

28. međunarodni kolokvij MIC-a za kasnu antiku i srednji vijek
28th International IRCLAMA Colloquium

MEDIEVAL HUMANISMS, MEDIEVAL RENAISSANCES –
DO THEY EXIST AND HOW ARE THEY MANIFESTED
BETWEEN ANTIQUITY AND THE RENAISSANCE

Rab, 30 September - 3 October 2021.

28. Međunarodni znanstveni simpozij Međunarodnog istraživačkog centra za kasnu
antiku i srednji vijek
28th Annual International Scientific Symposium of the International Research Center
for Late Antiquity and Middle Ages, University of Zagreb

Rab, Croatia, September 30th - October 3rd 2021

International Research Center for Late Antiquity and the Middle Ages
University of Zagreb



© IRCLAMA, 2021

Publisher

University of Zagreb, International Research Center for Late Antiquity and Middle Ages,
Zagreb - Motovun

Editor

Miljenko Jurković

Graphic design

Boris Bui

Cover photo

Bell tower, St John Evangelist, Rab
Boris Bui

ISBN 978-953-8250-19-4

This book of abstracts has been fully supported by the “Research Cooperability“ Program of the Croatian Science Foundation funded by the European Union from the European Social Fund under the Operational Programme Efficient Human Resources 2014-2020., within the project *Global Humanisms: New Perspectives on the Middle Ages (300-1600)* (GLOHUM), PZS 2019-02-1624

Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of Croatian Science Foundation, Ministry of Science and Education and European Commission.

Program i sažetci predavanja

Program and Papers Abstracts



Međunarodni istraživački centar za kasnu antiku i srednji vijek /
International Research Center for Late Antiquity and Middle Ages
Office: M. Jurković, Dept. of Art History, Faculty of Humanities and social sciences,
HR - 10000 Zagreb, Ivana Lučića 3
Phone: ++385 98 458 623; Fax: ++385 1 615 68 79

R A B
2 0 2 1

**28. MEĐUNARODNI ZNANSTVENI SIMPOZIJ MEĐUNARODNOG ISTRAŽIVAČKOG
CENTRA ZA KASNU ANTIKU I SREDNJI VIJEK
28TH ANNUAL INTERNATIONAL SCIENTIFIC SYMPOSIUM OF THE
INTERNATIONAL RESEARCH CENTER FOR LATE ANTIQUITY AND MIDDLE AGES,
UNIVERSITY OF ZAGREB**

Rab, Croatia, September 30th - October 3rd 2021

”

**Medieval humanisms, medieval renaissances –
do they exist and how are they manifested
between Antiquity and the Renaissance**

Znanstveni odbor | *Scientific committee*

Xavier BARRAL I ALTET
Pascale CHEVALIER
Miljenko JURKOVIĆ

Organizacijski odbor | *Organizing committee*

Jelena BEHAİM
Ivor KRANJEC
Palmira KRLEŽA
Filip LOVRIĆ

PROGRAM

ČETVRTAK, 30. RUJNA / THURSDAY, SEPTEMBER 30TH

15:00 *Opening of the colloquium: Miljenko Jurković (University of Zagreb)*

15:40 - 16:00

Key lecture: **Xavier Barral i Altet** (*Université Rennes 2 - Haute Bretagne / Università di Venezia Ca'Foscari*), *Introduction*

Chair: Miljenko Jurković (University of Zagreb)

16:00 - 16:40

Paolo de Vingo (*Università degli Studi di Torino*), *Renaissances et nouveaux départs : exemples du haut Moyen Âge d'une reprise du classique dans la péninsule italienne*

Marta Fernández Lahosa (*Universitat de Barcelona, Ars Picta*), *La iconografía de ascensión en época Carolingia. El renacimiento de una iconografía.*

16:40 - 17:00 *Pauza / Coffee Break*

17:00 - 18:10

Michelle Beghelli (*Alexander von Humboldt Foundation*), *Before the construction site. The social context of Early Medieval patrons and makers and the role of the elites in the diffusion of new architectural and sculptural fashions*

Jelena Behaim, Ivor Kranjec (*University of Zagreb*), *Renaissance on the periphery. Reconsideration of the Novigrad Hinterland in the Early Middle Ages*

Jorge Rodrigues (*Calouste Gulbenkian Museum, Lisbon*), *Humanism and architectural classicism during the Middle Ages: Ancient models and Christian appropriations, from central to peripheral*

18:10 - 18:30 *Rasprava / Discussion*

18:30 - 19:00 *Pauza / Coffee Break*

19:00 - 20:00

Presentation of Hortus Artium Medievalium 27

ABSTRACTS – SAŽETCI - RÉSUMÉS

Paolo de Vingo

Università degli Studi di Torino

RENAISSANCES ET NOUVEAUX DÉPARTS : EXEMPLES DU HAUT MOYEN ÂGE D'UNE REPRISE DU CLASSIQUE DANS LA PÉNINSULE ITALIENNE

La catégorie de « renaissance » suppose celle d'un « âge d'or » originel, suivi d'une décadence, présent dans la culture méditerranéenne depuis Hésiode. Elle influencera la vision du monde de la culture grecque pendant des siècles, comme le montre l'exemple des théories palingénésiques des philosophes stoïciens de l'hellénisme. Alors qu'il analysait l'art néo-attique, Plinie l'Ancien (1^{er} siècle après J.-C.) parla de « revixit ars » en se référant au retour de l'art à la splendeur du classicisme après les siècles du pathétisme hellénistique. Depuis lors, l'idée de renaissance a imprégné la culture classique et postclassique, dans le sillage de cet ancien « regret » d'un « âge d'or » perdu, élément typique des phases d'angoisse au cours desquelles l'on projette positivement sur le passé ce que l'on perçoit négativement dans le présent. À partir de ces prémisses historiques, philosophiques et psychologiques, la communication se concentre sur les « renaissances du haut Moyen Âge », avec des exemples appartenant à la culture matérielle coexistante, dont l'antécédent le plus significatif (antécédent pour nous, n'étant pas né ex nihilo) peut être reconnu dans la feuille gaufrée de la Valdinievole. Cette feuille, dont les scènes célèbrent le triomphe d'Agilulf (591-616), décorait probablement la partie frontale d'un casque de parade. En raison de son expressivité et de sa tension linéaire, cette feuille apparaît comme un produit typique de l'orfèvrerie « barbare », tandis que le schéma de composition et la présence des deux Victoires ailées classiques, chacune flanquée du trône royal, même si elles sont déformées de façon presque caricaturale, témoignent de l'effort déployé pour réaliser une contaminatio difficile entre l'art lombard et celui de dérivation classique, par rapport auquel l'on étudie le rôle « fécondateur » de la culture byzantine, expression d'un monde connu et fréquenté par les Lombards. D'abord Liutprand (712-744), puis Charlemagne (774-814) et, enfin, la triade dynastique ottonienne (912-1002) partagent cette même inspiration idéologique et iconologique comme superstructure soutenant leur propre pouvoir et leur vision universaliste – dans un climax qui passe du « national » de Liutprand à l'« européen » de Charlemagne pour conclure par l'« œcuménique » des Ottons – dans laquelle la religion chrétienne, et le rapport de collaboration et de légitimation réciproque avec l'Église, ont fait fonction de pilier et de moteur non mû, bien que dans des dimensions historiques très hétérogènes. Dans cette perspective, la « renaissance » des formes et des langages d'origine classique, avec la médiation de la « romanité pérenne » byzantine, définit une période de quatre siècles caractérisée par la continuité et le dynamisme, au cours de laquelle l'héritage antique s'est greffé sur de nouvelles réalités sociopolitiques. L'histoire des trois renaissances, la liutprandienne, la carolingienne et l'ottonienne, développée autour de la notion clé de relecture et de re-proposition du classique, se présente non seulement sous la forme d'un processus de grande envergure artistique mais aussi comme une manifestation séquentielle de la concrétisation progressive de nouvelles expressions culturelles basées sur l'ancien et médiatisées par la nouvelle identité religieuse chrétienne à travers des exemples archéologiques, architecturaux et historico-artistiques, connus et moins connus.

Marta Fernández Lahosa

Universitat de Barcelona, Ars Picta

LA ICONOGRAFÍA DE ASCENSIÓN EN ÉPOCA CAROLINGIA. EL RENACIMIENTO DE UNA ICONOGRAFÍA.

A finales del siglo IV nace en el panorama artístico cristiano la imagen de ascensión de Cristo. Lo hace con una tipología muy concreta donde la figura de Cristo asciende de forma activa cogiendo la *Dextera Domini*, que suele aparecer en una esquina de la composición, bajo la mirada maravillada de un grupo pequeño del apostolado. Pocos son los testimonios conservados de esta variante iconográfica y se manifiestan en composiciones llenas de variaciones.

Del siglo V conservamos unas lámparas de barro procedentes del Norte de África con una imagen híbrida de esta iconografía que combina una nueva propuesta con una visión frontal a doble registro y de mayor matiz teofánica de la ascensión con la permanencia de la *Dextera Domini* sujetando la muñeca del ascendido. A partir de este momento la tipología a doble registro será la mas común en las representaciones y mayoritaria en las imágenes medievales, sobretudo relacionadas con la capital oriental del antiguo imperio. Por otro lado, después de este ejemplo localizado sólo en las lucernas tunecinas, los rasgos que conformaban las primeras imágenes de ascensión desaparecen. Es más, no hay testimonios conservados de esta iconografía, en cualquiera de sus variantes, en regiones occidentales hasta los siglos VII – VIII, y cuando aparecen se relacionan con objetos procedentes de los dominios de influencia constantinopolitana.

Casi 350 años después, algunas imágenes conservadas sobre todo en manuscritos y marfiles Carolingios, el ejemplo del Sacramentario de Drogo es el más paradigmático y uno de los mas antiguos, reviven la presencia de la mano de Dios como motor de ascenso en una nueva tipología que sintetiza también algunos rasgos de las ascensiones producto de promociones orientales: la presencia de la Virgen y el apostolado completo o la organización de las figuras en doble registro, así como el destacado papel de los ángeles anunciadores.

Con estas directrices nos proponemos retomar una línea dejada al margen en el marco de nuestro trabajo de doctorado para examinar las posibilidades de que este modelo de la ascensión de época carolingia sea otro ejemplo de recuperación de formas y conceptos de la antigüedad, estudiar sus formar y las influencias que derivaran de ella. Mi pretensión es marcar las bases, trazar el mapa de indicios, que puedan aproximarme a resolver esta cuestión, pero también explorar qué nos dice el renacimiento de este aspecto tipológico sobre las variantes mas antiguas de esta iconografía.

