes that had originally covered the wall surface between the arches of the church.

In the niche of the altar of the Blessed Sacrament is a tabernacle in the form of 'tempietto' with silver doors. In 1777, the namesake brotherhood commissioned a sumptuous embossed silver antependium which was made for this altar by jeweller Angelo Scarabello (Este, 1712-Venice, 1795), which is one of the masterpieces of the Venetian late Baroque goldsmiths. The central scene, knurled with gold, shows *the Supper at Emmaus*. Side allegorical figures in poured and gilded silver, depicting *Faith* and *Charity* as virtues, are of great importance.

On the altar of St. Euphemia is a significant stone gilded and painted statue (15th century) and behind, in its choir, is a sarcophagus with the body and the relics of St. Euphemia from Proconese marble made in Aquileia (approx III-IV century AD). The Saint's body can be seen through the small window on the sarcophagus. Her face is covered with a wax mask made by artist Mila Vod (Budapest, 1888-Zagreb, 1968) in 1953. The left arm is missing which, according to the legend, was kept by the Venetians at the church of St. Kancian after the Genoese had returned the relics taken from the Istrian churches during the Genoese-Venetian War (1378-1381).

All the ceilings (including the seats of the main choir) were made by Giovanni Berengo called "Napolachi" from Venice until 1750, while stucco work ceilings are attributed to Giovanni Lattuga, also from Venice. Decorations of the choir and the presbytery of the side altars from 1883 are the work of Leonardo Riga from Udine and Giovanni Bino (1829-1914) from Trieste.

The side altars are also rich in artwork. In the north nave, starting from the sacristy, we find the following sequence of altars:

- The Altar of *Our Lady of Mount Carmel* (her statue is attributed to the workshop of Alvise Tagliapietra);
- The Altar of *St. Nicholas* (the statue of Titular is the work of Alvise Tagliapietra and his son Giuseppe);
- The Baptismal Font (from 1737);
- The Altar of *St. Sebastian* (altarpiece from 1635 by the unknown Venetian late mannerist author, showing Titular and the Virgin);

- The Altar of *St. Roch* (altarpiece of Trevisano from Vodnjan / 1797-1871 / from 1832, is a copy of the older one from the 18th century which author was allegedly Jacopo Marieschi /Venezia, 1711-1794/)

On the other side of the presbytery we find as follows:

- The Altar of the *Holy Rosary* with the 19th century painting by A. Valerio of Venice;

- The Altar of *St. Francis of Assisi* (renovated in 1779 according to the design of Giovanni Mattiuzzi di Udine) whose altarpiece, the work of Giambattista Mengardi of Padua (1738-1796), depicts the Titular;

- The *south doors* of the church;

- The Altar of *St. Peter* (renovated in 1779; the antependium is attributed to the workshop of Alvise Tagliapietra) with an altarpiece from the 19th century, the work of Francesco Grandi from Rome; and

- The Altar of *St. Michael the Archangel* with a beautiful stone antependium - attributed to the workshop of Alvise Tagliapietra; the 1747 altarpiece depicts the Titular, Our Lady of Loreto and the Four Crowned saints showing the influence of the early works of Jacopo Guarana (Verona, 1720-Venice, 1808).

The church and the sacristy are rich in other sculptures such as the pulpit of the central nave, the stoup at the entrance dating from 1782 with statuettes of St. Euphemia and St. George, etc. It is also abundant in paintings (and icons), religious objects and vestments, inscriptions and coats of arms, tombs, flags and, in particular, silverware although a large portion was taken by the French government in 1806. Above the main entrance to the church is the pipe organ built in 1754 in the beautiful and large, recently restored, closet. The organ is the only one by master organist Antonio Barbini (18th century) of Murano that has kept most of its original structure, and is a valuable cultural and historical monument.

The bell tower of St. Euphemia

On 7 October 1654, the construction of the new bell tower according to the design of Milanese architect Alessandro Manopola started on the site where a small ruined bell tower had stood since the ancient times. The construction was later continued by other Milanese architects, while Cristoforo Bellan, also from Milan, brought it to its end in 1687.

Its architectural lines, distinct vertical swing, beautiful loggia for bells (about to 2/3 of its height which is approx 58 m), the upper balustrade, and a pointed tip, are typical for the

Venetian bell towers and it is one of the most beautiful in Istria. A large statue of the Saint (4.70 m high), made in copper plates in the workshop of the Vallani brothers of Maniago, was set on the top of the bell tower on 11 June 1758 replacing the old one which had been destroyed by lightning. The statue is placed on a shaft and rotates with the wind, according to the design by Simone Battistella (Rovinj, 1726 to 1799). In 1993, it was pulled down from the tower to be fully restored.

From the ancient historical Venetian bells cast in 1794 in the Venetian workshop of the Canciani family, only one large bell has been preserved and is kept in the church. Today's three bells were manufactured at the Innsbruck foundry from 1994 to 1995.

The legend of St. Euphemia: 'Blessed are You, St. Euphemia...bestow your mercy upon me...'

Euphemia was a daughter of Theodora and Filofron, a senator in her native town of Kalcedon. Tradition has it that she was tortured on a wheel, with fire, stones, sharp swords, rods, and beasts, and in the end she met her fate "with earnest words of gratitude" on 16 September 304 during the persecutions of Diocletian. As the tale of the courageous behaviour of young Euphemia had spread like wildfire, the magnificent basilica was erected on her grave as early as the 4th century. In the early 7th century, the sarcophagus with Euphemia's body was moved to Constantinople and displayed in the church erected in her

INTERESTING FACT: OF THE STATUE OF ST. EUPHEMIA WHICH IS TURNED BY THE WIND

The statue of St. Euphemia is placed on a shaft and revolves depending on the wind, often serving the locals better than the weather forecast. In good weather, the statue of the Saint is turned face to the harbour and the island of St. Catherine, while during bad weather the statue faces the north in order to protect the town from bad weather and the storms with her chest. But, according to old idle Rovinj ladies, there is a far more serious reason why the Saint is looking towards the open sea when the storm is coming. Allegedly, Catherine and Euphemia liked the same man, and as it usually happens, the man preferred Catherine over Euphemia, and she never recovered from it. Thus, during rainy and stormy days, she turns her back on Catherine with the short and succinct: Rangite! (You are on your own!)

honour (present-day district Kadikoy), which was destroyed by the Persians in 617.

The worship of St. Euphemia in Rovinj is based on oral tradition, but also on the illuminated code titled *Translatio corporis Sante Eufemie* stemming from the 12th and 13th cc., which is now deposited in the University Library of Pula. According to this text, which combines reality with legend, during the night of 13 July 800, at the time of iconoclasm in the Byzantine Empire, the sarcophagus with the body of St. Euphemia 'miraculously floated' onto the shore of Rovinj.

Rovinj and Istrian's citizens have always devoutly and sincerely worshiped St. Euphemia whose miracles were reported, based on the *Translatio*, from the day her body miraculously floated onto the shore. The story of the local people who carried the sarcophagus to the church on the top of the hill makes the most beautiful part of *Translatio*. Here we present this story in a wider poetic synthesis based on the original manuscript:

"Finally this miraculous stone vessel, hovering on a marble bed over the surface of the sea, headed in a straight line to its predetermined port, and driven by a powerful force arrived to an island near a hillside called 'Red' for the spilled blood of many saints, and reached the top of the mound through a God-given indent in the hill. When the locals, as usual, descended the next morning from the Red Hill to the sea, they immediately noticed the rolling waves of a terrible storm they have never experienced before...

The people and the clergy gathered their strength and determination, and with the help of various tools, carts, ropes and ox pairs endeavoured to return the casket with the mysterious gift back to the sea, in order to move it to a place of their own choosing.

Their quest ended in failure due to great excitement, and since it was getting dark they returned to their houses and the casket was left standing on the mound. Later, with the arrival of night, a very pious widow and a clever woman, devoted fully to God, was already at the foot of said town. The legend has it that the Blessed Virgin Mary appeared to her and a voice said, "Your prayer has reached Heaven; quickly rise and go to where the casket is at rest, take two heifers given to you by God's mercy, and carry out what God has called to do; virgins shall carry the virgin. When you arrive you will find the heavy load you must carry, do not falter and do not be afraid"...

After fasting and praying for God's help, she proceeded with her task with utmost devotion. The woman tied the ropes around the marble boulder in order to move it and yoked the cows together who then miraculously started to walk, while the casket followed them as if walking on its own, until they reached the foot of said hill.

At that moment an unworthy man, expecting the help of the holy body, threw himself in front of them: all his bones were crushed by the weight of the casket, and they left him there for dead...

He shouted, uttering words even louder, 'This is a virgin, God's chosen one, precious in God's sight; I declare to be her slave; she, Euphemia, saved me.' By the mercy of the holy Virgin it was allowed what was God's will: that his health is restored and his wounds healed.

After the word spread, the clergy and people of Pula, in all the land far and wide, rushed and lifted the casket lid and saw the body of the Blessed Virgin and martyr of Christ, Euphemia, incorrupt and adorned with robes, all present could see it and all were in awe.

Next to the body they found a record of the glorious victory of the Blessed Euphemia in her tormented struggle and suffering."

On 18 May 1401, the ship from Venice carried the body of St. Euphemia which the Venetians returned to Rovinj after it had been stolen by the Genoese in 1379. As a result of the storm, the ship had to take refuge in the bay of Valfaborso, north of the town and not far from the church of St. Euphemia in the Valsaline Bay. Then, as tradition has it, a miracle happened - all sheep from a nearby boat jumped into the sea and swam to the ship with the saint's body, and paid their tribute with "gentle bleating".

