

UDK: 338.48-6:7/8(497.16)
 821.131.1(497.16).09-1 Пасквалић Л.
 930.85(497.16)

Pregledni naučni rad
 Primljen: 15.02.2026.
 Prihvaćen: 12.05.2026.

LUDOVIK PASKVALIĆ: A POET'S ROLE IN IMPACTING CULTURAL HERITAGE AND TOURISM

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Abstract

This paper explores the potential of Ludovik Paskvalić (1500-1551), a 16th-century poet from Kotor, to contribute to the cultural heritage and tourism development of his native region. Despite being one of the most prolific poets of his time, with two published poetry collections in Italian and Latin and numerous manuscripts, Paskvalić remains largely in the shadows of literary history. Many locals are unaware of his literary and military contribution to the city's defence. Drawing on global examples of towns that have successfully leveraged literary heritage to shape cultural tourism, this study argues that Paskvalić's revival could foster a unique cultural narrative, strengthen local identity, and support sustainable tourism. Proposed initiatives include cultural programs engaging both residents and visitors. This research contributes to cultural policy and tourism development by illustrating how towns, through the strategic valorisation of literary figures, can transform forgotten literary figures into assets of cultural diplomacy and economic growth, offering a replicable model for regions with neglected histories.

Keywords: Ludovik Paskvalić, kotor, bay of kotor, cultural heritage, tourism development.

JEL: Z32, Z38

Introduction

The research for this paper was first presented in April 2025 at the international academic conference *Culture Development and the Future of Cultural Policy*,

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organized by the University “Mediterranean” from Podgorica (MNE). The event took place in Kotor, in the space of a former Austro-Hungarian prison from the mid-19th century, now transformed into a contemporary creative hub and cultural centre.

Aware that theoretical frameworks, no matter how precise and methodologically sound, often remain abstract if not grounded in a real social context, I decided to gather direct insight “from the field” ahead of my presentation at the conference. That morning, while traveling by bus from the capital to Kotor, I was reflecting on how to open my talk in a way that would clearly illustrate the difference between what we know “on paper” and what a community truly carries in its collective memory. The town was already bustling with people, both locals and tourists, and it seemed like there was no better moment for a brief on-the-spot survey. In the few hundred meters between the bus stop and the conference venue, I asked the same question to about thirty passers-by: “Who do you think is the most prolific poet from Kotor in the 16th-century?” The results were disheartening. Nobody mentioned Ludovik Paskvalić. This small experiment was more than a curious test, it was a signal. It revealed that the name of a Renaissance writer, whose work holds rich narrative, historical, and identity-building potential, does not live in the collective consciousness of either the local population or visitors. This invisibility raises a crucial question: what happens when cultural heritage is not integrated into the contemporary life of a community?

Now, imagine I had asked a similar question in one of the world’s most popular tourist destinations. For example, in Transylvania, everyone would know about Count Dracula. Although a fictional character, he has become the key figure who brings thousands of tourists to this part of Romania every year. Visitors from all over the world come to explore his castle, dive into the mystery, and experience the eerie atmosphere created through literature and film. It is similar in Međugorje, where pilgrims from around the world come because of the apparitions of Our Lady of Međugorje. Although based on religious belief, Međugorje has become a global symbol of faith, bringing significant economic benefits to Bosnia and Herzegovina. In Verona, the hometown of Romeo and Juliet, two more fictional characters, the city has become a symbol of love and tragedy. Tourists visit Juliet’s balcony and Romeo’s tomb, eager to connect with the legend that made the city famous worldwide. These figures are fictional, but their power to attract tourists is very real. These cities and countries have created their own “golden goose” by building their identity on stories, legends, and fiction that have, over time, become a recognizable part of their cultural landscape. Why? Because people not only love to believe in these stories, but

they have also become an inseparable part of the cultural identity of these places. Even though they are fictional, these characters have allowed their cities to become symbols, destinations of vital economic importance. If fictional figures like Dracula, the Virgin of Međugorje or Juliet can draw millions of visitors and shape the cultural identity of entire cities, imagine the power of real historical figures who were not products of myth or imagination. They were thinkers, artists, writers, and visionaries. They walked real streets, wrote real books, spoke real languages, and left behind legacies that still have the potential to resonate with us today. When a city chooses to remember them, it does not just preserve the past, it invests in its future. By acknowledging their contributions, we build a shared identity, inspire community pride, and create meaningful, long-term cultural and touristic value.