Michelle Beghelli

Alexander von Humboldt Foundation

BEFORE THE CONSTRUCTION SITE. THE SOCIAL CONTEXT OF EARLY MEDIEVAL PATRONS AND MAKERS AND THE ROLE OF THE ELITES IN THE DIFFUSION OF NEW ARCHITECTURAL AND SCULPTURAL FASHIONS

As Peter Brown wrote, «it takes a considerable effort to gather together in our minds the sheer magnificence of Early Medieval Christianity», because its buildings were constructed «on sites where building has been continuous from the Early Middle Ages onwards. Many were replaced by the Gothic cathedrals which stand right over them. Many have been devoured by the modern cities». If the reconstruction of their original appearance has represented and still represents a major challenge for past and present generations of archaeologists and art historians, another very challenging task is the reconstruction of the socio-economic relations underpinning the opening of each construction site. A number of interrelated aspects determined the final result, i.e. the size, the general shape and the decoration of ecclesiastical buildings:

while the most recent research tended to dismiss the notion of an 'omniscient patron', who decided upon the project down to its last detail, the active contribution of artisans and artists, with their 'workshop-specific' skills and repertoires, has started to emerge. Also, their social position proved to be very far from the traditional scholarly notion of mere makers of almost servile condition, as the most talented masters were actual entrepreneurs with employees and apprentices, and could own lands and large estates. However, the possibility, for patrons, to choose a particularly skilful or innovative atelier over another – thus collectively contributing, gradually and in the long run, to the diffusion of new architectural and sculptural fashions – was in turn deeply influenced by their rank. The chances to collect – from aristocrats and 'ordinary' believers alike – a substantial budget for materials and workforce, the awareness of different artistic currents, the direct acquaintance with a range of diverse workshops (or with other elite-members who could act as intermediaries for engaging a specific atelier), and so forth, were all factors which increased with the social status, and with the consequent larger extent of the patron's social network.

Jelena Behaim, Ivor Kranjec

University of Zagreb)

***RENAISSANCE ON THE PERIPHERY. RECONSIDERATION OF THE NOVIGRAD
HINTERLAND IN THE EARLY MIDDLE AGES***

During the last two decades, there has been a rising interest for the research of the early medieval architectural heritage of the Eastern Adriatic region, including the Istrian peninsula. However, many of the research projects have been considering only the monuments themselves while in many cases the landscape surrounding the objects has been somewhat ignored.

The objective of this paper will be to present some aspects of the ever-important research of the spatial context of the monuments and its unbreakable relationship with the social practices which have led to the construction and the usage of the objects we today interpret as architectural heritage by using the specific example from the north-western part of the Istrian peninsula. It is the territory which has preserved many of the original elements of its historical landscape and has not, at least in its hinterland, been compromised by the recent drastic transformation.

At the dusk of the 8th century, along the Istrian coast, bishops sat in Trieste, Koper, Umag, Novigrad, Poreč, Rovinj/Cissa and Pula, and in the interior in Pićan. Nevertheless, it could be stated that for the understanding of the early medieval period, the most prominent point was Novigrad/Cittanova, serving as the Istrian Carolingian centre. It is where the unbreakable symbiosis of ecclesiastical and secular authority was evident. This new stronghold stood next to the mouth of the longest Istrian River, at the time still navigable Mirna (Ningus Flumen). With over 50 km in length, the river led to the centre of the peninsula, further than other transversal Istrian roads, thus giving additional geopolitical significance to the town.

The paper will concentrate on the specific dynamic relationship between the urban centre of early medieval Novigrad and its rural counterpart in the hinterland. Following the main communication routes as the social and economic lifelines of the rural scenery, the paper will present the systematic overview of the confirmed and presumed early medieval sites of the chosen area. Furthermore, the architectural heritage concentrated around Mirna will be parallelly studied through two complementary analytical perspectives, micro and macro topographical perspectives, with the focus on the relation between the natural and anthropogenic features of the landscape, as well as the revalorization of the historical substrate which has witnessed the Frankish expansion. This type of study, together with the application of the remote sensing technologies in the documentation and research of the architectural heritage, as well as the



analysis of the spatial elements in the geographic information system, will enable the shift to the contemporary landscape-oriented approach to the analysis of the historical landscape.

The main questions which arise through the reconsideration of this Istrian example consider the problem of the use of the sites throughout the late antique, Roman, and even pre-Roman period. Is it the case of a renaissance, a revival of the former loci in space, and at what level would it be possible to confirm the phenomenon of the persistence of sites in rural landscape, as opposed to their (dis)continuity?

Jorge Rodrigues

Calouste Gulbenkian Museum, Lisbon

HUMANISM AND ARCHITECTURAL CLASSICISM DURING THE MIDDLE AGES: ANCIENT MODELS AND CHRISTIAN APPROPRIATIONS, FROM CENTRAL TO PERIPHERAL

The idea of classicism in art and culture was never totally absent from the minds of Middle Age knowledgeable men, either from a more religious and symbolical outlook, or from a more aesthetically and artistically approach, sometimes even encompassing them both. Although a bit “forgotten” during the period, the classical culture – philosophical, geographical or architectural – was never fully discarded in this far more divided and conflictual world, always with a memory of a grand lost past. Examples are not only the surviving fragments of classical texts, such as those from the architectural treaty of Vitruvius, but also the idea of the lost Roman Empire, that Charlemagne tried to “revive” but with a new double intent: as a Sacred (Christian) Empire, and as a gathering of Latin and Germanic populations, joining history, tradition and his own cultural origins.

It is an established fact that “classical” forms, orders and proportions were not ordinarily used from the sixth century on, especially in Western medieval architecture, but it is also known that some of its elements – such as the capitalized columns, geometrical proportions and even pediments – were not strange to many architectural projects throughout Christianity. A good example is the so called Aula Regia in Oviedo, later transformed into the Christian Church of Santa Maria de Naranco, that embodies the classical tradition of the amphiprostyle temple of Roman tradition.

The powerful meaning of pure forms in architecture – such as the circle or any related centralized plan – lingered on throughout times, from the Roman world to the Modern period, with a less common presence during all the Middle Ages. Less common but, even because of that, more significant when it occurred, since the few examples known were charged with powerful symbolic meaning, as we will try to demonstrate.

Inspired by the Imperial tombs of Augustus, Adrian or Diocletian (just to quote the most momentous), churches like Santo Stefano Rotondo, in Rome, the palatine chapel of Saint-Mary

of Aquisgrana, of Charlemagne, Sainte Marie de Rieux-Minervois, the church of the Holy Sepulcher in Cambridge, the Duomo Vecchio of Brescia or the church of the Santo Sepolcro of Pisa, amongst others, all tried to bridge the gap between the pagan tradition of the mausoleums, and the Christian appropriation of the symbolism of the Triumph over Death that the Holy Sepulcher of Jerusalem embodied. An extended survey of the known examples will set the background for the peripheral cases found in the Iberian Peninsula, that we will try to develop even further, such as the churches of Vera Cruz in Segovia, Santa Maria de Eunate and Santo Sepulcro of Torres del Rio, both in Navarra, Spain, or the magnificent Charola of the Convento de Cristo in Tomar, Portugal. And this is not all, as we will see...

PETAK, 1. LISTOPADA / FRIDAY, OCTOBER 1ST

Chair: Alexandra Chavarria Arnau (*University of Padova*)

9:00 – 10:10

Palmira Krleža (*University of Zagreb*), Constructing “the places of power” in Late Antiquity: the case of Krk island

Filip Lovrić (*University of Zagreb*), (Dis)continuity of ancient tradition in “rural” context: the case of Muline complex

Kateřina Blařková (*Museum T.G.M. Rakovník*), **Jana Bezáková** (*Museum T.G.M. Rakovník*), **Zdeněk Mazač** (*Regional Museum in Kolín*), **Simona Bubeníková** (*Regional Museum in Kolín*), **Jaroslav Jiřík** (*Prácheň Muzeum in Písek, Department of Archaeology, Faculty of Arts, Charles University in Prague*) *et al.*, New Discoveries of Objects connected to the Élités of the Migration Period from Mšec, Řevničov and Lipany in the Central Bohemian Region

10:10 – 10:30 *Pauza / Coffee Break*

10:30 – 11:40

Joan Pinar Gil (*Department of Archaeology, University of Hradec Králové*), Mapping welfare and renaissances: the contribution of gold deposits (5th-9th c.)

Goran Bilogrivić (*University of Rijeka*), Carolingian Renaissance and Early Medieval Graves in Dalmatia

Alexandra Hilgner (*University of Mainz*), The “work of giants” - using the symbolic power of the past in 7th-century Anglo-Saxon material culture

11:40 – 12:00 *Pauza / Coffee Break*

12:00 – 13:00 *Rasprava / Discussion*

13:00 – 15:30 *Pauza za ručak / Lunch Break*

Chair: Jelena Behaim (*University of Zagreb*)

15:30 – 16:40

Eleonora Destefanis (*Università del Piemonte Orientale*), Rinascenze? Vita, oblio e sopravvivenze della scultura altomedievale

Carles Mancho (*Universitat de Barcelona*), Arcus Triumphalem. Auctoritas vs. Renovatio nella Roma del IX secolo.

Giulia Bordi (*Università degli studi di Roma Tre*), Di papa in papa. Recupero e trasmissione di modelli tra Pasquale I (815-827) e Pasquale II (1099-1118)

16:40 – 17:00 *Pauza / Coffee Break*

17:00 – 18:10

Tancredi Bella (*Università di Catania*), Rinascenze Normanne in età di contea. Il caso della Cattedrale di Catania

Giuliana Massimo (*Università di Salento*), L'impiego della breccia corallina nei cantieri Federiciani: scelta estetica o politica?

Silvana Rapuano, Marcelo Rotili (*Università della Campania*), La rinascita delle produzioni ceramiche nel basso medioevo: testimonianze dal monastero di Sant'Ilario a Port'Aurea a Benevento

18:10 – 18:30 *Pauza / Coffee Break*

18:30 – 19:30 *Rasprava / Discussion*

19:30 – 20:30

Presentation of Dissertationes et Monographie 16: *Être historien de l'architecture dans la France des XX^e et XXI^e siècles. Des Ego-histoires et des Vies* (Dir. A. Timbert)

ABSTRACTS – SAŽETCI - RÉSUMÉS

Palmira Krleža

University of Zagreb

**CONSTRUCTING "THE PLACES OF POWER" IN LATE ANTIQUITY:
THE CASE OF KRK ISLAND**

The concept of a "place of power" entails a symbolic place, which serves as means to express power in spatial relations, but also to represent space inside the power structure itself. The point of the places of power is to legitimize the authority of certain social groups that create it and to influence the construction of collective identities.