The symbols of St. Euphemia - a lion, a palm, the wheel on which she was tortured and the model of the town on her palm - are common in Rovinj depictions.

The Rovinj Church celebrates 16 September as the day of St. Euphemia, which is the date of her earthly death. Numerous believers from Rovinj, its hinterland and other parts of Istria have made pilgrimages to Rovinj for centuries on that day to honour the sacred body and the relics of the martyr of Caledonia.

Until recently, almost every family in Rovinj had at least one Euphemia (Fiamita, Ita, Femi, Fuma, or Fumica), and several beautiful hymns were composed in her honour.

I/B

ITINERARIES THROUGH THE FORMER ISLAND SETTLEMENT

I/B: Valdibora Square - Giuseppe Garibaldi
Square - Vladimir Švalba Street - Francesca
Bodi Ascent - the area in front of the Church
of St. Euphemia and St. George





Green market

I/B-1. Green market

The Green market was moved to this part of Valdibora Square in 1960. The wooden chairs were arranged around the well that was built in 1908 honouring the new water supply connections from the Campolongo area (toponym). In 2003, the market was renovated and expanded according to the project of Rovinj architect Riccardo Paliaga. Today it is a dynamic and lively corner of that part of town.

Next to the green market, there is a fish market renovated in 2004, with another entrance from Garibaldi Square. Until 1947, this was the seat of the Rovinj printing house opened in 1859 first as *Prima tipografia istriana*, then *Tipografia Coana* and finally *the Town printing plant*.



Vladimir Švalba Street

I/B-2. Vladimir Švalba Street

Named after Rijeka's antifascist (born 1905 - died 1944) killed in World War II, one of the founders of the Italian Union for Istria and Rijeka (1944).

The street dates back to the mid-17th century when the town began to expand beyond the coastal wall. Town walls in the gardens near the back-left row of houses are still visible today. This is one of the most beautiful streets in Rovinj that completely surrounds the old town from the north.

At the very beginning of the street, on its left, there is the Valdibora Gate passage (the Gate stood there until the mid-19th century) that leads to the historic core. On the No.4 lintel there is an inscription (PATRON ANZOLO BEVI // LAQA FECE FAR Q. CASA // PER SE E SVOI EREDI // LANO 1663) and the insignia of the Bevilacqua family. The plate on the façade of the No.15 building reminds us of the place of birth of Bernardo Benussi (1846-1929), the most significant Istrian historian of the late 19th and early 20th cc.

Vladimir Švalba Street, cobbled from the time of its construction, is special for its high medieval towers (No. 6, with two stone coat of arms of Prefect Corner, dated 1440 and 1444), Baroque buildings in its central part, particularly at No. 20 with a carved replica of the "Pietà" artwork above the lintel, No. 21 with

lions' heads on the balcony, and No. 33 with a nice façade. The house at No. 40 is attractive for its stucco decoration beneath the window. Open and covered alleys leading to the sea, through which the locals smuggled goods to the boats during the night in the last centuries of the Venetian administration, are also very distinctive.

In the 18th century, the No. 39 building housed the so-called French consul who was in charge of French interests in Rovinj and the surrounding area.

Little further to the left there is a steep stone staircase leading to Bregovita Street (see I/A-14).

INTERESTING FACT: 'BATÀNA TABLE': EVERYONE ENJOYS A GREAT MEAL

The batana kitchen is an integral part of the Rovinj traditional culture and intangible heritage. It has clear Adriatic and Mediterranean roots, which traces are lost in the night.

Its specialties are simple, with carefully selected spices and side dishes, and the preparation is just as easy. It was passed down from generation to generation through daily practices, thus managing to preserve and valorise the real natural flavours of fish, and certainly those caught on a batana fishing boat. All these dishes are perfectly paired with olive oil and a glass of white Malvasia or red Teran.

Therefore, with faith in the centuries-old tradition and natural flavours, and knowing that 'everyone enjoys a great meal', we invite all readers and connoisseurs to prepare fish caught on a batana boat according to the cookbook, 'Recipes from the House of Batana' / 'Le ricette della Casa della batana', which was published by Marisa and Sergio Ferrara in 2006.



Spacio Matika

I/B-3. Spacio Matika: sparkling liveliness of the hidden corner

In Vladimir Švalba Street, before No. 35, down a short flight of stairs of the open alley leading to the sea, one can find *Spàcio Matika*.

Spàcio Matika is one of diffuse components of the 'Batana' Ecomuseum (see I/C-5). *Spàcio* is a Rovinj version of the wine cellar and another special feature of Rovinj which shaped the identity of this town. This is where the farmers kept, tasted, and sold wine along with socialising, dining, playing cards, and singing. The liveliness of Rovinj *spàcios* is vividly shown in the folklore play by Giovanni Pellizer (1911-1991) 'El spàcio da sa Bunita' (from the nickname of the owner 'Bunita').

The etymology of the term leads us to the verb 'spacciare' (ital. = to secretly distribute, especially prohibited goods; from Provençal *despachar*) perhaps because the wine was frequently hastily and secretly consumed in wine cellars in the Venetian period, due to duties and norms which limited the free sale. Consequently, these wine cellars were called *spàcio*.

One of a few originally preserved wine cellars, with old barrels and the press, is the *spàcio* of the Matika family. As part of the 'Batana' Ecomuseum Project, the renovation of this *spàcio* in 2006 managed to partially restore and revive the tradition of



Batana boat parade

the typical Rovinj tavern, and since then, it has been a venue for wine and food tastings and musical evenings. This is the place which perfectly pairs Malvazija, Teran, olive oil, fish and seafood with the typical and distinctive melodies of Rovinj.



Church of the Blessed Virgin of Health

I/B-4. Church of the Blessed Virgin of Health

In the final part of Vladimir Švalba Street, at the beginning of a short climb, on the left, there is a church of the Blessed Virgin Mary of Health built in 1779. The church was built to the design of the architect Simone Battistella (see I/A-17 – *Bell tower*) who also designed the town cisterns in Piran and Vižinada. The church boasts valuable canvases, while the altarpiece is a copy of the painting from the famous Church of Our Lady of Health in Venice.



Arnolongo Street

I/B-5. Arnolongo Street

If we turn left from the plateau in front of the church, we will end up in a blind alley Arnolongo. It owes its name to a typical Rovinj wit, since a 'long' sea notch closes on the houses from the west. In 1878, in a building with a spacious terrace above that notch, the Artusi family founded a wax and candle factory 'S. Eufemia'. It was the first and only example of the manufacturing industrial plant within the former island's old town. Since the end of the 19th century, it was the seat of the distillery and liquor factory 'Petralli'. During 1960s and 1970s, it used to be a discotheque 'Lanterna', the first of its kind in former Yugoslavia and almost legendary for generations growing up in Rovinj at that time.

At the end of Vladimir Švalba Street turn left down the steps towards Francesca Bodi Ascent, and then at the Gnot Brothers' Promenade (Šetalište braće Gnot) turn right to the Monte beach, that is, to St. Cross Street (Ulica Sv. Križa).

INTERESTING FACT: CISSA: BETWEEN HISTORY AND LEGEND

The origins and beginnings of the late ancient settlement of Rovinj are closely linked to the historiographical question of the existence of the island and the town of Cissa, which many now like to call the Rovinj and Istrian Atlantis. The Roman historian Pliny the Elder in his work 'Naturalis Historia' mentioned the island and the town named Cissa on the vague location along the Istrian coast. A later source, the so-called 'Notitia Dignitatum', from the late 4th and the early 5th century, speaks of the activity of the textile dyeing workshop on this, let's call it, Pliny's island. In addition, there is a mention of the Bishop Vindemius Cissensis on the Synod of Aquileia patriarchy in Grado in 579.

In the Istrian historiography the problem of existence and locating the Pliny's Cissa occurred quite late in the second half of the 19th century. Some Rovinj and Istrian historians (primarily Bernardo Benussi and Tomaso Caenazzo) were unanimous in advocating the thesis about the location of Cissa south of the island of St. John at Sea (that is, between Rovinj and Brioni; Barbariga Cape is also called Punta Cissana). They thought of Cissa as a natural extension of the island of St. Andrew, Maskin, Sturag and St. John at Sea, that the town disappeared due to the earthquake or sudden sinking and that its inhabitants managed to find salvation on the neighbouring mainland. Some contemporary historians thought that the sarcophagus of St. Euphemia arrived in Rovinj in the night of 13 July 800 not from Constantinople, but that it 'miraculously floated' to the Rovinj shore from Cissa.

It is also worth mentioning that in 1890 the command of the Austrian navy in Pula undertook the underwater sounding of the position where Cissa was supposedly located, at a place which the Rovinj legend called the shallows 'Rubino' (south of the island of St. John at Sea). Regardless of the meagre results of Pula divers, testimonies of old fishermen who say that at that particular spot nets entangle reefs, that is, the underwater remains of the ruins of the old Pliny's Cissa. In the meantime, especially in the last two to three decades, archaeologists and historians have been looking for Cissa on other locations (on Caska on the island of Pag), especially along the southern Istrian coast, near the site of Betiga and Barbariga, that is on the Brijuni Islands. Regardless of their increasingly convincing evidence of potential new locations, we can say that the story of Cissa is still a wonderful blend of historical reality and legend.