Therefore, this research addresses the question of how the literary legacy of a Renaissance writer can be conceived and positioned as a cultural product, in a way that respects the authenticity of the local environment, contributes to its cultural visibility, enriches the tourist offer, and strengthens the sense of belonging among the local population. It concerns a cultural resource that has not been institutionally valorised, yet could serve as a foundation for creating diverse and sustainable cultural-tourism content: books for children, youth, and adults, themed walking tours, festivals, workshops, scientific conferences, educational programs, and more.

The aim of this research is to demonstrate how literary heritage can be contextualised and transformed into a sustainable cultural product that simultaneously meets the needs of contemporary tourists while contributing to the educational, cultural, and economic development of the local community. To this end, the study employs the following methodological approaches: an analysis of the literary oeuvre of the author under consideration, with particular emphasis on universal, and locally specific elements, and a case study of examples where literary authors can be successfully integrated into cultural tourism.

In an era when tourists increasingly seek authentic and meaningful experiences, and local communities strive for sustainable development models, approaches that activate literary heritage within a contemporary context enable a vital connection between past and present. Literature thus transcends its confinement to archives and academic interpretations, becoming a living, accessible, and socially relevant force that actively contributes to the valorisation of local identity because legacy is not what we inherit, it is what we choose to carry forward.

Geographic and economic overview of Montenegro

Montenegro is a small Mediterranean country located in South-eastern Europe. It covers approximately 13,800 square kilometres and has a population of around 620,000 (World Bank. *World Development Indicators: Population, total; Surface area (sq. km) – Montenegro*). Despite its territorial and demographic compactness, Montenegro rightfully prides itself on the richness and diversity of its natural and cultural heritage, which has earned it a prominent place on the Adriatic tourist map. Tourism represents a vital pillar of the country's economy. According to the World Travel & Tourism Council (WTTC), in 2019, tourism directly and indirectly contributed as much as 31.2% to Montenegro's gross domestic product, positioning it among the most tourism-oriented economies in Europe (*Encyclopedia of Tourism*. "Montenegro Tourism"). Although the COVID-19 pandemic temporarily slowed this trajectory, the latest reports from the European Commission indicate a gradual recovery and renewed stabilization of the tourism sector (European Commission. "Montenegro Economic Reform Programme 2022–2024").

Within the structure of the national economy, alongside tourism, other sectors also contribute to state revenues and promote economic stability (Montenegro Economic Impact Report 2024). However, these sectors cannot match the scale, dynamism, and socio-economic significance that tourism holds for Montenegro. Due to the country's high dependence on seasonal tourism, international financial institutions such as the International Monetary Fund and the World Bank emphasize the need for further diversification of the tourism offer, with a particular focus on sustainable and year-round forms of tourism, among which cultural tourism occupies a prominent position (World Bank. Montenegro Country Economic Memorandum: Towards a Resilient Growth Strategy – Enabling a Green and Resilient Tourism Sector in Montenegro).

Within Montenegro's territorial organization, the Bay of Kotor holds a special place as a bay of exceptional natural beauty and cultural-historical significance, recognized as part of the world cultural heritage under UNESCO protection. This area, encompassing the municipalities of Kotor, Tivat, and Herceg Novi, represents the epicentre of the country's tourism activity. According to available data, nearly 40–50% of the total coastal tourism revenue is generated in the Bay of Kotor (BSC Tourism. "Boka Kotorska: The Locals' Perception on Tourism Development"). The town of Kotor, with its historic old town core, attracts approximately 250,000 visitors annually, while the Port of Kotor has for years been a significant destination for international cruise ships, hosting more than 500 vessels per year ("Montenegro's Adriatic Gem Struggles with Tourist Influx." Reuters, Aug. 9, 2024). Thus, the Bay of Kotor is a valuable and

constructive component of Montenegro's overall tourism sector, while simultaneously offering substantial potential for thematic and content enrichment of its tourism offerings.

Cultural tourism within the broader framework of global tourism

Such an economic and spatial context points to the strategic importance of tourism. According to the definition of the World Tourism Organization (UNWTO), tourism is a mass phenomenon in society that encompasses the activities of people traveling and staying outside their usual environment for no longer than one year, for purposes of leisure, business, or other reasons not related to engaging in paid activities at the place of stay (UNWTO, *Understanding Tourism: Basic Glossary*). Although travel has been an integral part of human history and has existed since ancient times, the rapid development of tourism as we know it today began in the mid-20th century (Ranković, Radević 2023: 158). Mass tourism, as a widespread phenomenon (hence the name), was not a privilege of the wealthy but a legitimate right of every individual (McNulty, 1993: 162–165). The fast and continuous growth of mass tourism was fuelled by rising living standards and reduced working hours in industrialized Western countries, which resulted in longer paid holidays (Scheuch 1992).