In the context of the post-Roman period, the manner in which power was represented in the spatial context differs from the Antiquity in the few key differences, of course depending on the geographical and socio-political contexts, as is elaborated in the collection of studies *Topographies of Power in the Early Middle Ages. The Transformation of the Roman World*, published by Brill in 2001.[1] The first is the replacement of the city-based Roman world with the plurality of the locations of power that, besides cities, became palaces, fortifications, monasteries and other ecclesiastical foundations.[2] In other words, the locations of power became more decentralized and less institutionalized in the post-Roman West. Second very important component to researching the places of power in this period is their relations to the places of power of their past, more precisely, the ever relevant question of continuity and/or discontinuity between the Antiquity and Late Antique and early medieval periods.

On the basis of the fore-going conclusions, the goal of this paper is to examine the situation on the case study of the island of Krk and to see how the places of power are constructed, re-constructed and manipulated during the period of the "long" Late Antiquity and moreover, how do they relate to the ones from the Roman past.

The Krk Island, with its favourable living conditions and strategical position, was inhabited by the Illyrian tribe of Liburnians for many centuries before their intensive contacts with the Romans in the early imperial period. On the island, there existed in Antiquity two urban centres, which were included in the Roman judicial system as *civitates peregrinorum* in the 2nd century A. D – *Curicum* and *Fulfinum*. Although *Curicum* was oldest and economically and politically more important, both had the essential components of the Roman urban infrastructure (the forum, the raster of streets, public buildings), however, the essential differences in their urban planning and their strategical and defensive positions during the changing socio-political climate of Late Antiquity made their "destinies" diametrically opposed – *Fulfinum* has been abandoned, while *Curicum* (Krk) continued to exist, being even today the urban centre of the island. This occurrence makes the study of the spatial representation of power during the Late Antique and early medieval periods in those centres especially interesting because it assumes the different patterns of the communication of power by the local elites through architecture (and other art forms), especially in the aspect of remembering of Antique heritage. This especially includes re-use or abandonment of the previous places of power, as well as respecting or negating the function of the earlier places.

By giving different examples from said two urban centres of the island and their vicinity, we will show that, even in the case of such micro-regions as Krk, the phenomena of plurality of the places of power does occur, as in the rest of the post-Roman West, and it relies heavily on the Antique infrastructure – both from utilitarian and representational reasons. All of this happens under the guise of Christianity as the unifying factor in identity construction of the local elites and, more importantly, its preservation. The manner in which the power of the

[1] *Topographies of Power in the Early Middle Ages. The Transformation of the Roman World*, Theuws, F., Mayke De Jong, and Carine van Rhijn (eds.), v. 6. Leiden, Boston, Koeln: Brill, 2001.

[2] WICKHAM, C. Introduction, in: *Topographies of Power in the Early Middle Ages. The Transformation of the Roman World*, Theuws, F., Mayke De Jong, and Carine van Rhijn (eds.), v. 6. Leiden, Boston, Koeln: Brill, 2001, pp. 1-8.



local elites was represented in urban and rural landscape of the island was heavily reliant on the shared mentality of belonging to the Christianized Roman world, which was represented through the various forms of its revival in monumental arts.

Filip Lovrić

University of Zagreb

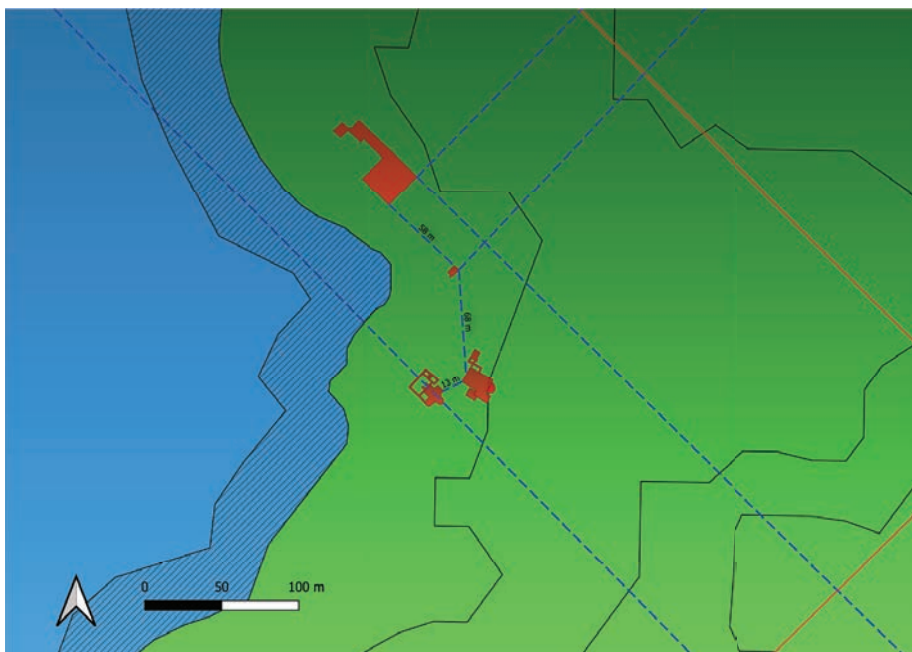
(DIS)CONTINUITY OF ANCIENT TRADITION IN "RURAL" CONTEXT: THE CASE OF MULINE COMPLEX

The archaeological topography of the island of Ugljan shows a high level of correlation between the Classical Roman and Late Antique periods. Strongly connected to the nearby urban center of *Iader* (contemporary Zadar), Ugljan probably became part of its ager in the mid 1st century, after the establishment of a Roman colony based on an earlier Liburnian settlement in the 1st century BC. Throughout the north-western part of the island, where remains of centuriation borders can still sporadically be seen, several sites with Roman era walls or "lesser" archaeological findings were located. Centuriation grids themselves will prove to be a major constitutive element in the spatial organization of island in the Late Antiquity and early Middle Ages, with some of the churches built near their borders, often in the vicinity to the aforementioned archaeological remains. Unfortunately, a lack of consistent archaeological activity left most of the Roman era sites unexamined. The most notable exception is the *Stivan* site in the village of Muline, located in the far north-western part of the island, near the cove of the same name. Established in the early imperial period, the estate was, at least partially, reconstructed in Late Antiquity with a "new" wine and/or oil production facility, as well as a sacral complex. It consisted of two funerary oriented buildings (small irregular rectangle-shaped mausoleum and a two apsed edifice - often interpreted as a memorial chapel) as well as a church, the largest



known, not only on Ugljan, but on most of the Zadar area islands from the Late Antique and early Medieval periods. Although the site has received a significant amount of attention, the complete excavation reports of the ruins and their results are yet to be published.

The paper examines the preserved and documented Late Antique remains in Muline as an expression of elite power and assertion of social dominance, very much in the vein of an older Roman aristocratic tradition. Since the late Republic period, the development of the concept of a monumental tomb as a medium for public expression of power, steadily created a specific





form of sacral/funerary landscape, traditionally placed near the estate borders, major traffic routes and other prominent locations. Because of their commemorative value as the “monument to the *gens*”, tombs became one of the key components of (re)affirmation of the elite social identity. The paper argues that the sacral complex in Muline should be interpreted as a late expression of that tradition in a new Christian guise. A possibility of the complex being a designed unit in a landscape, a family monument of sorts, was briefly noted by Kim Bowes, and will be further elaborated on by analysis of monuments and their spatial organization. Multiple connections of the site with the provincial capital of *Salona*, in contrast with their lack in case of nearby ecclesiastical center of *Iader*, indicate that complex in question should be interpreted as a private investment of estate owner/manager, probably connected with *Salona*, and not as a form of bishop sponsored, ecclesiastical activity with the goal of “Christianization” of rural pagan population.

By Late Antiquity, the traditional roman elites were struggling not with identity formation, but identity preservation, many of them accepting Christianity as a new social trend in synergy with earlier Roman values. With cities going through progressive decay in the late empire period, they retreated to the countryside. Based on the indications of multiple Early Christian sites in the vicinity of Muline, as well as in the northern half of Ugljan in general, it remains to be seen if the Muline complex presents a lone example of such elite construction project corresponding to the aforementioned “spiritual” transformations, or if the period of Late Antiquity should be viewed as a period of micro-renaissance on the island of Ugljan.

Kateřina Blařková

Museum T.G.M. Rakovník

Jana Bezáková

Museum T.G.M. Rakovník

Zdeněk Mazač

Regional Museum in Kolín

Simona Bubeníková

Regional Museum in Kolín

Jaroslav Jiřík

Prácheň Muzeum in Písek, Department of Archaeology,

Faculty of Arts, Charles University in Prague

et al.

***NEW DISCOVERIES OF OBJECTS CONNECTED TO THE ÉLITES OF THE
MIGRATION PERIOD FROM MŠEC, ŘEVNÍČOV AND LIPANY IN THE CENTRAL
BOHEMIAN REGION***

A number of archaeological finds from the recent years 2020 and 2021 at three sites in the Central Bohemian Region reveal the supra-regional connections of Bohemia during the Migration Period. The hoard from Mšec, which contained a gold belt buckle and a gold finger-ring embellished by almandines and, surprisingly, also by Bohemian garnets, have their best counterparts in the well known “kingly” assemblages from Apahida or Tournai. These finds underline the connections between our region and the Imperial workshops in Ravenna, which - after the fall of the last Roman Emperor - started to supply with the prestige objects also the barbarian groups north of the former borders of the Empire. These relationships also underline the relationship between the kings Odoacer of Ravenna and Childeric.

The find of the silver gilt horse harness pendant of Řevníčov falls to the later period of Migration Period. Its analogies can be found for example in the grave assemblage in Hauskirchen, grave 13 or in Veszkény, both sites of the Lombard period. The pendant of Řevníčov is, however, extraordinary in that way, because the chip-carved decoration depicts the masks in the form of the helmets of the Nordic Vendel-Walsgärde group of turn of the 6th and 7th centuries.

Lastly, the gold buckle of Lipany represents a find typical for the Early Migration Period. The buckle has preserved a thickened frame and a pin. It is still unclear whether this specimen belongs to the Fürst type and has lost its plate or, on the contrary, was originally produced as a simple buckle, without any attached plate, in a similar way as the Late Roman (post-)Chernyakhov buckles of type AH-25 after R. Madyda-Legutko.