I/C

ITINERARIES THROUGH THE FORMER ISLAND SETTLEMENT

I/C: The area in front of the Church of St. Euphemia and St. George - Francesca Bodi Ascent – Promenade of Gnot Brothers - St. Cross Street - Pino Budicin Coast





Francesca Bodi Ascent

I/C-1. Francesca Bodi Ascent (*Strada Ferdinandea*)

The ascent climbing from Šetalište braće Gnot (Gnot Brothers' Promenade) and Vladimira Švalbe Street to the plateau in front of the church was built in 1844 on the eve of the visit of the Austrian Tsar Ferdinand I and his wife to enable the arrival of their carriages in front of St. Euphemia's. Until the First World War, this ascent was called *Strada Ferdinandea*. Later it was named after a female antifascist from Rovinj who had been killed.

Near the Ascent, on the plateau below the walls of the old cemetery, in 1985, an old cannon was installed, cast in Pula, and containing an inscription dedicated to numerous Rovinj people (more than 2000 of them) who had been employed in the newly opened Arsenal/Shipyard in Pula from the mid-19th century (nowadays, "Uljanik" shipyard).



Gnot Brothers' Promenade

I/C-2. Gnot Brothers' Promenade (Šetalište braće Gnot): Monte beach

This rocky beach is one of those historical Rovinj beaches where each rock has its own special microtoponym: *Fulein*, *Scudièla*, *Scudeleîn* and *Baluòta*. These are tall rocks (first three above the *Arnolongo* cut) from which the bravest did all kinds of crazy stunts jumping into the sea, partly for the thrill of it and partly to attract the attention of the fairer sex. Here one can also find *Bunker* – a small concrete guardhouse built by the Germans in 1943 with the purpose of controlling the entrance into the Valdibora Bay, *Lantièrna* – named after a small lighthouse on the Monte Cape, *Cugulièra* – a smallish beach under the retaining wall of the Promenade (Šetalište) and *Puntuleîna* – a small cape closing *Cugulièra* from the south.



St. Cross Street



St. Cross Church

I/C-3. St. Cross Street (Ul. sv. Križa)

Ul. Sv. Križa, which circles the old town from the southwest, originates from the mid-17th century when the town started to expand beyond the walls towards the coast.

Entering from Šetalište braće Gnot into Ulica Sv. Križa, on the left side there is a small courtyard named *Casa* by the locals (between Nos. 49 and 51), from the back closed by the town walls and an old well with the coat of arms of the Bevilacqua family in its central part. There are interesting houses to see in this street, such as the baroque building No. 26 with the Zuanelli family coat of arms, and especially No. 2 where a typical Rovinj tavern is opened today. The latter was built in the late 17th century and was one of town's many oil mills of the period (late 17th-mid-19th century) when Rovinj used to produce up to a quarter of total olive oil production of Venetian Istria of the time. Not far from us, a wide staircase leads to the medieval complex of Vrata sv. Benedikta (St. Benedict's Gate) (*please see I/D-7*) which became a part of the residential outhouse together with the adjacent defence tower. The inscription plate installed on No. 49 in 2010 says that great benefactor Domenico Pergolis (1829-1901) was born there. He donated a significant amount of money to the municipality for the construction of the new poorhouse which still carries his name today.

I/C-4. St. Cross Church

In the middle section of St. Cross Road (Ulica sv. Križa) there is a little medieval namesake church featuring an elegant loggia, which preserves a small collection of stone monuments and inscriptions. Prefect Francesco Baffo had the church built on the rocky beach outside the town walls in 1592 (his coat of arms is carved on the entrance door lintel). The church was restored at the beginning of this century and is nowadays used as an atelier.



Cutting and the St. Euphemia's Pillar

I/C-5. Cutting and the St. Euphemia's Pillar

The legend says that in the night of 13 July 800, a sarcophagus carrying the body of St. Euphemia floated from Constantinople into the small cutting in the sea rock under the church of St. Cross (please see I/A-17. *The Church and Legend of St. Euphemia*). In 1720, a stone pillar was erected there which emblem and inscription (D.O.M./DIVAE EVPHEMIAE RUBINENSIVM//NUMINI TUTELARI AC TITOLARI//CIVITATIS OBSEQVENTISSIME VOTV ANNO 1720) reminds us that that year, while Zuanne Premarino was the town prefect, a decision on the construction of the new St. Euphemia church was adopted (please see I/A-17.).



St. Cross Gate

I/C-6. St. Cross Gate

Above the portal there is a coat of arms of the town of Rovinj shaped as a horse's head carrying initials "A" and "S", probably initials of the prefect who strengthened the medieval gate and walls on the eve of Uskok attacks in the late 16th century. Along the middle section of Ulica sv. Križa (St. Cross Road), on the inner side of the buildings (facing the settlement), quite a significant length of town walls was preserved to date. In fact, the internal walls of these houses are only a few metres away from the town walls.



The Great Pier

I/C-7. The Great Pier (locally called *Molo di Calsànta*)

The area at the starting point of the great pier was expanded in 1893 and has always, like the pier itself, served sea-related activities. The old pier was knocked down during the Venetian period by gushes of strong waves from the west, and the new (the so-called “Great”) pier was built in 1859 and extended in 1931. The adjacent Harbour Master’s Office was erected in 1859.

Earlier the *Calsànta* toponym covered not only the pier and the area in front of it, but also a part of Ul. sv. Križa from the St. Euphemia cutting (*please see I/C-5.*), where, according to the legend, the sarcophagus had “floated” to, to the great pier. It is possible that the sarcophagus was carried along this way within the town walls after having been pulled out from the sea.

On the opposite side of the Great Pier there is a building in which a permanent exhibition of the “Batana” Ecomuseum was opened in 2004.



“Batana” Ecomuseum

I/C-8. “Batana” Ecomuseum and its permanent exhibition “House of Batana”

The museum was founded in 2004 under the patronage of the Town of Rovinj and is dedicated to the traditional wooden *batàna* vessel and the memory of the Rovinj community which has chosen it as its symbol. *Batàna* mirrors the continuity of maritime heritage and the everyday life of local inhabitants. Founded on the principles of knowledge, cultural dialogue, interdisciplinary approach and multimedia, the Ecomuseum values the Rovinj heritage and strengthens the identity and particularity of Rovinj as a place comfortable for living and a unique destination.

As this is a typical virtual and diffuse ecomuseum, “Batana” achieves its mission using its main components:

- *House of Batana*: a documentation centre featuring a permanent exhibition;
- *Spàcio Matika*: a typical Rovinj wine cellar;
- *Mali škver* (or Little Shipyard): an open space in front of the *House of Batana* where *batàna* vessels are built and repaired in summer;
- *Rovinj regatta* of traditional lug and lateen sail boats;
- *Batanini puti*: sailing on *batàna* vessels along the waterfront and the coast of the historical old town from the Little Pier to *Spàcio Matika*:

- *Fishermen's Evenings*: preparation of simple, traditional meals in the open with traditional music.

The House of Batana (locally called *muòstra*)

The interpretation and documentary centre of the Ecomuseum (with the permanent exhibition), "the House of Batana" includes an entrance counter with a souvenir shop, three galleries dedicated to *batàna* and a polyvalent space on the first floor. More than 90 % of the exhibits were donated by residents of Rovinj. The exhibition is of a multimedia type: short and concise accompanying texts complement the diverse visual and audio contents. A unique method of innovative new technologies was used for the purpose of documenting traditional shipbuilding skills, resulting in *slide* projections of the process of building a new *batàna* boat (2004.: "Oùn rìgno", builder Francesco Budicin "Zef" /1926-2016/) and the repair of the oldest batana (2006: "Risorta" /from 1914/, builder Mladen Takač /1973/). By using the interactive exhibits, visitors choose their own level of information and can interactively follow the conversations of exhibition characters in the indigenous language of Rovinj, as well as listen to the sound of typical Rovinj songs, *bitinàda*, in the background.

Life on the Little Shipyard

During summer, the small square in front of the *House of Batana* becomes a place where intangible cultural heritage is celebrated, i.e. where the *batàna* boat is built and repaired as a cultural and touristic attraction. The experience is further enriched by cultural programmes during which, each Wednesday and Sunday, in addition to the construction or repair of the *batàna* boat, visitors are offered concerts of traditional Rovinj music and local culinary specialties. Traditional launching of newly built and repaired *batàna* boats from the shore (the Little Pier) is especially attractive. The art of *batàna* building has been entered into the Registry of Intangible Cultural Heritage of the Republic of Croatia.



Town Gate under the Walls

I/C-9. Town Gate under the Walls

One of the oldest town gates leads towards the *òutamoûr* shore (i.e. under the walls; nowadays "obala P. Budicin" (P. Budicin coast)) where various vessels are still being tied today as they had been in the past. The coast got its present shape in the 1950s. The gate itself was repaired and strengthened in 1590 by prefect Gabriele Mauroceno because of the Uskok attacks when the following inscription was chiselled on its lintel: SVBFAELICIBVS AVSPICII GABRIELIS MAVROCENO // PRAETORIS INTEGERIMI REPARATA // ANNO DNI MDXC.

INTERESTING FACT: "THAT OLD BATÀNA IT IS ONE OF THE SYMBOLS OF ROVINJ!"