Over time, tourism has transcended its role as an economic sector and has become a means of strengthening national and local identity, promoting cultural diversity, and preserving intangible heritage. At the same time, it has a strong multiplier effect on the economy: it contributes to job creation, increases the export of services, supports infrastructure development, and stimulates entrepreneurship. Despite occasional crises, tourism has shown continuous growth (Milićević, Trišić 2019: 23). It is one of the world's leading industries¹ and a powerful driver of socio-economic development in many countries, including those that are less developed or even entirely underdeveloped (Tomić 2023: 97). Considering the introductory reflections on Montenegro's modest territorial size, as well as its strong economic dependence on tourism, it is clear that this sector represents a resource of strategic importance that must be developed in a planned manner and used optimally.

Modern society is marked by rapid technological development, increased mobility, and increasingly shorter attention spans, all of which influence

¹ According to data from the World Tourism Organization, which is a segment of the United Nations (UNWTO, 2020), tourism is the third largest economic activity in the world, following the chemical industry and the fuel industry, with revenues amounting to USD 1.742 trillion in 2019. (Ranković, Radović 2023: 178).

patterns of tourist demand. Today's travellers are less interested in traditional forms of tourism based on passive leisure, and increasingly seek experiences that enrich them culturally, engage them emotionally, and offer an authentic sense of place. As a result, contemporary tourism has largely moved beyond merely providing accommodation and food services. Along the Montenegrin coast, tourism professionals are becoming aware that relying solely on selling "sun and sea" is economically unsustainable and, in the long run, insufficient to meet the expectations of modern visitors.

In an age where information is almost instantly accessible and visual content often replaces real experience, the need is growing for tourism that goes beyond the superficial consumption of space. Instead of one-dimensional narratives and "Instagrammable" scenes, modern tourists are increasingly seeking content that offers a deeper understanding of local culture, customs, language, gastronomy, and the everyday life of the communities they visit. The increasing education level of tourists combined with their growing purchasing power turns them into seekers of experiences in which they actively participate.

Due to all of the above, mass tourism has been replaced by specific, or alternative, forms of tourism. *Cultural tourism* has emerged as one of the most dynamic and fastest-growing segments of the global tourism market. The phrase *cultural tourism* appeared in the 1980s (Đorđević 2014: 159), when this form of tourism began to be studied more systematically and recognized as a distinct category within tourism practice. Although the term itself began to be used only in modern times, the very concept of such travel is one of the oldest forms of tourism (Greg, Munsters 2010: 1), based on the idea that "every journey can be considered cultural, as the traveller inevitably encounters and experiences the culture they come into contact with, whether intentionally or by chance" (Đorđević 2014: 159). Therefore, the essence of cultural travel dates back much earlier than the term itself, to the times of pilgrimages, visits to ancient landmarks, and the grand educational tours of aristocrats in the distant past. The renewed interest in cultural heritage can be attributed to the effects of globalization and a growing desire to explore the unfamiliar and the diverse.

While it is easy to determine when the term was first used, providing a precise definition of cultural tourism remains a challenge due to the various interpretations of both "culture" and "tourism." This task is further complicated by the fact that the English word *culture* becomes increasingly complex when applied to tourism in a transnational context. Therefore, although cultural tourism may initially seem easy to define, a deeper analysis and understanding of its many dimensions is required (Todorov, Borković, Tošić, 2023: 110). In 1985, the World Tourism Organization (WTO) offered two definitions of

cultural tourism. In the narrower sense, cultural tourism refers to the movement of people motivated by a strong cultural drive¹. In the broader sense, it encompasses all movements of people driven by the desire for diversity, aimed at enhancing their cultural level and acquiring new knowledge and experiences (World Tourism Organization (UNWTO), *Cultural Tourism*). Although nearly every researcher in this field offers a different definition of cultural tourism, they all share a common understanding: cultural tourism is based on local and regional cultural resources. It reflects the growing need of contemporary tourists to explore the language, traditions, cultural heritage, and identity of the communities they visit, as well as to actively participate in the social life of the domiciled population.