Joan Pinar Gil

Department of Archaeology, University of Hradec Králové

***MAPPING WELFARE AND RENAISSANCES: THE CONTRIBUTION OF
GOLD DEPOSITS (5TH-9TH C.)***

Deposits of gold objects are well attested throughout the Mediterranean during Late Antiquity and the Early Middle Ages. The patterns of accumulation and deposition of these precious items convey relevant data on the tastes, the communication channels and the distinction strategies of elitary groups. For this reason, they can be regarded as an interesting sample of the economic trends within a society, at least in its wealthiest strata.

Studied in a long-term perspective and on a wide geographical scale such as the Mediterranean basin between the 5th and the 8th century, the evolution of the composition of the

deposits of gold artefacts shows that a common “language of gold”. Although it was spoken throughout the Mediterranean basin, it was declined according to different regional and economic “accents”. Of particular relevance appears the evolution of the spatial clustering of such deposits over time, as well as the fluctuations in the average amount of precious metal that they contained. Both datasets outline the times and places in which gold products were particularly available, as well as their relations with historical contexts of welfare, progress and renaissance.

Goran Bilogrivić

University of Rijeka

CAROLINGIAN RENAISSANCE AND EARLY MEDIEVAL GRAVES IN DALMATIA

Dalmatia in this paper implies the territory within the borders of the former Roman province which was from the early 9th century part of the Carolingian Southeastern frontier zone, with its own vassal duke subordinate to the Margrave of Friuli. However, hints of contacts with the Carolingian world can in this area be found already in the last two decades of the 8th century, mostly in the form of finds of weapons and riding gear from row-grave cemeteries. These are especially abundant around the turn of the century, and then during the first third of the 800s. We might then say that the appearance of Carolingian influences in Dalmatia roughly coincides with the beginnings of Charlemagne’s project of renovatio and its ensuing period of flourishing. But this is hardly more than correlation. Influx of weapons should not be directly connected with this cultural project, but rather with the simultaneous Carolingian expansion politics and conquests towards the Southeast. Still, some of the more luxurious examples of swords and spurs are decorated with typical Carolingian floral decoration, which developed as a distinct opposite to the partly earlier Tassilo chalice style. Likewise, precisely during this period burials in vaulted tombs and even in sarcophagi reappear after more than a century. These were once customary during Dalmatia’s Late Antiquity, but can their early medieval counterparts simply be attributed to some form of continuity, as it is sometimes advocated in scholarly literature? Is this renewed burial practice also simply correlated with Carolingian expansion, or can we speak of stronger connections? This paper shall discuss those cases, as well as some other aspects and finds from early medieval graves from Dalmatia, the roots and origins of which truly are to be found in Late Antiquity. They will be considered within the context of issues of continuity, and especially the context of the Carolingian Renaissance.



Alexandra Hilgner

University of Mainz

THE "WORK OF GIANTS" - USING THE SYMBOLIC POWER OF THE PAST IN 7TH-CENTURY ANGLO-SAXON MATERIAL CULTURE

In Anglo-Saxon England, the 7th century saw an increase in the frequency of antiquities in the archaeological record. Besides the antiquities there were very often garnet decorated objects among the grave good assemblages. Both kinds of objects seem to correspond to an elite dress code and seem to build a connection to the past. It is also the case that, for the burial itself, ancient monuments like for example Roman ruins become favoured places. The reused, converted or recycled objects date mostly to the Roman period, especially to the Later Roman period of Late Antiquity, such as intaglios, gems, coins, glass fragments and objects made of amber or jet. In the 7th century, these objects were found almost exclusively in rich female burials. On the one hand these antiques probably served to mark status – of the owner and of the owner's family, usually the organisers of the burial. As these objects were usually closely connected with the deceased's body and costume, they were also representatives of the owner's biography and may have been used to connect a social group to their ancestors and social memories. Especially the antique objects might have served as agents in these claims by pointing to an idealised vision of the past.

But during the construction of a ruling Christian elite in Anglo-Saxon England, generally old values and symbols were often displayed, reminding of a new Romanitas. The connection of these mostly Late Antique motifs with traditional Germanic ideas was a common expression of Early Medieval elites. It is argued that the reclaims to Roman tradition was an imaginable possibility for the new formed dynasties in England to legitimise their power by presenting themselves as successors to the Roman state. The construction of a new Romanitas also includes a more uniform dress code besides new legal and cultural rites and can be seen even as an influence in Anglo-Saxon poetry and prose.

Eleonora Destefanis

Università del Piemonte Orientale

RINASCENZE? VITA, OBLIO E SOPRAVVIVENZE DELLA SCULTURA ALTOMEDIEVALE

Il tema delle "rinascenze" nella produzione scultorea di età medievale è stato oggetto di particolare attenzione nella storiografia novecentesca (basti pensare alla cosiddetta "rinascenza carolingia"), che si è soprattutto concentrata sulla ripresa di temi e soluzioni decorative proprie del periodo classico, così come del reimpiego degli stessi manufatti di età romana.

Anche la scultura altomedievale partecipa alla ricorrente "citazione dell'antico", ma essa è a sua volta oggetto di riprese di stili e motivi ornamentali nei secoli successivi alla sua realizzazione, soprattutto nel periodo romanico. Le modalità e i tempi attraverso cui questo fenomeno si manifesta mostrano tuttavia una notevole complessità, che pone alcuni interrogativi sul concetto stesso di "rinascenza".

L'intervento intende suggerire alcuni spunti di riflessione, presentando una prospettiva archeologica. Esso si concentrerà in particolare sulle molteplici vicende di trasmissione dei materiali scultorei del primo medioevo, talora preservati per secoli nella loro funzione e posizione originaria, in altri casi oggetto di accurati recuperi e soluzioni di valorizzazione, quando non, al contrario, di distruzione e riuso puramente funzionale come materiali da costruzione.

Carles Mancho

Universitat de Barcelona

ARCUS TRIUMPHALEM. AUCTORITAS VS. RENOVATIO NELLA ROMA DEL IX SECOLO.

E. Panofsky definisce la renovatio carolingia come “...a concerted effort to revive the Antique.” (p. 53), antico che poco prima ha definito “classico”. Nell’epocale articolo di R. Krautheimer sulla ‘rinascita’ carolingia, l’autore identifica questo ‘antico’ nell’architettura paleocristiana di epoca di Costantino.

Questi punti di vista rimangono, ancora oggi, alla base del modo in cui viene letta la realtà romana del IX secolo. Basti constatare il fatto che, anche se il taglio metodologico è sostanzialmente diverso, la sintesi di M. Luchterhandt (2010) ad esempio, si intitola “Rinascita a Roma, nell’Italia carolingia e meridionale”.

Nello spiegare questo secolo dal punto di vista monumentale, poi, non c’è dubbio che uno dei monumenti chiave –se non il monumento chiave– sia la basilica di S. Prassede. È su di essa che Krautheimer fonda la sua visione del problema, visione che, anche se negli anni ha visto alcune critiche –fondamentalmente quella di V. Pace (2002)–, rimane più o meno stabilmente fissa quale pietra miliare che definisce i contorni di un’epoca. Logica di questa persistenza è stato il fatto che lo storico dell’arte era stato chi meglio aveva studiato l’edificio, fondamentalmente, nel monumentale Corpus Basilicarum Urbis Romae.

Gli studi condotti negli ultimi anni a cominciare da M. Caperna e continuati dal gruppo di ricerca “Grata più delle stelle”, hanno permesso di approfondire ulteriormente la conoscenza della basilica di Pasquale I.

La visione del problema a cui siamo approdati è attualmente ben diversa, sia per quanto riguarda la suddetta basilica sia il contesto romano in cui essa fu eretta. È a partire da questi studi che oggi siamo in grado di rivedere, in modo molto più approfondito, il ruolo di questo edificio nel seno della Roma del IX secolo, il rapporto di esso con l’‘antico’ e con la realtà carolingia e l’esistenza o meno del concetto di ‘rinascita’ nella realtà romana del IX secolo.

Giulia Bordi

Università degli studi di Roma Tre

DI PAPA IN PAPA. RECUPERO E TRASMISSIONE DI MODELLI TRA PASQUALE I (815-827) E PASQUALE II (1099-1118)

Il 13 agosto 1099 Ranieri di Bieda viene eletto papa e sceglie il nome Pasquale II.

La scelta, come ha rilevato Glauco Maria Cantarella, è un chiaro segnale programmatico: si dichiara successore e continuatore di Pasquale I.

Se, sul piano politico, la scelta da parte di Pasquale II di tale modello d’azione è stata in parte indagata, poca attenzione gli è stata dedicata, invece, negli studi storico-artistici.

Pasquale I regnò per sette anni, poté contare su risorse economiche consistenti che gli consentirono di promuovere nella città di Roma interventi architettonici, rinnovare gli arredi liturgici delle chiese e dispiegare nei presbiteri delle stesse programmi figurativi al contempo profondamente antiquari e straordinariamente innovativi. La ‘strategia mediatica’ di Pasquale I, che ebbe come fuoco il culto delle reliquie, ispira, a mio avviso, duecento cinquanta anni dopo il suo omonimo successore. Siamo ora in piena lotta per le investiture, in età di riforma. Pasquale II si fa interprete di un nuovo Renouveau paléochretien, già avviato durante il suo cardinalato, mediato dallo sguardo del suo predecessore altomedievale. Interviene nella città ristrutturando antichi titoli, restaurando mosaici paleocristiani e sponsorizzandone di nuovi grazie alla re-immissione di maestranze musivarie nell’Urbe. Mette in atto a Roma, come pro-

posto recentemente da Federico Guidobaldi, un vero e proprio intervento urbanistico, volto a cambiarne in modo sostanziale la facies.

Questo intervento intende indagare immagini, luoghi e strategie dell'operato dei due papi, in un passaggio di consegne, finora inesplorato, che ha segnato profondamente l'Urbe e le cui tracce restano ancora evidenti in ciò che è giunto a noi della città medievale.

Tancredi Bella

Università di Catania

RINASCENZE NORMANNE IN ETÀ DI CONTEA. IL CASO DELLA CATTEDRALE DI CATANIA

La rifondazione delle diocesi della Sicilia, guidata da monaci francesi provenienti dalla Calabria, e la costruzione di nuove cattedrali, furono i passi principali della strategia politica ed ecclesiastica del conte Ruggero negli ultimi trent'anni del secolo XI.