Of ancient origin, *batàna* belongs to a family of small wooden boats (4-8 m) with a flat, slightly curved bottom. The name *batàna* is reminiscent of the sound of the boat's flat bottom as it hits the waves. Nowadays, it is connected to an ancient marine nautical term *batto*, borrowed from an old Anglo-Saxon word *bat*, later evolving to the English word *boat*. *Batàna* boats are run with rows or a sail; today, they also use the outboard engine. The rower, turned towards the prow in a typical manner of rowing in the Rovinj *batàna*, handles two rows which are leaned against a wide yoke. The traditional lugsail, quadrangle in shape, is used on *batàna*. Its two slanted sides are attached to crosses. All lugsails were once coloured and decorated with special drawings.





I/D

ITINERARIES THROUGH THE FORMER ISLAND SETTLEMENT

I/D: The area in front of the Church of St. Euphemia and St. George – Grisia Street – Savičentska Street – Montalbano Street – Costantini Stairs – Trevisol Street – Pod lukovima Street - St. Benedict's Square





St. Joseph's Church

I/D-1. St. Joseph's Church

In the immediate vicinity of the church, on its south-eastern side, the Caenazzo family had erected a small church of St. Joseph's in 1673. The main altar, carved and gilded, holds a beautiful altar painting from 1673, by an unknown author, depicting Madonna, St. Joseph, St. Euphemia, St. Fosca, and the donators. Nowadays, neither masses nor catechisms are held in the church. Instead, it is used as an atelier.



Savičentska Street

I/D-2. Savičentska Street

As told by old Rovinj inhabitants, it is also known as *Cal dei foûlmini*, i.e. "street of lightnings", allegedly due to sparks which would fly in the dark from hoofs of horses, mules, and donkeys, which had to push really hard to haul carts up the steepest street of the historical core.

On the No. 2 lintel, a symbol was carved as well as an inscription from which we can conclude that a Malusà family lived here (IO DOMENEGO Q. NICOLÒ //MALUSÀ DETO VIENER//1622).



Costantini Stairs



Trevisol Street and Piàn del Tibio Square

I/D-3. Costantini Stairs (Stube Costantini)

From Savičentska Street we enter into Montalbano Street across which we then arrive to the crossroads with Costantini Stairs. Going down the Stairs, we arrive to the centre part of Trevisol Street; but, we should stop for a moment at their foot in order to feed our mind with the abundance of urban & architectural solutions and constructions. The upper part of the stairs is closed by a beautiful baroque façade of the three-storey building with five window axes (Montalbano Street Nos. 43, 45, and 47). The building on the left of the stairs (No. 8) is embellished by a *baladur* (balcony) with the coat of arms of the Costantini family which used to own a wider residential block on the corner of the stairs and Trevisol Street. In the latter, the Costantini complex had a beautiful entrance portal (No. 21) with a cornerstone on which a *maskeron* (mask) has been preserved to date – carrying a face of famous Italian poet Francesco Petrarca. The Costantinis were among prominent Rovinj families and several of its members were noted poets/writers.

If we turn towards the south, we can see the inside part of the St. Cross Gate and a portion town walls extending on both sides (*please see I/C-6*).

I/D-4. Trevisol Street and Piàn del Tibio Square

Trevisol Street is one of the oldest streets of Rovinj, which name comes from the extinct word: *trevis*, meaning a stable. However, the possibility that the street was named after a family originating from Treviso shouldn't be cast aside. In the middle section of the street, No. 7 is especially worth mentioning, with a late Renaissance façade and a triple lancet window on the second floor. Above the triple lancet window there is a panel bordered by Gothic diamond consoles containing the coat of arms with a motif of "justice" as a virtue.

On the small square, locally named *Piàn del Tibio* (*pian*=small square; / *tibio* from Lat. *trivium* = meeting point of three streets, Montalbano, Pod Lukovima and Trevisol), in the early time of the communal system (12th-13th cc.), there was the first humble town palace (Trevisol Street No. 8) and one of numerous old Rovinj bakeries, which furnace was preserved in No. 2 of Trevisol Street.



Under the Arches Street

I/D-5. Under the Arches Street (Ulica Pod Lukovima)

A high ambiance value is also given to the small, but picturesque street called Under the Arches Street. The inscription plate on No. 10 reveals that Croatian author, novelist, dramatist, and essayist Antun Šoljan (Belgrade, 1932-Zagreb, 1993) spent a part of his life living and writing there.

The lintels on Nos. 4 and 6 have carved symbols of the Caenazzo and Devescovi families as witnessed by their inscriptions (P D C Q 1694 B and ZVANE Q. FRAN.O DI VESCOVI respectively).

As remembered by old Rovinj inhabitants, Archduke Karl Stephan Habsburg, the admiral of the Austrian fleet (who owned the St. Katarina island from 1899 to 1904; *please see IV/1*), used to come to Rovinj in the evenings and spend time in one of the *spacios* in Ulica Pod Lukovima (near St. Benedict's Square) enjoying Malvasia and Teran wines and relaxing to the sounds of traditional Rovinj songs, especially *bitinàdas*.



St. Benedict's Square and Church

I/D-6. St. Benedict's Square and Church - Remigio Devescovi Street

The square represents a microurban locality of high ambiance value, not only due to its disposition but also thanks to the significance of adjacent buildings, the town gate and the namesake church. It was built in the 15th century. Until the 19th century little brothers of the Franciscan monastery on the island of St. Andrew used to come and serve masses here (*IV/2*). Nowadays, it is used as an atelier.

In the nearby narrow Remigio Devescovi Street (an antifascist from Rovinj; 1919-1944), a Renaissance house at No. 1, a Romanic-Gothic biforium with carved dolphins on the arches of No. 3 and a beautiful Baroque facade of the building at No. 6 are noteworthy.

Remigio Devescovi Street leads to Montalbano Street with buildings showing outstanding folk elements (on the No. 18 lintel, the following inscription is carved PATRON DOMENEGO // PAVAN Q. BORTOLO DA // ROVIGNO 1620; while the inscription on No. 20 says: CANA DE SANTO ANT. // I TEMPO DE SER MT TENAIA ET COMPAGNI // MDLXXIII).



St. Benedict's Town Gate



Town Walls

I/D-7. St. Benedict's Town Gate

The town gate, as well as the well preserved part of the town walls connected to it at the starting point of Under the Arches Street date back to the 12th century. A defence medieval tower leans on the external part of the gate over which, as well as over the gate itself, construction continued in the later centuries for residential purposes.

Through the door and its stairs we descend to St. Cross Street (Ulica Sv. Križa), that is, to the shore (please see I/C-3).

INTERESTING FACT: TOWN WALLS

The town walls are a part of the urban history of the town of Rovinj. Until the late Middle Ages they were a part of the defence system of those ruling the Istria peninsula, especially of the Venetian Republic. The medieval walls of Rovinj, its towers and town gates were strengthened in the late 16th century when Rovinj was the target of frequent attacks of Uskoks from Senj.

Rovinj is one of the rare towns which has kept its medieval-renaissance walls almost in their entirety, although they were primarily incorporated into buildings which were erected from the mid-17th century along the streets of Vladimir Švalba and Sv. Križa, created in the development of settlements outside the former walls and with the need for new residential space. Therefore, the town walls are nowadays visible only around the town gates and in some parts along the streets of Vladimir Švalba and St. Cross, as well as from both sides of Belvedere.



ITINERARIES IN THE HISTORIC CENTRE OF THE OTHER SIDE OF THE FORMER CANAL

The development of the mainland settlement on the other side of the canal started in the early 17th century, while its rapid expansion continued in the middle of the following century. In the period of 150 years the settlement stretched out through the streets of Augusto Ferri (previously 'Speîritu Santo'), Edmondo De Admicis (previously 'San Zuàne'), Vladimir Gortan (previously 'San Zuàne', a small medieval church of St. Martin Bishop is located in the middle of it) towards St. Peter's Hill (named after the eponymous Romanic church which used to stand on top of the hill, but was demolished in the 19th century), today's St. Francis', and in a semicircle along the waterfront of the harbours Valdibora and St. Catherine. Baroque style urban planning and a wider construction area influenced the appearance of wider buildings, squares and streets, for example, on Trg na mostu and the streets of De Amicis and Carera.





Square on the bridge

II/1. Square on the bridge (Trg na mostu)

The northern side of the square (*see I/A-3*), in front of the 'Calisona' restaurant, has Baroque buildings arranged in a semicircle. The Lorenzetto family had constructed a small Church of St. Anthony of Padua in 1854 on this very spot, which marked the start of the urbanisation on the other side of the canal. By demolishing the church in 1933, the square became more spacious.



Edmondo De Amicis Street

II/2. Edmondo De Amicis Street

The construction of De Admicis Street started in the late 17th century and lasted throughout the 18th century. Its spaciousness is owed to the demolishment of the following edifices in the middle of the 19th century: the medieval chapel of St. John the Baptist (1840, the street used to be called *contrada San Zuane* – the street of St. John) at the beginning of the street, and, a bit farther and a few years later, the building where the church authorities kept their tithe, as well as the medieval chapel of St. Anthony the Abbot in the middle part of the street (at the start of the 1950s). The inscription on the No.16 transom is indubitably a reminder by the Servite hospice of the island of St. Catherine (*see IV/1*), built there under the care of their Prior Fustignoni (EX.MI DENA.S AVCTORITATE ANG.O IOS.O FUSTINIONI AD VSVM F.F. SRRVORUM BEATE M.V. // HOC HOSPITVM EDIFICAVIT // ANNO DNI MDCIC). The style characteristics of the Baroque doorways at Nos. 15, 20, 22, and 24 demonstrate that the whole street was already urbanised by the mid-18th century. No. 24, constructed in 1738, as indicated by the plate erected above the portal, has a lovely and large altana on the roof. The Chamber of Crafts and Industry of Istria opened in 1850 in that very building. The street is considered by many to be the most beautiful street in Rovinj.