In order to fully harness the potential of cultural tourism, it is essential to identify which cultural values can be transformed into a concrete tourist product, one that is thoughtfully designed, meaningfully interpreted, and accessible to visitors in a way that preserves authenticity, offers a rich experience, and enables tourists to take an active and meaningful role in shaping the product itself. For all these reasons, the tourist product within the framework of cultural tourism has a complex structure, as the interests of cultural tourists encompass a wide range of content and experiences. The most important characteristic of such a product is its ability to create an encounter between heritage, contemporary experience, and the local community, offering tourists unique and immersive experiences, while providing local communities with the opportunity to valorise their own identity and tradition.

The World Tourism Organization predicts that cultural tourism, alongside adventure travel, eco-tourism, cruises, and thematic travel, will dominate future tourism trends (Ivanović 2020: 35). In such a context, destinations that rely primarily on short, seasonal influxes of visitors, such as Kotor and the Bay of Kotor, must consider alternative models of tourism development. Monstat's data (Monstat – Statistical Office of Montenegro, *Tourist Arrivals and Overnight Stays by Municipalities and Months*) confirms that tourism in this region is still heavily dependent on the high-summer season, with July and August concentrating the majority of overnight stays. When cruise ship visits are excluded, visitor numbers throughout the rest of the year reveal a steep decline, pointing to an untapped potential for more sustainable, year-round tourism models. Cultural tourism, by its very nature, offers this possibility, especially when it is locally grounded and strategically developed.

¹ It also refers to places that may not necessarily be touristically developed but have local tourism potential.

One of the most overlooked yet promising areas of synergy between tourism and culture is literature. Writers do not merely reflect the identity of a place; they help create it. Their narratives embed landscapes with meaning, transform geography into memory, and offer deeper, place-based experiences for visitors. In this context, the writer becomes not only a cultural agent but also a strategic asset in tourism development.

A compelling illustration of this concept is Stratford-upon-Avon, a relatively small market town of just over 30,000 inhabitants¹. Despite its modest size, it attracts approximately 2.5 to 3 million visitors annually, while the broader "Shakespeare's England" region records around 9.6 million trips per year (Shakespeare's England: A Destination Management Plan for Shakespeare's England Region 2015–2025). These visits generate about £547 million in economic turnover and sustain nearly 9,600 jobs in the local economy. This case demonstrates how the literary legacy of a single author, William Shakespeare², can function as both cultural identity and economic infrastructure, extending tourism beyond seasonal peaks, deepening visitor engagement, and creating sustained value for the host community.

Drawing inspiration from this model and developing its own case studies, Kotor reveals a strategic opportunity. Cultural tourism grounded in local literary figures could help extend the season beyond the short summer months, enrich the tourist experience, and reinforce community identity. Within this framework, Ludovik Paskvalić represents a largely untapped cultural asset, whose work should become a vital part of the tourism strategy, as his hometown owes him at least that much.

Ludovik Paskvalić as the cultural asset of Kotor

Who exactly is Ludovik Paskvalić? According to the conclusion of Miroslav Pantić, Ludovik Paskvalić (1500–1551) is “the best Renaissance poet from Kotor and one of the most important of our poets in Italian and Latin in the entire 16th century” (Pantić 1990: 17, original in Serbian translated by Ane Ferri). He was a descendant of a patrician family that gave the Bay of Kotor numerous prominent figures, and whose coat of arms can still be seen today at

¹ Stratford-upon-Avon had an estimated population of approximately 30,495 in the 2021 Census (see *Stratford-upon-Avon* – *Wikipedia*).

² If anyone reading this feels hesitant to draw parallels between William Shakespeare and a 16th-century writer from the Bay of Kotor, such reservations may be premature. Thomas Lodge (1558–1625), the English Renaissance poet and novelist and a close collaborator of Shakespeare, translated several verses by Ludovico Pasquali without attribution, evidently recognizing their artistic value (for the reference Ferri 2024).