L'impianto planimetrico spesso adottato per l'area orientale è stato ricondotto da una precisa linea storiografica (tra XIX e XX secolo) al modello di Cluny II, già approdato in Normandia ed applicato in diverse fondazioni transalpine. Sarebbero state le comunità benedettine a trasferire tale modello prima in Italia meridionale, segnatamente in Calabria, e poi nell'Isola.

La costruzione della cattedrale di Catania (1091), allo stesso tempo chiesa abbaziale, si inserisce in questo quadro. Per quanto la cosiddetta "soluzione cluniacense" vada ridimensionata, il cantiere della cattedrale catanese, la più monumentale della contea, palesa di essere stato banco di prova della rinascita del modello planimetrico benedettino con terminazione a chapelles échelonnées, raccordate al transetto sporgente tramite strette campate rettangolari, collegate tra loro da passaggi interabsidali, che ne garantivano l'attraversamento trasversale per scopi liturgici legati al culto.

Per la costruzione Ruggero convocò dalla Calabria il monaco bretone Angerio, nominandolo abate (l'anno dopo diventava vescovo). L'edificio, per quanto alterato da catastrofi naturali, mantiene la porzione orientale nella conformazione normanna: transetto con strutture annesse, area presbiteriale ed absidi con cripta. Proprio la cripta, recentemente ritrovata, è un eclatante caso di reimpiego monumentale: le rovine di uno spazio preesistente, appartenuto probabilmente ad un vasto complesso funerario d'età bizantina, vennero riutilizzate dal cantiere e adattate a cripta in attesa del ritorno da Costantinopoli delle reliquie di Agata (1126), martire catanese. Le tre navate infine erano scandite da sostegni compositi: pilastri rettangolari con due colonne libere, affiancate ad est e ovest.

Alla luce di nuovi dati archivistici e di recenti campagne di rilievo ed indagine strumentale è possibile precisare la facies normanna, riconsiderandola in relazione ai contesti mediterraneo e oltramontano, nonché alla prima cattedrale del regno, quella di Cefalù, voluta da Ruggero II, che per molti aspetti si configura come riedizione di quella di Catania.

Con le grandi imprese architettoniche della contea, Catania in primis, i normanni intesero porre solide basi di una vera rinascenza. Chi meglio e più di loro in quel frangente? La cattedrale catanese ne manifesta alcuni chiari sintomi: l'assunzione del modello cluniacense nell'area orientale per la rinascita del culto romano, agevolato dalla conformazione architettonica, come era avvenuto poco prima in Normandia con personalità quali Lanfranco; altri apporti transalpini (i camminamenti alti nel transetto e gli annessi); l'esigenza di una cripta, attraverso il riuso di uno spazio altomedievale; un invasore che sceglieva la solennità antica delle colonne di reimpiego, applicate a pilastri, rieditando un elemento composito già in uso nell'edilizia islamica.

Un ambizioso progetto, quindi, voluto della committenza politica insieme all'autorità episcopale, che si tradusse nel primo passo compiuto di una programmatica rinascenza, cercata nel recupero dell'eleganza classica e nella sperimentazione di caratteri innovativi, poi approdata alle prestigiose architetture del regno.

Giuliana Massimo

Università del Salento

***L'IMPIEGO DELLA BRECCIA CORALLINA NEI CANTIERI FEDERICIANI:
SCELTA ESTETICA O POLITICA?***

La questione del classicismo federiciano è ben nota alla critica, in questo intervento è mia intenzione, pertanto, indagare un aspetto che, a mio giudizio, non è stato ancora focalizzato: l'uso di un particolare marmo, la breccia corallina proveniente dal Gargano, in monumenti di diretta committenza imperiale o, comunque, databili all'epoca sveva. Un'ipotesi che intendo avanzare è, anzi, il valore "datante" che essa assume nelle fabbriche pugliesi e la sua duplice importanza sia come fattore utile a chiarire la cronologia degli edifici, sia come precisa scelta programmatica, nel suo rimando cromatico al porfido. Il valore evocativo di questo materiale sembra amplificato dalla presenza di marmi antichi in edifici di rappresentanza, prescindendo dai contesti più noti alla critica, come la domus di Pantano (Fg) e il palazzo di Foggia.

Nell'impossibilità di trattare, in questa occasione, tutto il regno, l'attenzione verrà focalizzata sulla Capitanata, dove si trovava uno dei primissimi edifici di committenza diretta di Federico II: il palazzo di Foggia (1223), che consente di fare qualche nuova considerazione sull'avvio dell'arte federiciano in Puglia.

La breccia corallina, catalogata tra i marmi antichi nei manuali di mineralogia e nella trattatistica, era estratta in cave dell'Asia Minore. Un aspetto, a mio avviso, poco noto è l'esistenza di cave di un materiale, con caratteristiche petrologiche simili, in una località garganica (Calderoso, nei pressi di San Marco in Lamis, Fg) dalla quale proviene la breccia impiegata copiosamente nella plastica architettonica di Castel del Monte. Dalle stesse cave sembra provenire anche la breccia utilizzata in molti cantieri connessi alla cosiddetta "scuola di Foggia". Questo materiale fa la sua comparsa in Capitanata non prima del secondo quarto del Duecento e scandisce anche la svolta "gotica" delle maestranze al servizio dello svevo (adozione dell'arco a sesto acuto, del capitello a crocetta, etc.). Nelle fabbriche precoci si riscontra una chiara adesione ai modelli classici con l'adozione dell'arco a tutto sesto (es.: portali del palazzo e della cattedrale di Foggia, porta di Capua) e il reimpiego di marmi e sculture antichi (porta di Capua, castello di Lucera). La presenza di materiali policromi all'interno del perduto palazzo di Foggia è ipotizzabile sulla base delle descrizioni di alcuni eruditi di epoca moderna. La breccia si trova nella cripta della cattedrale di Foggia (ma non all'esterno), mentre nella cattedrale di Termoli è presente sia nella decorazione della facciata, sia dell'interno. Una conferma della cronologia più tarda da assegnare a tali manufatti sembrerebbe venire dagli elementi in breccia presenti in castelli come Lagopesole (1242-1250), dove è abbinata all'impiego dell'arco a sesto acuto.

La valenza ideologica della breccia corallina, il cui manifesto sembrerebbe la ricca decorazione di Castel del Monte, pare confermata dalla sua presenza nel sepolcro (formato da colonnine presumibilmente sostenenti un timpano), contenente le interiora di Federico II (morto a Castel Fiorentino), che era stato eretto nella allora chiesa matrice di Foggia. A mio giudizio, potrebbe non essere una coincidenza la scelta di tale materiale che pare riverberare le tombe porferee dello stesso Federico e dei suoi congiunti, nella cattedrale di Palermo.

Silvana Rapuano

Marcelo Rotili

Università della Campania

***LA RINASCITA DELLE PRODUZIONI CERAMICHE NEL BASSO MEDIOEVO:
TESTIMONIANZE DAL MONASTERO DI SANT'ILARIO A PORT'AUREA A
BENEVENTO***

Le nuove produzioni con rivestimento vetroso del Mezzogiorno bassomedievale si correlano, ai mutamenti politici intervenuti dopo l'età longobarda e traggono spunto dal rinnovamento dell'organizzazione sociale e dallo slancio economico che connotò i secoli successivi all'XI anche alla luce dell'espansione marinaresca e mediterranea delle formazioni politiche di recente affermazione come il Regno di Sicilia.

Il vasellame invetriato rappresentò una vera rivoluzione sia dal punto di vista tecnologico con l'uso di rivestimenti a base di ossido di piombo o di stagno che conferivano al vaso una rifinitura qualitativamente superiore rispetto al passato sia dal punto di vista decorativo con la varietà di repertori policromi geometrici e fitomorfi che abbellivano i contenitori così da renderli quasi prodotti artistici.

Del resto superata questa stagione "arcaica", con il miglioramento dei rivestimenti in smalto reso più brillante e coprente, sui quali si sviluppavano decorazioni più articolati, con l'adozione di una gamma cromatica sempre più ricca vennero fuori le ceramiche rinascimentali.

Si analizzeranno in questo contributo ceramiche invetriate e smaltate provenienti da contesti di XIII del sito archeologico di Sant'Ilario a Port'Aurea Benevento, un complesso monastico altomedievale. Si presentano di pregevole fattura, con ottimi rivestimenti vetrosi e ricchezza di decorazione. La peculiarità di tale produzione potrebbe testimoniare la presenza di una artigianato locale molto esperto: soppiantato poi nel quattrocento e Cinquecento dalla straordinarie produzioni di Cerreto e San Lorenzello, collocate anch'esse nel beneventano.

The renaissance of ceramic production in the late Middle Ages: examples from the monastery of Sant'Ilario a Port'Aurea in Benevento

The new production with glazed covers in the lower Middle Ages was connected to the political changes that took place after the Lombard age and were inspired by the renewal of social organisation and the economic impetus that characterised the centuries following the 11th century, also in the light of the maritime and Mediterranean expansion of the recently established political settlements such as the Kingdom of Sicily.

Glazed pottery represented a real revolution both from a technical aspect, with the use of lead or tin oxide glazing that gave the vase a higher quality finish than previous production, and from a decorative aspect, with the variety of polychromatic geometric and phytomorphic repertoires that embellished the containers, making them almost artistic products.

Moreover, once this "archaic" season had passed, with the improvement of enamel coatings made brighter and more opaque, on which more articulated decorations were developed, and with the adoption of an increasingly rich range of colours, Renaissance ceramics emerged.

In this contribution we will analyse glazed and enamelled ceramics from XIII contexts of the archaeological site of Sant'Ilario a Port'Aurea Benevento, an early medieval monastic complex. They are of fine workmanship, with excellent vitreous cover and rich decoration. The peculiarity of this production could testify to the presence of a highly skilled local craftsman. This was later supplanted in the 15th and 16th centuries by the extraordinary production of Cerreto and San Lorenzello, also located in the Benevento area.