Monastery and Church of St. Francis

II/3. Monastery and Church of St. Francis

Monastery

After the settlement had spread to the mainland across the canal (from 1650), the need for a better care to local inhabitants arose. In 1702, the construction of the church and the hospice started. The church was finished and blessed in 1710, and consecrated in 1750. In the meantime, the hospice was declared a monastery in 1746. The monastery complex (with a library, a refectory, a dormitory and a pair of spacious cloisters) was expanded in 1878 with the construction of the new eastern wing, the so-called *Professorium*. The complex is an urban cloister adapted to both monastic life and the life of the wider community. It significantly contributed to the urbanisation of that part of the town.

The Franciscan monks have laid out a small floor mosaic with their well-known motto of good wishes: PAX ET BONUM, i.e. 'Peace and All Good' at the entrance to the monastery. At the founding anniversary of the monastery in 2002, held on the Feast of St. Francis, the monastery collection of valuable paintings and statues, which also includes valuable books (and two herbariums, from 1756 and 1887, respectively), as well as the antiphonaries, the chasuble and a large number of liturgical items were renovated. The works of art include the painting 'Crucifixion' by a 17th c. Baroque painter, the 18th c. 'Holy Family',

a 16th c. Italo-Cretan icon and another Italo-Cretan icon from 1686. Among the statues are the Renaissance marble statue of the 'Madonna and Child', and a marble statue of St. Jerome Giovanni Bonazze (Venice, 1654-1736).

Church

A simple façade with a statue of Titular in a niche above the portal makes the east side of the eponymous square (the stone cross above the entrance to the monastery was erected in 1855). The first plan of the church was influenced by the Renaissance style, while later reconstructions, before the consecration in 1750, made it a part of the so-called neo-Palladian churches. The church has a spacious rectangular nave with a tunnel vault and a triumphal arch in a presbytery form. The presbytery is narrow and elongated, has a barrel vault and is enclosed by an apse. Having been reconstructed from 1926 to 1931, the altar and the front part of the presbytery received a new look. The main altar has a baldachin and a tabernacle in the form of a tempietto. The altar also has organs built in 1908 by Riegel brothers from Jägendorf (Austria). The paintings on the walls of the presbytery are the work of Rovinj painter Antonio Macchi (1897-1981) and show the evangelists with their symbols (on the right: John = eagle, Luke = ox; on the left: Mark = lion and Matthew = angel) and the saints: St. Clara and St. Anthony, St. Elizabeth, the Queen of Portugal, and St. Luc, the King of France. The arch of the apse depicts the singing figure of St. Francis, painted *a secco*, underneath which the lyrics of his famous song *Cantico delle creature* are painted in fresco. The apse was painted in 1928 by Carlo Donati from Verona (1874-1949). The pedestal of the by-altar of St. Peter of Alcantara (on the left) safeguards the remains of St. Candida. The altar painting by one of the painters from the circle around Nicolo Bambini (Venice, 1651-1736; later the painting was renovated by Giuseppe Ventura) depicts the *Immacolata*, St. Anthony of Padua, and St. Peter of Alcantara. The pedestal of the by-altar of the Crucifixion of Jesus (on the right) features the statue of St. Anthony of Padua in death. The altar painting of the crucified Jesus underneath whom stands St. Francis, and the bust of the donor are the work of Pietro Malombre (Venice, 1556-1618).

Belfry

The belfry is connected to the church. Its top is in the form of a low pyramid, where in 1846 a clock was erected, traces of which can still be seen today.



Vladimir Nazor Elementary School

II/4. Vladimir Nazor Elementary School

The building where the elementary school is located today was constructed in 1819-1840 and boasts a wide front in the historicist style. It was the only school building in Rovinj until 1913.



Carera Street

II/5. Carera Street

The old Carera (*strada dei carri* = the cart road) which led to the fields in the south and east from Rovinj was urbanised from the second half of the 17th century until the late 18th century. Today, it is the main trade street. It was repaved in 2008.

No. 6 is worth mentioning with the crest of the Constantini family from 1724 on its façade, as well as Nos. 20, 31, 47, 56, 59, and 69, decorated by Baroque portals and stone plastic elements, Beroald's Passage (named after the Beroald family, the famous naval captains) which leads to the waterfront, and the lovely and spacious Campitelli Square (18th century).



Church of St. Charles Borromeo

II/6. Church of St. Charles Borromeo

The church was built in 1668 in the middle of Carera and was dedicated to Milanese Cardinal St. Charles Borromeo (16th century). There are several tombs in the church's floor. There has been no service for years, the church is instead used as an atelier.



Ethnographical Collection and Workshop Trani

II/7. Ethnographical Collection and Workshop Trani

Artist and gallery owner Giovanni Trani makes wooden models of the boat *batana* in various sizes there. Visitors can see over 100 exhibits – from paintings and sculptures dedicated to fishermen and the sea, models of the *batana* boat and other vessels, to ancient instruments which were used by the Rovinj shipwrights during the construction of these vessels, specific to Rovinj.



The Italian Community 'Pino Budicin' – Fabris-Milossa Palace

II/8. The Italian Community 'Pino Budicin' – Fabris-Milossa Palace

The Italian Community 'Pino Budicin' of the town of Rovinj was founded in late 1948 as the group *Circolo italiano di cultura*. It was initiated by the then Italian Union for Istria and Rijeka in order to stimulate the establishment of special organisations for minorities in settlements with Italian inhabitants. In 1971, with the Italian Union's intent to expand from cultural activities into politics, the Rovinj *Circolo* was transformed into the Italian Community.

Today it has more than 3000 members and is the head organisation of Italian nationals living in Rovinj. It was named after the Rovinj anti-fascist and folk hero from the Second World War – Giuseppe Pino Budicin (see I/A-1). The Community is very active and successful in enriching the cultural, sports and social life in Rovinj. Its activities include organising various programs and clubs (folk, literary, historic-ethnographic, journalism, sports and social), especially the Cultural and Artistic Society 'Marco Garbin', founded in 1947, which has throughout decades contributed immensely to the promotion and conservation of the historical and cultural heritage as well as musical and folk traditions of Rovinj, to forming the band 'Mini/Midi Singers and Soloists' and the 'Youth Drama Club'.

From late 1950s the Italian Community of Rovinj has had its headquarters in a beautiful palace built by the Fabris-Milossa family in the late 18th c. and the early 19th c. (with Neo-Classic elements on its facade). At the time, the small Church of Our Lady of the Snow, one of the three Rovinj heptagonal chapels (see I/A-9), was, unfortunately, demolished to build the palace's large cistern.

INTERESTING FACT: SONGS SPREAD FROM THE ITALIAN COMMUNITY 'PINO BUDICIN' – THIS IS THE TOWN OF 'BITINADA', AFTER ALL!

The rich heritage of Rovinj folk songs is a never ending source of creativity for all those who cherish and preserve the traditional music of Rovinj, including the Cultural and Artistic Society 'Marco Garbin' of the Italian Community and many other vocal groups and soloists. Their repertoire is full of midnight and street serenades (*àrie da nuòto e da cuntràda*) and especially 'bitinadas'. Bitinadas are a polyvocal onomatopoeia, i.e. a special form of vocal accompaniment to the soloists by imitating music instrument specific to Rovinj. The so-called 'tin-teini', which musically resembles the characteristics of the mandolin, the Hawaiian guitar, the oboe and the trumpet, and the specific sound of 'blum blum', which imitates the mid-low tones of the clarinet, are the most significant characteristics of a bitinada. The lyrics of the song 'òì bitinàde' (by Vlado Benussi) reveal to us how the accompaniment to a bitinada is made:

'...sa canta in ciapo oûna canson // e doûti dreîo fa tin, teîn, //jì doûto oûn canto mondo feîn...'

(... let the band sing the song / while everybody does the tin, teîn / oh, what a very sophisticated tune...)

Upon the proposal of the Italian Community 'Pino Budicin' in 2007, bitinada was included in the Registry of Cultural Goods of the Republic of Croatia as a 'vocal music style of the Italian national community and the cultural space of the town of Rovinj'.

*Trg na lokvi*

II/9. Trg na Lokvi

The square owes its name to a large pond which existed on this location until the second half of the 19th century and was primarily used to water cattle. During the French rule, authorities attempted to transform the pond into a large cistern thus erecting stone walls around it. In 1862, the part of the pond facing Carera Street was filled in, while the rest of the pond was filled in twenty years later.

*Church of Holy Trinity*

II/10. Church of Holy Trinity

The heptagonal Romanic church is one of the most significant monuments of Rovinj. The inner circular space has seven niches and a round dome covered by a conical roof. The beautifully conserved window transenna, depicting 'Golgota' with the figures of Madonna, St. Magdalene, St. Peter, John the Baptist, and John the Evangelist, is a true work of art. Service is not held in the church which has become a gallery.



Villa Maria Antonia

II/11. Villa Maria Antonia

The building with neo-Renaissance elements was built in the late 19th century as a residential villa of the Ferlan family. The Town Library erected in its park the busts of writer Antun Poljan (see I/D-5), dialect poet Eligio Zanini (Rovinj, 1927-1993) and reformer Matija Vlačić Ilirik (Labin, 1520 – Frankfurt am Main, 1575) from 2003 to 2005. The busts were created by sculptor Mate Čvrljak (see I/A-1).