several locations within Kotor's old town (Martinović 2017: 101). As a Renaissance poet and humanist, he was highly esteemed by his contemporaries. He was born in Kotor, then a town under the dominion of the Venetian Republic. The poet's family home, where he spent his childhood and early youth, was located in the district of St. Mary of the River, between the street and the house of Vićentije Čapeki (or Kjapeki), a tanner (Kovijanić 1974: 54). In his hometown, he attended a grammar-humanist school, which, like in other European cities of the time, combined primary and secondary education. However, by the end of the 15th century, the school had evolved from a lower grammar school into a higher-level secondary institution. It may rightly be considered a true gymnasium for its time, since it functioned throughout the 16th century as a full-fledged higher secondary school. It was precisely Paskvalić's verses, in which he praises his teacher of Greek and Latin, who also introduced him to astronomy and astrology that helped researchers determine when the lower school in Kotor developed into a lyceum (Kovijanić, Stjepčević 2003: 51). These subjects, following the model of similar coastal schools, particularly the one in Dubrovnik, were taught only at the higher secondary level at that time. Like many sons of noble families of his era, Ludovik Paskvalić pursued his higher education in Padua, one of the most prestigious universities of Renaissance Europe. There, he was surrounded by individuals who would, as history has shown, come to shape and redefine the course of European culture, science, literature, and human history, such as Copernicus, Bembo, and others (Kovijanić, Stjepčević 2003: 51). Paskvalić would occasionally return to his hometown during his student years. Thanks to his chronicler-like writing style, we know from one of his Latin poems (*Carmina*, list 9a, 9b) that he was, at one point in his youth, enslaved in Africa, having been captured by Libyan pirates during one of his journeys from Italy to his homeland. The wartime upheavals between the Venetian and Ottoman powers marked his life and further deepened his patriotism and love for his native land. It was this fervent sense of duty that led him, in 1539, to take up arms and defend his homeland from the attacks of Hayrettin Barbarossa. Following the restoration of peace, Paskvalić established an astronomical observatory in Kotor (Čelebić 2016: 253). Eight years later, the Great Council elected him as the city's legal advocate, which is the last recorded mention of him in the notarial records of Kotor's archives (XLIX, 33, 719). Paskvalić is known for his literary output in both Italian and Latin, preserved in two printed poetic collections: *Rime volgari* (1549) and *Carmina* (1551), as well as in later discovered manuscripts that complement the previously published works.

His relatively short life was a rich one and left a lasting mark through his literary legacy. During his most productive years, he assumed many roles: he stood out

as a cultural figure, a Bokelian, a patriot, a polyglot, and an officer in the Venetian navy, a defender of his native town from the Turks, a legal advocate in Kotor, and a Slavic cosmopolitan. Every aspect of his life was deeply infused with the spirit of humanism and the Renaissance. Although, as far as current research shows¹, he wrote in non-native languages (Italian and Latin), Paskvalić remained profoundly rooted to the land from which he came.

Literary legacy and possible avenues of valorization

If we aim to preserve and valorise the legacy of the Renaissance poet Ludovik Paskvalić, we must begin with the youngest generations. Identity is not inherited, it is cultivated, and cultural memory, once sown through emotion and imagination in early childhood, can become a lifelong inner compass.

Children today grow up in a hyper-stimulated environment, shaped by fast, visual, and interactive media. If we want them to care about a 16th-century humanist, we must translate his world into theirs. Cultural heritage, no matter how valuable, is not immune to extinction. Even dinosaurs, the strongest creatures that ever walked the Earth, disappeared simply because they did not adapt. The same fate awaits culture and historical memory if they remain rigid and unresponsive to the needs of contemporary audiences. Cultural transmission in the 21st century must be agile, creative, and experience-based. If not, even the most extraordinary stories risk being forgotten. Adaptation is not betrayal; it is survival, more than that, it is the way for the past to remain meaningful in the present.

Paskvalić's biography offers all the elements of a modern epic: growing up in a trilingual Renaissance town by the sea, international education, captivity by pirates, return to defend his hometown including the fortified city walls of Kotor preventing enemy vessels from entering and many more. These real-life events, if creatively adapted, can spark curiosity and identification among children, positioning Paskvalić not as a distant historical figure, but as a local hero.

The following is a list of activities that can be easily integrated into the existing tourist offer of Kotor and the Bay of Kotor, requiring no major investments, yet holding the potential to significantly enrich its cultural and educational dimension.