SUBOTA, 2. LISTOPADA / SATURDAY, OCTOBER 2ND

Chair: Carles Mancho (University of Barcelona)

9:00 – 10:10

Yoshie Kojima (*Waseda University*), References to Antiquity in the Façade of Fidenza Cathedral

Elisa Tagliaferri (*Ricercatrice indipendente*), Classicismo in versione sacra: le pitture murali di San Pietro a Tuscania

Maria Rosaria Marchionibus (*Università degli Studi di Napoli "L'Orientale"*), L'umanesimo di Teodoro Metochita e la rappresentazione della natura e dello spazio nel San Salvatore in Chora

10:10 – 10:30 *Pauza / Coffee Break*

10:30 – 11:40

Andrea Pala (*Università degli Studi di Cagliari*), Rinascenza fra innovazione e tradizione in due monumenti scultorei della Sardegna medievale

Maria Cristina Rossi (*Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Torino*), Riscoperte e rinascenze nella scultura tardo medievale Astigiana

Vinni Lucherini (*Università degli Studi di Napoli "Federico II"*), _____

11:40 – 12:00 *Pauza / Coffee Break*

12:00 – 13:00 *Rasprava / Discussion*

13:00 – 15:30 *Pauza za ručak / Lunch break*

Chair: Pascale Chevalier (University Clermont Auvergne)

15:30 – 16:40

Predrag Marković (*University of Zagreb*), Otium - negotium, bellum et exsilium – Ambroz Mihetić and the fate of a humanist in history's mirror

Alfons Puigarnau (*Universitat Internacional de Catalunya*), Mysticism as Humanism in Catalan Medieval Merchant's Culture

Marijan Bradanović (*University of Rijeka*), And when Renaissance doesn't look like Renaissance...?

16:40 – 17:00 *Pauza / Coffee Break*

17:00 – 17:40

Boris Kavur, Zrinka Mileusnić (*University of Primorska*), The drinking monkey in the cup – a mirror or a warning? A journey from an antique idea to a renaissance design

Neven Budak (*University of Zagreb*), **Dušan Mlacović** (*University of Ljubljana*), Humanism and Renaissance on the island of Rab?

17:40 – 18:30 *Rasprava / Discussion*

18:30 – 18:50 *Pauza / Coffee Break*

19:00 – 20:00

Presentation of *Dissertationes et Monographie 17: Festschrift in honour of Professor Ivan Matejčić* (ed. M. Bradanović, M. Jurković)

ABSTRACTS – SAŽETCI - RÉSUMÉS

Yoshie Kojima

Waseda University

REFERENCES TO ANTIQUITY IN THE FAÇADE OF FIDENZA CATHEDRAL

In the façade of Fidenza Cathedral, strong references to classicism can be found in the plastic decoration: not only in the stylistic expression in the statues of the Prophets, but also in the orchestration of the architectural sculptures. More importantly, however, one can argue that the overarching concept of the façade itself is decisive in regard to its references to antiquity.

This paper will first discuss classicism in plastic decoration in the façade of the Fidenza Cathedral, relating to the consonant examples in Provence, such as sculptures in the facades of Saint-Gilles-du-Gard and Saint-Trophime in Arles. Subsequently, I will focus on how the overall conception of the façade appears to demonstrate a clear intent to refer to the ancient triumphal arch.

Regarding the possible reference to the triumphal arch and its influence exercised in the design of the Fidentine façade, it is appropriate to recall the significant geographical position of the church. Throughout the Middle Ages, for those coming from the North and heading toward the Apennines, the Duomo always remained at the entrance to the city, with its facade turned toward the door and the bridge of San Donnino. Furthermore, for the pilgrims, this facade represented not only the entrance to the city, but also the beginning of the road that led to Rome. In building the façade, the triumphal arch had to take on a particular meaning, as the façade made explicit references to auctoritas, considered an ancient art during the Middle Ages. In this context, one can comprehend what is denoted by the statues of the Prophets that stress the significance of the central portal in the façade, to which only righteous men can enter and be on the path to salvation.

Elisa Tagliaferri

Ricercatrice indipendente

CLASSICISMO IN VERSIONE SACRA: LE PITTURE MURALI DI SAN PIETRO A TUSCANIA

Oggetto dell'intervento saranno le pitture romaniche della chiesa di San Pietro a Tuscania (VT), ossia i resti dell'Ascensione dipinta nell'abside centrale, le pitture della parete absidale, il ciclo sull'Infanzia di Giovanni Battista, il Battesimo di Cristo, il Cristo in Maestà tra due santi vescovi, le scene sulla vita di San Pietro e la Madonna tra Santi dipinta nella cripta: un ciclo pittorico che potrebbe essere stato eseguito in tempi diversi durante il XII secolo.

L'apparato decorativo che incornicia le pitture è pervaso di echi classicheggianti e tardoantichi: sullo sfondo rosso pompeiano della parete presbiteriale settentrionale si aprono scene che riecheggiano lo sfondato classico, sebbene adattato alla mise en scène della narrazione della vita di Pietro. Alcuni singoli motivi decorativi, come alcune candelabre dipinte a lato delle scene petrine, rimandano direttamente alla raffinatezza del classicismo più puro del I e del II secolo d.C., ma sono inseriti in un contesto ornamentale che sembra avere come obiettivo il recupero organico e programmatico degli apparati decorativi (marmi o architetture dipinti) di epoca tardoantica: per verificarlo, si esamineranno gli elementi più significativi dell'apparato decorativo. Emergeranno pertanto anche le altre fonti di ispirazione dei motivi ornamentali, oltre a quella tardoantica: il sistema architettonico dipinto che inquadra le scene petrine ad esempio si ispira alle pitture di Santa Maria in Cosmedin (1123-1126), mentre le decorazioni architettoniche dipinte dell'abside principale riecheggiano gli apparati decorativi di altri complessi pittorici romani di epoca vicina alle pitture di Tuscania, come le pitture di Sant'Urbano alla Caffarella o della basilica inferiore di San Clemente: gli echi tardoantichi sarebbero dunque

in parte filtrati dalla produzione pittorica romana contemporanea. In taluni casi il riuso dei motivi decorativi paleocristiani sembra essere talmente interiorizzato, da raggiungere una disinvoltura sconosciuta a Roma.

Su alcuni elementi architettonici inoltre sono presenti tracce consistenti di un rivestimento in stucco dipinto con colonne di marmo anticheggianti. Probabilmente scopo dell'intero complesso decorativo era la simulazione di un'aula tardoantica rivestita di marmi pregiati.

Nelle pitture si coglie pertanto quel forte richiamo al Cristianesimo primitivo che pervade tutto il pensiero teologico dell'XI e del XII secolo. È chiaro che il recupero del classicismo si inserisce in un quadro tendenzialmente teso a sottolineare la centralità di Dio nella storia, pertanto è difficile cogliere aspetti umanistici in un contesto dove prevale comunque una visione sacra. Un'aria nuova peraltro si coglie nella presenza del ritratto di un probabile committente, un prelado effigiato ai piedi di un santo acefalo nella parete settentrionale, nella freschezza narrativa delle scene, forse anche in altri dettagli. Il riferimento agli apparati decorativi tardoantichi mediati dalla pittura romana contemporanea d'altra parte contraddistingue altre pitture romaniche laziali, forse perché il riflesso di Roma sul Lazio e della Chiesa romana sulle diocesi periferiche era molto forte.

Maria Rosaria Marchionibus

Università degli Studi di Napoli "L'Orientale"

L'UMANESIMO DI TEODORO METOCHITA E LA RAPPRESENTAZIONE DELLA NATURA E DELLO SPAZIO NEL SAN SALVATORE IN CHORA

Il monastero di S. Salvatore in Chora a Costantinopoli fu restaurato, tra il 1316 e il 1321, da Teodoro Metochita, intellettuale, erudito e uomo di stato strettamente legato all'imperatore Andronico II Paleologo e profondo conoscitore della cultura antica, che vi aggiunse nuove strutture, tra cui un nartece interno, uno esterno e un parekklesion, sul fianco meridionale dell'edificio, destinato ad accogliere la sua tomba, e dotò la chiesa di una ricca ornamentazione di marmi, mosaici e affreschi orchestrati, sotto la sua regia, in una complessa architettura concettuale.

La decorazione del monastero è il prodotto di una particolare convergenza tra le riflessioni teologiche nate nell'ambito della cultura umanistica – a cui Metochita aderiva – e quelle frutto della dottrina esicastica.

L'influenza di tale tradizione mistica emerge, per esempio, nel precoce utilizzo, nella decorazione di Chora, della cosiddetta "mandorla esicastica", ossia una particolare variante iconografica che si imporrà solo successivamente in concomitanza con l'affermazione del pensiero esicastico e il trionfo di Gregorio Palamas, comparando, dal XIV secolo in poi, nella scena della Trasfigurazione.

In tale tipologia, infatti, alla forma tipica della mandorla sono sovrapposte due ulteriori cornici rettangolari. Questa variante alluderebbe ad una sacra raffigurazione cartografica di un cosmo teocentrico, in cui gli assi formati dai lati dei rettangoli costituiscono le quattro direzioni cardinali e intermedie direttamente emanate dalla figura di Cristo, inteso come axis mundi; direzioni cardinali evocate del resto dalla stessa pianta dell'edificio caratterizzata da uno schema cruciforme a braccia poco sviluppate.

La "mandorla esicastica" rappresenta, inoltre, la luce increata divina, la stessa luce che i discepoli di Gesù videro sul Tabor, che era però percepibile dall'uomo secondo Palamas.

La presenza a Chora di tale simbolica allusione a una mappa cosmica formata dalla luce increata di Dio potrebbe dipendere anche dallo specifico interesse del Metochita e del suo discepolo Niceforo Gregora per l'astronomia.

Chora diviene la manifestazione fisica di una complessa micro-cosmogonia in cui la creazione divina e la creatività umana si riflettono l'una nell'altra: modellandone lo spazio e popolandolo con immagini del creato, l'uomo ripete quanto Dio ha realizzato con l'intero creato.

Teodoro plasma, così, il suo universo in miniatura intessendone la materia di componenti sensibili e intelligibili e ricreando uno spazio in cui dimensione mistica e realtà si fondono e elementi tratti dall'immaginario figurativo antico e dalla sapienza classica prendono vita.