Town Library Matija Vlačić Ilirik - During early 1980s, the Town Library was moved to this building. The library contains more than 45,000 units covering all important fields and disciplines. Besides a large referential collection, the library boasts the 'Histrica' Collection, the 'Croatica' literature and cultural collection, and a special department with books for children and young adults.

The Branch of Matica Hrvatska in Rovinj and the Croatian Cultural Society "Franjo Glavinić" - The Croatian Cultural Society 'Franjo Glavinić', founded on 24 November 1990, has had its headquarters in this building from early 1990s. Since its establishment, the Society has organised many lectures, cultural and literary evenings, book and journal presentations, honouring the work of many clubs, especially choir, recital and folk clubs as well as book workshops.



Building of the Home for Adults "Domenico Pergolis"

II/12. Building of the Home for Adults "Domenico Pergolis"

The Rovinj Home for Adults is located in the building erected in 1900, together with the surrounding large and beautiful park, due to benefactor Domenico Pergolis (Rovinj, 1829-1901; see I/C-3) who had donated a significant amount of money to build the new home for the poor.

*Eugen Kumičić Vocational School*

II/13. Eugen Kumičić Vocational School

The 19th century building (Carducci Street No. 13) has, under various names and rules, been the home to this vocational school since late 1940s.

From 1854 to 1863, the first Rovinj kindergarten was located here. From 1881 to 1947, the kindergarten of the Sisters of Divine Providence, with their headquarters in Cormons (Italy), took over the building.

*Rovinj Gymnasium*

II/14. Rovinj Gymnasium

The beautiful Rovinj Gymnasium with neo-Renaissance elements and the surrounding park was planned in 1913 by architect Lodovico Braidotti from Trieste. The upper floor of both wings has a mosaic made from Florentine majolica with the scenes of the 'biblical' paradise, while the front façade has had the motto NON SCHOLAE SED VITAE DISCIMUS (We do not learn for school, but for life) added later.

During the interwar period, the building was a home to the Giosuè Carducci Elementary School and the Armando Diaz Technical Institute. Immediately after the Second World War the Gymnasium with lectures in Italian was opened here as well. In 1954, classes in Croatian started. Today the building is a home to the Zvane Črnja High School as well as to the Italian High School. There are several Roman amphorae and inscriptions in its halls.



Church of Our Lady of Mercy

II/15. Church of Our Lady of Mercy

The exact date when this beautiful edifice was constructed is not known, but we do know it was consecrated in 1487. Prefect Scipione Benzone commissioned the church which was reconstructed in 1584, when the elegant loggia, with the municipal prefect's crest on its gable, was probably added (the inscription SCIP BENZ P.M.D.84 is carved into the lintel). The inscription on the transom of the entrance to the church reveals it was renovated in 1750. Furthermore, at the beginning of this century both the church interior and exterior were renovated again.

The church has valuable late Baroque carved wooden benches and votive offerings pertaining to Rovinj's nautical history. The exquisite altar painting (tempera and oil on wood) 'Our Lady of Mercy' from 1567 is by an unknown painter, reminiscent in style of Venetian Mannerism. The inscription on the floor gravestone indicates that Countess Elizabetta Angelini-Califfi, celebrated as the 'mother of the poor', was buried here on December 13, 1762.



Aldo Negri Coast and Aldo Rismondo Coast

II/16. Aldo Negri Coast and Aldo Rismondo Coast

Gorgeous promenades by the sea, with a view of Monte Mulini and Montravo quarters, St. Catherine's Island and the namesake harbour, bear the name of the prominent Istrian anti-fascist heroes.

The Aldo Negri Coast and the residential buildings were constructed until the 1930s. During the Venetian rule and the 19th century this was the area where numerous small shipyards were situated. The last shipyard was closed in 1927 and in its place the Roma cinema hall (today's Multimedia Centre) was built.

The houses along the most part of the Aldo Rismondo Coast were located on the very seafront until 1868, when the construction of today's boardwalk started. In 1911 and 1912, the boardwalk was extended to St. Nicholas' Cape.



Building of the former Tobacco Factory

II/17. Building of the former Tobacco Factory

The construction of the impressive buildings of the former Tobacco Factory began in 1873/1874, while the whole factory complex was finished in the late 20th century. It is one of the most important examples of the Imperial and Royal Coastal styles of industrial architecture. The largest buildings had I-shaped, L-shaped, and U-shaped layouts.

The Dopolavoro Cultural Centre was erected within the factory complex. Its spacious atrium served as a theatre and a cinema hall. Right next to the atrium the charming Gallery Adrisa (designed by architect Marijan Hržić, Zagreb, 1944), where exhibitions of eminent modern Croatian artists and many concerts take place, was erected in 2001.

After the production facilities were moved in 2005, the old factory buildings have become a great example of industrial architecture.

The building of the Yacht Club Maestral is located in the annex to the Tobacco Factory. It boasts Neo-Classic elements (from the date of its construction in 1882 until the 1960s it held the town butchery). Next to it is the Rovinj shipyard which has been opened since 1927.

INTERESTING FACT: ROVINJ 'TOBACCO GIRLS'

The cultural and social life of Rovinj in the second half of the 19th century was influenced by the significant growth of industry and economy, especially of the tobacco and fish canning industries. Such growth brought better living conditions and increased employment rate, especially for the female population. It can be said that a new era had begun for the Rovinj society as the whole, since the main protagonists of the society life and economic growth became 'sardileïne' ('sardine girls') and, especially, 'tabacheïne' ('tobacco girls'), often described in Rovinj songs of that time. Lyrics of one of the most popular traditional Rovinj songs 'Li muriede ruvigniòe' (The Girls of Rovinj, 1907, also known as 'Li ven su par li Caòale') describe the typical aspects of a society when the 'tabakine' girls enjoyed a high social status and were favoured for their slightly frivolous behaviour and fashion. The lyrics mention their 'white, red and greenish blouses' and their 'beautiful black and blue eyes' which could cast a spell on anyone. And they could well afford to, according to another old Rovinj song (E ciume ciume son tabacheïna'), due to their 'quindiòeïna', a biweekly salary, and playfully let the men know, at least through song: 'e ciume ciume son tabacheïna la quindiseïna i ta dariè', i.e. 'take me with you, take me, I am your tabakina, and my quindiòeïna is yours as well'. The song 'La tabachina' (1925), which they used to sing at factory meetings and other various town events, has nothing but praise for them as well. These songs were sung for years and decades, but the old buildings today remain silent. However, the songs have been saved from being forgotten by Rovinj singers, kanturi, who preserve their town's musical heritage.



St. Nicholas' Church

II/18. St. Nicholas' Church

This small medieval church was built in 1364 at the behest of Rovinj sailors. A new and larger church was constructed in 1860 on its location, when a new wooden altar with the statue of St. Nicholas of Bari was erected as well, as witnessed by the inscription on the church's front: D.O.M.// S.NICOLAO EPISCOPO // PIIS LARGITIONIBUS // E FUNDAMENTIS // READIFICATA // ANO R.S. // MDCCCLX OCT. The church is nowadays used as an atelier, and services are not held there.



Giovanni Pignaton Square

II/19. Giovanni Pignaton Square

The canal which had separated the island settlement from the mainland was located in the southern part of the town, where the Pignaton Square stands today (at the northern part of the Pietro Ivo Street; see I/A-3). The square was constructed in 1763, when the canal was filled in for practical and medical reasons. Until the Second World War the green market was situated on the Pignaton Square. The square owes its name to the Rovinj anti-fascist hero (1906-1943).

The boardwalk from this square, i.e. from the small pier (see I/A-5) to the Beroald Passage was constructed in 1820.





HISTORICAL AND CULTURAL SITES IN THE IMMEDIATE AND WIDER SURROUNDINGS OF THE TOWN OF ROVINJ



IN THE NORTH OF THE TOWN

III/1. Centre for Marine Research of the Ruđer Bošković Institute

The centre has operated within the Ruđer Bošković Institute for decades. It was founded in 1891 under the initiative of its first director Otto Hermes as a field station and the aquarium of the Berlin Zoological Institute. Since 1931, the institute has operated as the Italian-German Institute of Marine Biology under biologists Massimo Selle and Adolf Steuer.

The main attraction of the centre, the popular aquarium with over one hundred years of tradition, still attracts many tourists and explorers.

The centre is also the initiator and the host of many scientific congresses on marine research, and the participant of important initiatives and programs in which eminent foreign and national experts regularly take part.

The scientific library of the Centre is located in the former medieval St. Gotard's Church.



Centre for Marine Research of the Ruđer Bošković Institute

III/2. Buildings of the Mirna Fish Factory

In 188, the Parisian company Société générale française de conserves alimentaires opened the first fish processing and canning plant in Rovinj, not far away from the Tobacco Factory. Similar smaller facilities followed. During early 1930s, the company Ampelea installed the most modern fish processing facility at the time, as part of the Italian autarchic economy policy, in the industrial zone in the northern part of the town, where the town distillery used to stand. In 1948, the new company Mirna took over the facilities and later became the leading fish processing company in Yugoslavia. The plant is still active today, and its buildings serve as fine examples of industrial architecture.