Illustrated comic book of Paskvalić's journey - from student to poet to defender. While times may change, one constant remains: children love heroes. They are drawn to stories of bravery, loyalty, and imagination especially when those

¹ Scholars still speculate that works written in his native language may yet be discovered.

stories come alive before their eyes. Paskvalić is a hero of a very city they are visiting. The walls he helped defend still surround them; the sea he protected stretches before them; the city gate of Gurdić, which once closed to keep enemies out, still stands. The very street where he lived winds behind them. For a child holding a comic book in their hands, this is not abstract history; this is live-action storytelling, a walking comic strip unfolding in real time. Comic books are an effective educational tool that promote literacy, spark imagination, and invite emotional identification with historical figures. They simplify complex narratives without diluting their value, and they transform passive observation into active engagement. By embedding Paskvalić's story in this format, we not only create a meaningful souvenir we offer children a summer memory that will echo back home, perhaps inspiring them to learn more about Montenegro, the Bay of Kotor, and its remarkable past. In the context of cultural tourism, comic books are a form of interpretative storytelling that help bridge the gap between academic history and visitor experience. A well-designed comic book can function simultaneously as a pedagogical tool, a cultural ambassador, and an accessible entry point into heritage appreciation.

Comic strip workshops where children recreate scenes from Paskvalić's life (childhood growing up in Kotor, his time in Padua, his captivity by pirates, his participation in defending Kotor's walls etc.) and learn basic storytelling and drawing techniques in a guided workshop setting. These workshops provide a hands-on experience in which children actively interpret and visualize historical narratives. Instead of mere absorption of facts, participants become co-creators of cultural memory, a process that builds historical empathy, enhances imaginative expression, and strengthens local identity (Symons & Johnson, 1997: 371; Mayer & Gallini, 1990: 715-726). According to Richards and Raymond (2000:18), creative tourism is defined as "tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken." Comic strip workshops perfectly embody these principles by turning children into active participants, not passive spectators. The Bay of Kotor is also home to a vibrant comic art scene, with established festivals, talented illustrators, and a long-standing tradition that keeps the medium culturally relevant.

The creative writing workshops offer children and young people a unique opportunity to explore the richness of Renaissance poetry, with a special focus on metaphors, Latinisms, and humanist ideals. What makes these workshops valuable is their ability to engage participants not only in learning about poetic forms and verses but also in developing critical thinking about the meanings and

contexts that Renaissance poets like Paskvalić conveyed. Participants are encouraged to reflect on how certain phrases, metaphors, or Latin expressions could be interpreted or adapted today to preserve their significance in contemporary language and culture. In this way, they develop not only literary skills but also analytical and reflective abilities, key competencies essential for navigating the complexities of the modern world. These workshops help children understand that culture and language are dynamic, constantly evolving and adapting, and that each individual is both a creator and guardian of cultural heritage through their own choices and expressions. Moreover, this approach enables children to connect with their local tradition in a modern and engaging manner, which is especially important for cultivating identity and a sense of belonging.

Treasure hunts and escape-room style games offer a dynamic, family-friendly, and interactive experience, logical thinking, and creative problem-solving skills. These activities encourage physical movement through authentic locations connected to Paskvalić's life and works, engaging players in a fun and memorable exploration of cultural heritage. From a tourism perspective, these interactive games transform a traditional visit into an active experience where visitors become the main actors, increasing engagement and satisfaction. Children especially enjoy these types of games because they combine adventure, teamwork, and discovery in a playful way. Such activities stimulate their curiosity and imagination, making learning about history and culture feel like an exciting quest.

Interactive storytelling sessions or puppet theatre, adapted for young audiences with simplified, emotionally engaging narratives about Paskvalić's life. Interactive storytelling sessions and puppet theatre, tailored specifically for young audiences, provide an engaging and emotionally resonant way to introduce Paskvalić's life and legacy. By simplifying complex historical events into accessible narratives and using expressive puppetry, these sessions capture children's attention and foster empathy and curiosity. Additionally, children gain insight into the language, music, clothing, and customs of Paskvalić's time, highlighting how much they differ from today's world. This approach transforms learning into a lively, multisensory experience that encourages active participation, helping children connect personally with cultural heritage.

When it comes to adults, the potential for meaningful cultural engagement broadens into new and layered forms. This audience seeks experiences that are intellectually stimulating, emotionally resonant, and rooted in context. There are many different types of cultural tourists with diverse interests, and in the following examples, I have tried to address and appeal to most of them.