Andrea Pala

Università degli Studi di Cagliari

RINASCENZA FRA INNOVAZIONE E TRADIZIONE IN DUE MONUMENTI SCULTOREI DELLA SARDEGNA MEDIEVALE

In alcune opere scultoree della Sardegna Basso Medievale (XIII - XIV secc.) si assiste a un fenomeno di ritorno alla cultura antica, da ritenersi possibile segnale di un tentativo di recuperare l'arte dell'Antichità classica *latu sensu*. Tra questi è possibile individuare un monumento funerario nel sud dell'Isola, a Dolianova vicino alla città di Cagliari, nell'ex cattedrale dell'antica Dolia, edificata in tre fasi tra il XII e il XIII secolo e conclusa tra il 1261 e il 1289. Nel prospetto meridionale della stessa chiesa si può osservare l'unica tomba a muro presente in terra sarda riconducibile alla fine del XIII- inizi XIV secolo. Si tratta di un monumento assemblato con una coppia di corti fusti di colonne romane che reggono un sarcofago con fronte strigilato, sul quale basano i pilastri a sezione ottagonale, sormontati dai capitelli per l'imposta dell'archivolto parietale a sesto acuto. Finora la storiografia si è concentrata maggiormente sull'architettura della chiesa e dei suoi decori, riducendo lo studio del monumento funerario a brevi citazioni poste a margine, che segnalano soltanto il largo uso di materiali marmorei di reimpiego. Al secolo successivo, invece, è stato ipoteticamente ricondotto il pulpito della chiesa di San Pietro di Sorres a Borutta, in provincia di Sassari, che fu sede cattedrale della diocesi di Sorra almeno dal 1112, quando è attestato un *sorranus episcopus* di nome Giacomo, poi inglobata dall'archidiocesi sassarese dopo la Bolla di unione emanata da Giulio II nel 1503. Il pulpito di Sorres è un complesso organismo scultoreo e architettonico addossato a un pilastro adiacente al presbiterio. Il monumento si sviluppa in altezza e si conclude con un parapetto a lastre decorate con motivi fitomorfi e zoomorfi, tra i quali spicca l'Agnus Dei. Finora questo arredo liturgico è stato studiato soltanto in un quadro di sintesi. Nella relazione si esamineranno i due manufatti, ancora poco indagati, accomunati dal cosciente desiderio di una ripresa della classicità ma anche dalla volontà di elaborare un nuovo linguaggio figurativo che tiene conto del passato (una rinascita?). Il primo caso farebbe pensare ad un programma non solo artistico ma anche culturale più ampio, probabilmente volto a costruire anche nei fedeli l'idea che la chiesa cattedrale dove è collocato, quindi anche la Chiesa sarda e di Roma, è la stessa delle origini, cosicché si reimpiegano sarcofagi antichi oppure si inventano nuovi sarcofagi che imitano l'antico. Un clima artistico legato, evidentemente, anche alle case regnanti giudicali della Sardegna medievale, che detengono il potere amministrativo dei territori. Nel secondo caso l'indagine sarà volta ad individuare le stesse problematiche ma anche una cronologia più accurata del manufatto, i possibili modelli di riferimento e il rapporto che si instaura tra l'opera e lo spazio interno della chiesa, trasformato rispetto alla prima fase d'impianto del XII secolo, di cui rimane memoria nei frammenti scultorei del recinto presbiteriale.

Maria Cristina Rossi

Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Torino

RISCOPERTE E RINASCENZE NELLA SCULTURA TARDO MEDIEVALE ASTIGIANA

A seguito della prima Crociata e dello spirito di conquista della Terra Santa, alle fondazioni monastiche che avevano già funzione di ospitalità per pellegrini e viandanti, si affiancarono chiese e ospedali dipendenti dagli ordini religiosi cavallereschi, che trovarono il favore di San Bernardo di Chiaravalle. Nel corso del XIII secolo l'Ordine divenne una delle più considerevoli forze finanziarie, politiche e militari del Medioevo. Ma dopo la caduta di San Giovanni d'Acri nel 1291, il prestigio di cui godeva e la funzione stessa per cui esso era nato, entrarono in uno stato di crisi destinato ad accentuarsi quando i cavalieri, abbandonando la Palestina, trasferirono le loro attività in Occidente e soprattutto in Francia. Nel 1307 il re di Francia fece arrestare i Templari, a cui seguì il processo contro l'Ordine, culminato cinque anni dopo con la soppressione dello stesso.

Il Piemonte costituiva un territorio di passaggio molto importante specialmente per la traiettoria che conduceva alla Terrasanta.

La prima attestazione certa dell'esistenza di una domus ospedaliera ad Asti risale a una sentenza del 1169 del vescovo d'Alba Ottone a proposito del possesso di una chiesa dedicata al santo Sepolcro sita nella città. Si riferiva alla rotonda, detta poi San Pietro in Consavia dal Duecento, costruita all'estremità orientale del borgo di Santa Maria Nuova, lungo la strada diretta verso la Lombardia e la Liguria. La chiesa astigiana fu edificata secondo il modello del Santo Sepolcro di Gerusalemme nei primi decenni del XII secolo dal vescovo Landolfo da Vergiate e affidata alla cura degli Ospedalieri e da questi ultimi pretesa come propria e svincolata da ogni controllo diocesano. Nel 1169 i Cavalieri di San Giovanni furono riconosciuti i legittimi possessori della chiesa e soprattutto nel corso del Trecento esercitarono le funzioni ospedaliere di accoglienza e amministravano un vasto patrimonio fondiario. A partire dalle evidenze riferibili ai secoli XIV e XV, la mia proposta intende prendere in esame le testimonianze architettoniche e il loro completamento decorativo legate agli Ordini cavallereschi. In particolare, saranno oggetto di analisi le fondazioni e i resti materiali e decorativi trecenteschi e quattrocenteschi pertinenti la chiesa di San Pietro di Asti, la chiesa di San Giovanni Battista a Murello e quella di San Giovanni a Chiomonte.

Vinni Lucherini

Università degli Studi di Napoli "Federico II"

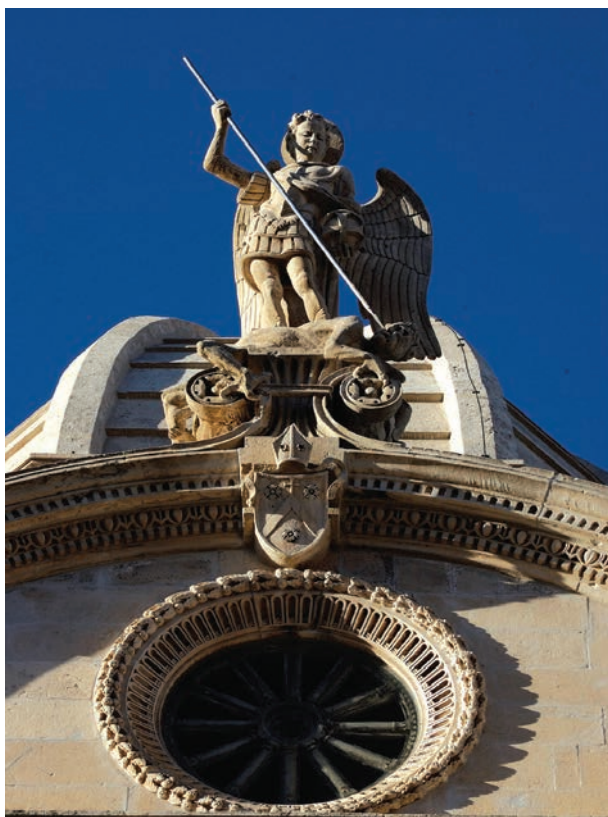
Predrag Marković

University of Zagreb

***OTIUM - NEGOTIUM, BELLUM ET EXSILIUM – AMBROZ MIHETIĆ
AND THE FATE OF A HUMANIST IN HISTORY'S MIRROR***

Among the early Dalmatian humanists whose life paths have been recorded by modest biographical and even more modest bibliographic testimonies, the Šibenik nobleman Ambroz Mihetić (Šibenik, c. 1415 – Šibenik (?), before 1508) occupies a significant, though not sufficiently prominent place. In the public and social history of the city, Ambroz Mihetić is remembered as a distinguished scholar, mentioned as excellent theologian and philosopher by a generation younger and more famous poet Juraj Šižgorić in his *Elegiarum et carminum libri tres* (1477). Archival sources still reveal a considerable amount of information on his life, which is not the case with other prominent men of early humanism: during the third quarter of the 15th century, he held numerous high public positions, among which those of the procurator of the commune and judge of the Great Court (on two occasions), the latter being the highest judicial position in Šibenik, second only to the Venetian count. It is important to point out that he served as procurator of the Cathedral of St James on several occasions, and in 1452, acting as the Cathedral operarius, he signed a contract with Giorgio da Sebenico for the completion of the sacristy. Being a member of the pro-Venetian nobility, he is repeatedly mentioned as a representative





of the Šibenik municipality in Venice. His welcoming address to Doge Pasquale Malipiero, an extraordinary example of rhetoric, was kept in the library of the Camaldolese monastery of San Michele in Isola (now in the Biblioteca Marciana). Frequent Ottoman invasions that occurred from the middle of the 15th century, loss of land and ever-growing military conflicts from the late 1460s onwards eventually forced Mihetić to accept the position of a grammar teacher in the same monastery, a nursery of humanistic culture in Venice, which he held from 1475 to 1477. It was during these years that Niccolò di Giovanni Fiorentino, most likely with Mihetić's help, devised a design for the completion of the Cathedral. A few sporadic but valuable notarial entries recorded before his exile provide insight into his private, mostly entrepreneurial affairs, rendering the otherwise natural and common balance between the spiritual and practical activities of the *otium-negotium* kind more palpable, but also depicting the less and less idyllic life circumstances. In addition to trying to illuminate the space and time of Dalmatia in this turbulent period full of life challenges, intense contrasts between great business opportunities and fear and hope of an uncertain future, the paper will once again discuss the still somewhat neglected assumption that Mihetić should be included among the creators of the Cathedral of St James, along with Giorgio da Sebenico and Niccolò di Giovanni Fiorentino. I believe that he should be acknowledged the same role that his contemporary, humanist and warrior Coriolanus Cipiko, had been given in relation to the flourishing of the Renaissance in Trogir.

Alfons Puigarnau

Universitat Internacional de Catalunya

MYSTICISM AS HUMANISM IN CATALAN MEDIEVAL MERCHANT'S CULTURE

Between 1380 and 1520 a new re-birth of Christianity appeared in Europe crystallising its essentials with an evangelical root, the wisdom of the ancients, the mystical religion of the Fathers of the Church, the saints of mediaeval Europe and the teachings of the Italian humanists. The figure of the merchant in sixteenth-century Barcelona appears culturally situated at the cross-roads of important historical topics, such as the reception of Netherlands mysticism in Spanish literature, the operations of the Inquisition in Barcelona, the first developments of the printing-press in Catalonia, and the movement of Barcelona's commerce northward and around the Mediterranean.

It is not easy to imagine a Catalan merchant who looks for the mystical phenomenon as a direct experience of God. The trader, rather than dreaming about apparitions or mystical phenomena, trades; although for him, to read mystical devotion is to make use of a devotional literature that describes close-up the God-man relation. Both active and passive mysticism exist and may build up a new Humanism.