III/3. Laste Cemetery

The construction of the Laste Town Cemetery started in 1898 according to the design of Trieste architect Enrice Nordio. In 1902, the construction of the walls and the beautiful patio with Neo-Renaissance elements began. There are altogether 48 Doric columns with simple echini and abaci all along the back wall of the cemetery. The colonnade is interrupted by five entrances, resembling the façades of smaller temples' patios, to which the same number of staircases leads. The central entrance is also the façade and the patio of the chapel of St. Saviour, opened and consecrated in 1906.

Almost 200 grave memorials, the work of local master carvers, within the patios, along walls, main paths and in eight cemetery fields, are of special historical significance.

Eight paths lined with cypresses, *Cupressus sempervirens*' *Pyramidalis* (122 trees) and classified as a monument of park architecture represent another important feature..

The lintel over the entrance to the cemetery has the usual Latin inscription: RESURRECTURIS (To those who will rise again).

In 1997, the lapidarium, to the left of the cemetery chapel, was opened and since then has become a home to one hundred and fifty old grave memorials.

The new wing of the Laste Town Cemetery (in the eastern part of the cemetery) was built from 2001 to 2004 under the project of Rovinj architect Vladimir Delfar.

INTERESTING FACT: FISHING HERITAGE

Fishing is traditionally one of the main industries of Rovinj, and was the most important one from the 16th to the 20th century. In 1746, Rovinj had 120 fishing boats (with 505 fishermen), almost a half of the whole Venetian Istria's fleet of that time.

According to legend, this prosperity is attributed to the 'innovation' of Rovinj fisherman Biagio Caenazzo, called Toto, who noticed that drift net fishing with 'drigarice' nets and a special bait attracted sardines. Using nets with smaller holes changed the way sardines were caught, since previously fishermen used draft nets and special nets called 'sardelare' in more open waters. Not only did the new 'sardelare' have smaller holes, but they were more practical to use, since one didn't have to lower the nets all the way to the bottom and leave them in the sea for as long as previously. By using special ground bait it became easier to catch larger quantities of sardine.

INTERESTING FACT: INDUSTRIAL DEVELOPMENT AT THE END OF THE 19TH CENTURY

Rovinj experienced a significant industrial development in 1870s: numerous manufacturing plants and craft workshops opened, and many infrastructure projects were completed (such as the construction of the post and telegraph office, the line extension Kanfanar-Rovinj, the town gasworks, the short electric line Decauville, the telephone line and the town public lighting system, the first water supply line to the northern part of town).

The best and long-lasting results were achieved in the tobacco (the Tobacco Factory was opened in 1872) and the fish canning industries (the plant of Société générale française de conserves alimentaires was opened in 1881). The new era began for the Rovinj society as well, with the growth of the working class and the increase of women as workforce, amongst whom the most numerous were the female workers in the tobacco and fish canning industries – the 'sardeline' and 'tabekine'. This all reflected on the society and its politics, specifically with the opening of numerous various clubs, political infighting and the appearance of first social democratic ideas.

III/4. – Buildings of the Former Train Station

The former train station and its facilities are located in Valdibora Bay, to the north of the town. They were built from 1873 to 1876, when the line extension Kanfanar-Rovinj was constructed. The first train arrived to Rovinj on August 19, 1876. The line extension was closed first in 1966, followed by closing of the entire train station.

III/5. Pavilions of the "Prim. Dr. Martin Horvat" Orthopaedic and Rehabilitation Hospital

Owing to the patronage of Archduchess Maria Theresa and her husband Karl Ludwig, Emperor Franz Joseph's brother, the Marine Health Resort 'Erzherzogin Maria Theresia' for scrofulous and rachitic children was opened on May 21, 1888 in St. Pelagio on the northern Rovinj coast. In 1908, due to the initiative of Karl Lueger, the mayor of Vienna, the building was fully renovated and expanded thus becoming the hospital of the city of Vienna ('Seehospitz S. Pelagio der Stadt Vienna'). On that occasion, the forest park was created and new buildings constructed at the nearby Mucia Cape (toponym), as well as the St. Pelagia's Church with two parallel belfries.

During the 20th century the hospital was an important orthopaedic institution, thanks to decades of work of primarii Enoch Zadar (1909-1947) and Martin Horvat (1950-1972), whose name was added to that of the hospital in 1973.

III/6. The Historical and Archaeological Zone at Križ Cape, Valfaborso, St. Euphemia, Valsaline and Valalta

This Mediterranean coastal area is rich in historical and archaeological findings. The ruins of an old quarry and small natural stone basins which were used for dyeing textiles are still visible in the Valfabûrso (toponym) Bay.

The Valsaline Bay was named after ancient small salt pans, which today have the status of natural protected areas. Especially interesting are excellently preserved old canals of the salt pans, the bay's flora, and, specifically, the sea wormwood (family Asteraceae; *Artemisia caerulescens* L.; Rov. dial. *Santuònico*), an endangered plant with healing properties.



Lim Canal

III/7. Lim Canal

The Lim Canal is a marine reserve with a status of protected landscape. The canal is a 12-km-long bay, about 600 m wide at its entrance, and 33 m deep. It is a flooded karst valley (caused by melting of glaciers) of the ancient paleo-Pazinčica River, created in Jurassic limestone. The river later became subterranean, disappearing in the Pazin Cave, while a part of it remained aboveground (drying out in the Lim Valley, but mostly as the Lim Canal).

The diversity of the deciduous vegetation on the southern banks and the evergreen vegetation on the northern banks of the bay is a unique and rare ecological occurrence.

At the end of the Lim Canal stands the Romuald's Cavern where, according to legend, lived the Benedictine monk St. Romuald (the founder of the Camaldolese order) at the beginning of the 11th century (Ravenna, 950 – Val del Castro, 1027). In 1970s, traces of the prehistoric man, the Palaeolithic hunter, were found: archaeological finds belonging to the Gravettian Upper Palaeolithic culture (approximately 20,000 years ago). The presence of the younger Palaeolithic hunter was confirmed when a *Homo sapiens* child's tooth was discovered.

Stone was dug from numerous quarries along the banks of the Lim Canal, most of which was the so-called Istrian 'biancone' (limestone from the upper Jurassic).

INTERESTING FACT: GEORG VON HÜTTEROTT (TRIESTE, 1852.-1910.)

Rovinj's society at the end of the 19th century was marked by a significant boost in economy and considerably influenced by the powerful regional centre of Trieste. Georg Hütterott (born in Trieste in 1852), whose family was originally from Kassel, Germany, soon became one of the main actors of the regional business life, owing to his excellent education, travels, and being named the Japanese consul in 1879. He married Marie Henriette Keyl the same year, their first daughter Louise Rosalie Hanna was born in 1881, and their second daughter Barbara Elizabeth in 1897. In 1890, he bought the islands of St. Andrew and Maškin, and soon after other islands in that archipelago, as well as terrains in Monte Mulini, Monvi, Lone, Lonvi, Lune, Montaurò, Punta Corrente and Škarabe areas. In 1891, he had already constructed a new residence on St. Andrew's Island, after which he reconstructed the Benedictine-Franciscan monastery. His residence was soon filled with a large collection of art works, the adjacent chapel was renovated, and the process of afforestation of his estates started. Special attention was given to the natural park 'Zlatni rt/Punta Corrente', which later became a forest park. As indicated in the 'Klimatischer Cap Aureo bei Rovigno – Istrien. Ein Projekt' brochure published in 1908, Hütterott aimed to promote medical tourism, in view of the Rovinj coast, climate and seawater being especially favourable for such a purpose.

In the meantime, while developing his business career Hütterott occupied important economic and social functions. He was knighted by Imperial Edict on November 30, 1898, and in 1905 became the lifelong member of the Upper House of the Habsburg Monarchy. Besides the yacht 'Tornado', he bought a two-masted motorised brigantine 'Suzume' in 1864. The guest book 'Cissa Insel' proves his prominence – it is filled with signatures of numerous famous guests who had visited the Hütterott family. He unexpectedly passed away in Trieste in 1910.

His estates in Rovinj were inherited by his wife and daughters who continued his work even after the First World War. Unfortunately, after the Third Reich fell at the end of April in 1945, Marie von Hütterott and her younger daughter Barbara mysteriously and tragically disappeared, probably on May 30 that year. Hanna, the last member of the Hütterott family, died in Mühlau (Austria) in 1960.

IN THE SOUTH-EAST OF THE TOWN

III/8. Forest Park 'Zlatni rt / Punta Corrente'

'Zlatni rt'/'Punta Corrente' Park is among the most beautiful landscapes of western Istria, protecting Rovinj and its harbour from the south, and extending along the picturesque Lone and Škaraba Bays and Montauro and Punta Corrente Capes.

In 1890, Trieste entrepreneur Georg Hütterott (Trieste, 1852 – 1910) bought plots in the Lone Bay and on Montravo and Punta Corrente Capes, thus starting the slow transformation of the landscape into a beautiful forest park. Georg Hütterott began the process of afforestation, which resulted in a forest rich in botanical species, as well as many tree-lined paths, promenades, trails and meadows. Pine trees, cypresses and laurel trees are the most common tree types in the park. Many exotic plants (such as the Lebanese cedar, Douglas fir, Ginkgo biloba, eucalyptus, etc.) were given to Georg Hütterott as a gift, or were brought by him from his travels. In front of the Punta Corrente Meadow tall and beautiful Himalayan cedars are arranged in a six-pointed star. Hütterott must have thought about the uniqueness of parks of his time, especially the English landscape parks, when he planted the trees in this singular fashion.