One particular form of cultural tourism is educational (or research) tourism, which includes study trips, congress tourism, and the personal desire of visitors to expand their knowledge. Educational tourism is highly valuable because it promotes deeper intellectual engagement with the destination's cultural heritage, encouraging visitors to go beyond surface-level experiences. Among its many benefits, congress tourism stands out as one of the most lucrative segments due to its demand for high-quality services tailored to specific visitor needs (Ivanović, 2020:16). Example of this potential is the organization of *scientific conferences* dedicated to Paskvalić in his birth place, fostering academic discourse and raising awareness. Complementing this are *literary competitions*¹ that offer a platform for creative engagement and contemporary reflection, encouraging adults to respond to Paskvalić's themes through their own writing. Given that some of Paskvalić's verses have been set to music, there is great potential to invite musicians today to create new works inspired by his poetry and legacy. Organizing *music competitions and concerts* based on his themes would enrich cultural tourism, connect past and present, and keep his influence alive through contemporary artistic expression. Kotor has for many years hosted the internationally renowned music festival KotorArt². It is therefore reasonable to propose that, if not through the establishment of a new event during another month of the year, then at least as part of KotorArt, a segment could be dedicated to this 16th-century cultural figure. Such initiatives cultivate a living connection with his legacy and support the growth of modern literary culture. *An annual award in his name*, recognizing young poets or cultural researchers, would further institutionalize his memory while promoting ongoing creative and intellectual efforts. Additionally, *translation of his unpublished poems* would extend his voice to wider linguistic and cultural audiences, enabling comparative studies and international collaboration that increase his legacy's relevance beyond national borders. Finally, *an illustrated monograph* about Paskvalić's life and work would serve as both an educational resource and a cultural artefact, offering a visually engaging and academically sound narrative that appeals to a broad audience. These latter initiatives also represent forms of passive cultural income linked to cultural tourism, helping sustain heritage promotion and development over time.

The Renaissance Fortress: Kotor's Last Stand- This immersive, costumed reenactment dramatizes the historic defence of Kotor's city walls during the Renaissance, when Eastern invaders attempted to conquer the city but ultimately failed. Paskvalić wrote about this defence, drawing on his own personal

¹ This can be applied to youth as well, not just adult visitors.

² <https://kotor.art/>

experience, which adds authenticity and depth to the narrative. Visitors witness and even become part of the spectacle: costumed actors portray defenders and attackers, while small boats patrol the bay, recreating the naval presence that protected the city. The event designed as a full-day festival unfolding across multiple squares and historic locations in the city would allow visitors to continuously encounter captivating scenes with authentic Renaissance music, food, and drink. Similar to Geneva's Escalade¹, this event fosters pride in local identity while offering a unique, memorable event attractive to families, history enthusiasts, and cultural tourists alike. Moreover, the performance serves educational purposes, offering an accessible way to learn about Kotor's strategic importance and resilience during the Renaissance. It also stimulates interest in the city's architecture, maritime history, and cultural legacy, encouraging visitors to explore further and engage with other heritage sites. The integration of live theatre, music, and traditional cuisine makes this event a holistic cultural experience, contributing to sustainable cultural tourism development and community involvement.

Everyone loves to take a piece of heritage home. *Unique souvenirs* featuring fragments of Paskvalić's poetry, whether magnets, umbrellas, tote bags, clothing, bookmarks, ceramics, or everyday objects, allow visitors to do that. Paskvalić's poetic skill was remarkable and many of his verses carry timeless messages that still resonate today. By wearing, using, or gifting such items, visitors carry a piece of Kotor's, the Bay of Kotor and Montenegro cultural soul with them, turning his legacy into something both personal and enduring.

Conclusion

Kotor and the Bay of Kotor region are jewels of Montenegrin tourism, rich in stunning nature, history, tradition, and cultural legacy, and proudly listed as a UNESCO World Heritage Site. Despite this wealth, the tourist season remains frustratingly short, often limited to just two summer months, excluding cruise ship tourists whose presence extends almost throughout the year but whose brief stays and pre-paid onboard arrangements result in minimal contribution to the local economy. This paradox reveals both a challenge and an opportunity, particularly in the context of the rapidly evolving world we inhabit. As societal rhythms accelerate and global dynamics shift, so too must our understanding of tourism and the way we design its experiences. Today's tourist navigates a fast-paced, overstimulated, and hyper-connected world, making it essential to adapt

¹ <https://www.geneve.com/en/see-do/history-culture/fete-de-lescalade>

our approaches accordingly. Surrounded by endless content and fleeting impressions, they grow restless with traditional, passive forms of vacation. What they now seek are experiences that engage the senses, stimulate the mind, and resonate on a deeper, human level. Cultural tourism stands out as a meaningful response to this shift, capable not only of satisfying the curiosity of the modern traveller, but also of safeguarding a region's authentic values, stories, and landscapes from oblivion and distortion. Unfortunately, the potential of literary heritage as a sustainable tourism resource remains underutilised across the Bay of Kotor region. Examples across Europe demonstrate how both fictional and real historical figures can be strategically valorised to generate tourism revenue, strengthen local identity, and foster pride in cultural inheritance.