This active mysticism would correspond to what is called the "ordinary mystical way", which consists in an assimilation and a "realisation" of the truths of faith resulting from the "mystical exercises". In this respect, the merchant as medieval humanist in Barcelona is taking part in a particular active mysticism ambience which had begun to bud in the Low Countries or in Germany in the fourteenth century. This is the well-known current of spirituality known as *devotio moderna*, which progressively impregnated its culture, making it both more humanised and humanistic. The reception of mystical-devotional literature in Barcelona has a specific character for each social group. That being so, the conclusions of the present study will only be applicable to the mercator barchinone, who appears well identified in the documentation.

Marijan Bradanović

University of Rijeka

AND WHEN RENAISSANCE DOESN'T LOOK LIKE RENAISSANCE...?

When it comes to urban planning and architectural history of Kvarner's more significant towns during the late Middle Ages and early Renaissance period, we can usually narrow it down to Venetian dominance. However, it becomes necessary to mention the activity of smaller regional cultural and episcopal centers from Zadar to Rab, Krk, Osor, and even Cres (which formally was not an episcopal town). Such influence can also be attributed to medieval Senj, situated in Velebit's littoral. In comparison to all of these towns, the case of Rijeka stands out to some extent due to the fact that it obtained the status of an archdeaconry, and as such belonged to the diocese of Pula. Rijeka owes its development during the high Renaissance period to the twilight of urbanistic culture that occurred in the beginning of the 16th century when Senj was already completely militarized. Rijeka's role in that period has been strikingly revealed in the letters of the Habsburg diplomats from the year 1553. The content of these letters reveals that during their diplomatic mission in Constantinople, Antun Vrančić and Franjo Zay, with mediation of Rijeka's town council, conveyed the news about the murder of Suleiman's eldest son, prince Mustafa, in detail. All of the aforementioned mediation was possible due to the fact that Rijeka was a secure Habsburg port. Statute of Rijeka created in the year 1530 as well as some other sources from the 1500s provide an elaborate picture of Rijeka as a vivacious town, which was renewed and entrenched after its destruction by Venetians in 1509.



Nevertheless, the question of Rijeka's appearance prior to all of that arises. The town's later destiny certainly does not aid any attempts of such analysis. In 1719, Rijeka was proclaimed a free port. In the beginning of the other half of the 18th century, the town was smitten by a series of severe earthquakes. This occurrence, of course, was followed by a substantial renewal. A sudden urbanistic development that ensued in the late 19th and early 20th century came to its abrupt end during the urbanistic casualties of World War II. Rijeka also represents an example of an often very cruel post-war "restoration and construction". The remains of the 15th century material heritage have been preserved in a relatively humble manner. Only in comparative analysis with written sources, primarily notarial documents are we enabled to reconstruct a pretty dynamic picture of the town which persevered in the Habsburg Monarchy's zone of interest as well as under its administration later on. Rijeka was a port town squeezed under the hills with no significant agricultural production of its own. The town laid the basis of its revival on trade mediation with the common Adriatic merchandise such as oil and wine as well as the usually continental trademarks, such as metal, which arrived across the percutaneous passes and through the gates of Postojna. Notarial documents reveal the presence of merchants from Dubrovnik, Republic of Venice and Pesaro, located opposite to Rijeka. They also reveal the presence of one stonemason who arrived in Rijeka from Brioni islands, bricklayers from Kras situated in Rijeka's hinterland as well as the widely known architect from Zadar. It was without a doubt that during the 15th century the first real urbanistic bloom of the medieval town was conducted. The medieval Rijeka emerged from the remarkable ruins of its ancient predecessor, which was militarized during the Late Antiquity, and from which Rijeka did not even inherit its name. The influence of the typical Dalmatian late Gothic period on the municipal investment in the sanctuary of the collegiate church of the Assumption of the Blessed Virgin Mary is considered a distinctive example. Furthermore, when it comes to the area of Kvarner (Quarnero) during the late Middle Ages, a longer construction sequence of some parts of the Augustan Monastery during the 15th century is considered exceptional. At the time, this was still a monastery, which was developing as the foundation of the town's feudal managers, precisely the elite that controlled the town from the court located inside the fortified residence in the northern brim of the town. Representativeness of this court can only be foreseen by reading the notarial documents. However, the remaining elements of 15th century's architecture reside

inside the monastery's circuit. The Church of Saint Jerome, which was built in accordance with the style of the 1400s, was radically adapted in the style of the Baroque period, but what remained of the late Gothic sanctuary has its template preserved in Styrian Fürstenfeld. Little of what remained from the masonry of the oldest phase of the stonewalled cloister allows us to recognize the formation similar to the one from the former Carthusian monastery Bistra beside Vrhnika. The design of families Raunacher and Rauber's covenants allows us to recognize the influence of workshops that expanded from Kranjska towards the area of Kras as well as the Habsburg estates on Istrian grounds. Due to the implementation of the elements of Renaissance ornamental repertoire into extremely late Gothic, more precisely, the continental late Gothic architectural system, the case of the Rauber family's covenant formation is considered to be an extremely illustrative example of the topic.

Boris Kavur

Zrinka Mileusnić

University of Primorska

THE DRINKING MONKEY IN THE CUP – A MIRROR OR A WARNING? A JOURNEY FROM AN ANTIQUE IDEA TO A RENAISSANCE DESIGN

To understand the very concept of monkeys in the Middle Ages, we must first look at their symbolic value, as expressed in medieval texts and consequently mirrored in medieval and early modern art production. The explanations, which at the moment of realizing their "human" qualities, resorted to explanation through a departure from divine grace or to divine punishment, which placed monkeys on a sub-human level and could be traced from the ancient tradition onwards.

Based on the opinions of Aristotle and Galen, it is pretty clear that monkeys were not only used as a comparative metaphor but also really studied in the capabilities of the biology of antiquity. The notion of monkeys is formed in the work of Isidore of Seville, which will mark the entire coming Middle Ages. If monkeys previously served as a means of comparison, which filled the place between humans and animals due to their partially recognized human characteristics, due to the simultaneous deviation and similarity of human characteristics in the Middle Ages, they served as an illustration of the opposite pole. The Patristians used the emerging negative connotation of the term monkey to symbolically describe all opponents of Christianity.

The period from the fall of the Roman Empire to the Gothic would be marked by a doctrine that conceived monkey as a "figure of the devil". The claim can be understood based on the patristic tradition, which conceived the desire to imitate God as the main characteristic of the devil - the Devil was portrayed as "Simia Dei". The monkey is not only a creature imitating a human being, but its image is also transformed into the image of a human being in a state of degeneration.

We must be aware that monkeys have been present in Europe for quite some time - they were located in rare menageries, being a sign of power and prestige in the Middle Ages. As early as the 13th century, in addition to rulers and church dignitaries, individual cities began to collect exotic animals, but they mostly focused on breeding wild beasts, symbols of power and excellence. Thus, at the end of the Middle Ages, exotic animals from the north (moose, reindeer) and Africa (camels, elephants and, of course, monkeys) began to appear in menageries and, consequently, in the fine arts - especially in heraldry.

Although the motif of a monkey is widely present in different medieval arts, and we can trace its development and changes in its form, symbolism and narrative from the medieval to renaissance period in visual arts, it is not common on pottery. Our research focuses on the

monochrome renaissance sgraffito cup from Sv. Ivan in Croatia with the depiction of a monkey with a drinking vessel. Besides its interpretation, we will tackle changes in its narrative according to its context and the specific functionality and the specifics and distribution of similar objects.

Neven Budak

University of Zagreb

Dušan Mlacović

University of Ljubljana

HUMANISM AND RENAISSANCE ON THE ISLAND OF RAB?

The island of Rab with its homonymous town experienced its golden age from the 11th to the 13th century. It was a period of extensive public construction: the cathedral acquired a new front; three belfries were erected in the town itself and another one next to the newly established Benedictine monastery of St Stephen. Moreover, the area of the town was more than doubled, also by reclaiming land in the harbour area. Palaces of noble families, private



towers and chapels adorned the urban landscape. Merchants from Rab transported goods between the Croatian town of Senj and Italian cities lying across the Adriatic. It was a place where members of even the richest Venetian families aspired to become governors. The production of different goods on the island supported export, including – according to a document from 1018 – even silk manufacturing. In 1358 Rab came under the sovereignty of Hungarian-Croatian kings, but already in 1409, its nobility willingly subdued itself again to Venetian authorities. On the one hand, the decision of the noblemen could have been inspired by the fear of Venetian retaliation in case of their resistance, on the other, they might have expected advantages of being subjects of the maritime power controlling the Adriatic. However, these new circumstances did not bring much good for the island. It was not because of Venice. On the contrary, the Serenissima supported the island financially, as first signs of deterioration started to show up. Already in 1411, the commune was not able to pay its three employees: a doctor, a schoolmaster, and a smith (!). Venetian authorities decided to help, because “dicta comunitas sit valde pauperima”. It is not quite clear what were the reasons for this sudden poverty, but the following decades made things only worse. The Ottoman conquest of the Croatian territories lying opposite of Rab, as well as the martial situation all over the western Balkans, put an end to Rab's maritime trade, but also deprived the island of renewing its population with immigrants from the mainland. During the 15th



century, and especially during the next one, Rab entered a long-lasting period of crisis which will end only with the growing importance of tourism in the 20th century. So, it is no wonder that in the time usually described as the period of Humanism and Renaissance there were almost no building activities comparable to the Romanesque and early Gothic period. Traces of Renaissance art can be found on the chapel of the Franciscan friary (previously a hospital), on the front of the cathedral as a modest portal, and on some private palaces as well as that of the rector, in the form of window frames and balconies. As for Humanism, it is true that some members of the nobility were educated at Italian universities, but hardly any of them came back to the island. Bishops, who themselves were sometimes notable humanists, have avoided staying on the island since Leonello Chierigati from Vicenza decided to stay at his previous residence. Even some members of the oldest noble families sank into poverty. Therefore, it is impossible to speak about Humanism and Renaissance on Rab. It was rather a period of vegetating with no perspective of a rebirth.

NEDJELJA, 3. LISTOPADA / SUNDAY, OCTOBER 3RD

10:00 - 13:00 Visit to the Romanesque town of Rab (*lecture: Miljenko Jurković*)

13:00 - 15:00 Lunch for the participants

15:00 - 17:00 Visit to the St Peter's Abbey in Supetarska Draga (*lecture: Ranko Starac*)