Furthermore, according to the brochure *Klimatischer Kurort Cap Aureo bei Rovigno – Istrien. Ein Projekt* published in 1908, Hütterott intended to transform 'Cap Aureo' (Montravo Cape) and what he called the 'coast of the sun' into a health resort which was supposed to become one of the most important tourism destinations in this part of the world.

Years of care, even after his death in 1910, have transformed this area into a unique and rich natural arboretum. It was declared a protected area in 1948, and a forest park in 1961, the status it still holds today.

III/9. Turnina

Turnina is a hill located about 4 km to the east of Rovinj, not far from the Rovinj – Rovinjsko Selo road. Its wide summit offers an unforgettable view of Rovinj and its surroundings, and is also a home to one of Rovinj area's many prehistoric settlements. The stratigraphy of the site confirmed it, while visitors can still find the ruins of the settlement's outer walls.

The hill was named after a fortress (with a high tower) which is thought to have been a small byzantine *castrum* in the beginning, reconstructed in the Early Middle Ages as a defence and reconnaissance facility. Old photographs show the fortress was already in ruins by the early 20th century. A systematic research of the archaeological and historical site has been conducted since 2014.

III/10. Monfiorenzo Quarry ('Fantazija')

The quarry is located 1.5 km from Rovinj on the Monfiorenzo (toponym) area along the Rovinj-Bale road. It is a unique example of limestone sedimentation in the world. Vertical and horizontal cross sections show layers of genetically different types of dolomite with preserved texture and diagenetic and genetic characteristics. The rocks in this quarry are more than 130 million years old and are used to provide a scientific explanation of similar rocks elsewhere.

III/11. Monkodonja Site and Musego Necropolis

The archaeological site is situated 5km to the east of Rovinj, on the namesake hill surrounded by a fertile plain, extending for 2.5 km towards the sea. The first survey of this site was conducted in 1953-55, while from 1997 multidisciplinary international studies were directed by the Archaeological Museum of Pula, the Rovinj Heritage Museum, and the Freie Universität Berlin. Thanks to these surveys we know today this settlement was inhabited from 1800 to 1200 BC with around 1000 people living in a well-organised community. The acropolis was located on the uppermost part, underneath which there was the upper town, followed by the lower town. The remains of Mycenaean pottery were first found in Istria, precisely in Monkodonja. Owing to its position, Monkodonja was undoubtedly an important centre of communication between the Northern Adriatic, Central and Eastern Europe. The nearby

Musego Hill was the necropolis of the Monkodonja elite. Tumuli and grave mounds were discovered here, but, despite some of them being 11 meters in diameter, they yielded only modest findings. The mounds were created by carefully stacking stones, while in the middle of tumuli a stone chest, where the dead body was laid out, was placed and protected with a stone cover. Musego is still being excavated. Both archaeological sites have all the necessary predispositions for becoming an archaeological park.

III/12. Palud / Palù

The brackish swamp in the south of the Rovinj region spreads over 219 ha, and has fascinating flora, including several rare botanical species. The whole region is rich in fauna and flora, especially ornithofauna and water birds during the nesting, wintering and migration periods. Until now, 220 bird species have been recorded. The area was declared an ornithological reserve in 2001.

III/13. Rovinjsko Selo

Rovinjsko Selo is one of the settlements, practically a suburban area, located only 7 km away from Rovinj. The surrounding area was already inhabited during the prehistoric and Roman times, and is rich in archaeological findings (settlement ruins, rustic villas). Rovinjsko Selo was founded in 1526, under the authorisation of the Venetian Government and the Rovinj municipality, by settlers from Dalmatia, specifically from the environs of Zadar, where they had moved to escape the Turkish onslaught.

The old centre of the village has been preserved (in the central part of today's village, on the Lakuverča locality), along with interesting rural architecture, such as residential and business buildings with yards, stone wells and covered patios (*baladurs*). The parish church (also the cemetery chapel) dedicated to St. Anthony the Abbot is a one-nave church, with a straight back wall and a sacristy.

Rovinjsko Selo preserves ancient folk and carnival traditions and old customs of primarily rural culture, as well as the *balun* – the characteristic Istrian couple dance which has an interesting variation in Rovinjsko Selo. The feast of St. Anthony the Abbot, the village patron saint, is celebrated on January 17. During the last twenty years, the 'Antonja' feast has expanded into an exhibition of wine and olive oil.



Zlatni rt



IV

ROVINJ ARCHIPELAGO

Rovinj coast and islands were declared valuable landscape in 1968 for their landscape, rich vegetation, autochthonous macchia and well-indented coast. There are about twenty islands, islets and reefs. St. Catherine, St. Andrew and Sv. Ivan na Pučini at Sea are the largest ones, serving as monastery centres throughout the centuries. Today they are popular tourist and nautical destinations.



IV/1. St. Catherine's Island

St. Catherine's Island protects the Rovinj harbour from the south-east. It was settled in the Middle Ages by the Hermits who had established a small hospice and a church there. The facilities were first abandoned in 1473, and then given to the order of Servants of Mary from Treviso in 1486 to be subsequently renovated. In 1779, after the death of their last prior, the monastery was closed and fell into ruin together with the church at the beginning of the 20th century.

The island later became the property of the Rismondo family who sold it in 1898 to the Archduke Karl Stephan. The island was then sold in 1904 to Polish-Lithuanian Count Korvin Milevski who started the afforestation of the island. He also paved the paths with bricks and the stairways with stone, built four piers and a rainwater cistern, as well as a large and beautiful building in the very centre of the island. In order to dissuade the citizens of Rovinj from using the island beaches, he started to build the so-called 'new bathing area' in 1913 (also called the 'Roman' bathing place after the columns which were supposed to support the unfinished terrace), where the today's pool 'Delfin' is located. After his death in 1926, the island became the summer residence of the 'great Italian invalid' of the First World War – Carl Delacroix, while from 1937 to 1945 it was owned by Ernesto Selle from Bielle (Italy). The island became a tourist destination as early as the beginning of 1950s, and its beautiful nature and excellent hotel offers make it today one of the best tourist destinations in Rovinj.



St. Catherine's Island

IV/2. St. Andrew's Island

In the 6th century, a hospice and a church dedicated to St. Andrew were constructed by the Benedictines from the Ravenna Rotonda Monastery. In the mid-15th century, the complex was given to the Little Brothers of St. Francis from the province of Dalmatia. It is said it was St. John of Capistrano (Capestrano /I/, 1386 - Ilok, 1456), its first guardian, who had renovated the monastery and the church. During the 16th century, Paolo Pelliszer (Rovinj, 1600 – Kopar, 1691), the Franciscan monk, a church diplomat and a writer of many travel accounts, lived there for a few years. With the closing of the monastery in 1809, the complex started to slowly deteriorate, and from 1852 it hosted the facilities of a small cement plant.

In 1890, Georg Hütterott (Trieste, 1852-1910; see III/B-1), an entrepreneur from Trieste, bought the island and transformed it into a beautiful island park in just a few years while also reconstructing the Franciscan monastery. After his death in 1910, the island and the 'castle' were taken care of by his wife Marie and daughter Barbara Elizabeth until their tragic and mysterious disappearance during the fall of the Third Reich, probably on May 30 of the same year.



St. Andrew's Island

A part of Hütterott's furniture and paintings is today still *in situ*, while the other part is kept in the Rovinj Heritage Museum.

Only its central part and a dome of the old Benedictine church are left. The preserved part dates from the Gothic era. The Franciscan monastery and its cloister are mostly conserved.

Thanks to the Hütterott family and the construction of hotels on its territory, the island of St. Andrew, together with other nearby islands, is considered today one of the most attractive tourist destinations in the eastern Adriatic.

IV/3. Sv. Ivan na Pučini

The church and the hospice of the Hermits of St Jerome of the Congregation of Fiesole were built on the island during the Middle Ages. They were abandoned in 1668 leaving only the ruins of the church walls and the belfry standing until today.

In 1785, the crew of a Greek ship took the altar painting depicting Madonna and Child, which was especially revered by Rovinj fishermen. In 1796, the painting was found in Boka Kotorska by Lodovico Brunetti, who managed to return it to Rovinj. Having been renovated, it was, presumably, kept in the Franciscan monastery in Rovinj.

IV/4. St. John (Sv. Ivan) Lighthouse

Near the island of St. John at Sea there is a large reef where a lighthouse was built (22 m high) in 1853, one of many constructed in the second half of the 19th century by the Austrian Empire for safer navigation along the eastern Adriatic coast.



Sv. Ivan Lighthouse



Valdibora harbour in the past



Rovinj's square in the past



TURISTIČKA
ZAJEDNICA
GRADA
ROVINJA -
ROVIGNO

COMUNITÀ
TURISTICA
DELLA CITTÀ
DI ROVINJ -
ROVIGNO

Tourist Board of the Town
Rovinj-Rovigno
Trg na mostu 2
52210 Rovinj / Croatia
Tel. +385/52/811-566
e-mail: info@rovinj-tourism.hr

www.rovinj-tourism.hr

Impressum:

Text author: **Marino Budicin** | Photo credits: **Renko Kosinožić, Dalibor Talajić, Mauro Sošić, Robert Stanojević, Stjepan Matijević** | Design: **Koncept, Pula** | Cover design: **Nina Živković** | Publisher: **Tourist Board of the Town Rovinj-Rovigno** | Print: **Kerschoffset Zagreb d.o.o.** | Edition: **2000**