Ludovik Paskvalić embodies a profoundly underutilised cultural asset whose life and work offer a unique lens through which Kotor's literary and historical heritage can be rediscovered and reimagined. Born and raised in Kotor, Paskvalić was not merely a witness to its history but an active participant in its civic, cultural, and military life. As a patrician, poet, and public figure, he defended Kotor both with the sword and the pen. His biography unfolding at the intersection of art, politics, and loyalty to his homeland. Traces of his presence remain etched in the very fabric of the city, a testament to a life that reads less like a distant past and more like the plot of a modern novel. And yet, despite the richness of his legacy, his story remains largely untapped, confined to the margins of academic discourse rather than brought to life for wider audiences. Reviving his memory is not an act of nostalgia but a creative imperative.

To present his legacy in a modern way to contemporary audiences does not mean to reduce or distort historical substance, as is sometimes feared when culture is adapted for tourism, but rather to breathe new life into it for future generations. Considering that one of the central characteristics and guiding principles of Renaissance poetry was the artist's aspiration for their literary legacy to "carry their name into eternity", it is reasonable to assume that Paskvalić himself would have welcomed initiatives that honour and transmit his work into the present and beyond. However, it is essential that these efforts be grounded in sustainability and respect for local life. The region need not, and must not, follow the path of some European heritage cities that have become cautionary examples of over-tourism, transformed into hotel-cities, stripped of local commerce and authentic rhythm, and reoriented entirely toward visitor consumption. When authenticity is lost, so is the very charm that once attracted visitors.

Paskvalić's contributions to Kotor were profound, yet, ironically, both Kotor, the wider Bay of Kotor, and Montenegro as a whole have done nothing to honour and promote his legacy in comparison to his significance. This work aims to address that gap by proposing ideas that consider the needs and interests of both young and adult visitors, blending education, culture, and entertainment into accessible experiences that can be realistically implemented. It is crucial to remember that cultural heritage is not merely what we have inherited from the past, it is what we actively preserve, nurture, and allow to live on through future generations. By investing in the cultural legacy of Paskvalić and the broader heritage of Kotor and Boka Kotorska, we not only enrich the local community but also create sustainable, year-round tourism that respects and celebrates the identity of this region. Through thoughtful initiatives, Kotor can transform its cultural wealth into a thriving resource that benefits everyone involved: residents, visitors, and the city itself.

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LUDOVIK PASKVALIĆ: ULOGA PESNIKA U OBLIKOVANJU KULTURNOG NASLEĐA I TURIZMA

Apstrakt

Ovaj rad istražuje potencijal Ludovika Paskvalića (1500–1551), renesansnog pesnika iz Kotora, da doprinese kulturnom nasleđu i razvoju turizma u svom zavičajju. Uprkos tome što je bio jedan od najplodnijih pesnika svog vremena, sa dve objavljene zbirke poezije na italijanskom i latinskom jeziku i brojnim rukopisima, Paskvalić je danas uglavnom u senci književne istorije. Mnogi stanovnici nisu svesni njegovog književnog i vojnog doprinosa odbrani grada. Polazeći od svetskih primera gradova koji su uspešno valorizovali svoje književno nasleđe za oblikovanje kulturnog turizma, ova studija pokazuje da bi oživljavanje Paskvalićevog nasleđa moglo da doprinese stvaranju jedinstvenog kulturnog narativa, jačanju lokalnog identiteta i razvoju održivog turizma. Predložene inicijative podrazumevaju kulturne programe koji bi uključili i stanovnike i posetioce. Ovo istraživanje doprinosi kulturnoj politici i razvoju turizma pokazujući kako gradovi, kroz stratešku valorizaciju književnih ličnosti, mogu da pretvore zaboravljene pisce u resurse kulturne diplomatije i ekonomskog razvoja, nudeći model koji se može primeniti i u drugim sredinama sa zapostavljenim kulturnim poslenicima.

Ključne riječi: *Ludovik Paskvalić, kotor, bokokotorski zaliv, kulturno nasleđe, razvoj turizma.*

JEL: *Z32, Z38*