

3rd International Conference

**Studies in Art History and
Archaeology of the North Adriatic
from Antiquity to the Middle Ages**

16th and 17th November, 2023

University of Rijeka,
Faculty of Humanities and Social Sciences

Maritime and History Museum of the Croatian Littoral, Rijeka

3rd International Conference

**Studies in Art History and Archaeology of the North Adriatic
from Antiquity to the Middle Ages**

International Conference organized by Department of Ancient and Medieval Art,
Department of Art History of Faculty of Humanities and Social Sciences, Rijeka

Rijeka, 16th and 17th November, 2023

BOOK OF ABSTRACTS

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Program

Program

16th November, 2023

Faculty of Humanities and Social Sciences, University of Rijeka, aula 207

10:00	Opening of the conference
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11:05-11:25	Ranko Starac (Maritime and History Museum of the Croatian Littoral, Rijeka) Tragovi kasnoantičkih građevina i sklopova u ruralnom ambijentu otoka Krka (Traces of late Antique buildings and complexes in a rural setting of the island of Krk)
11:25-11:45	Ana Konestra (Institute of Archaeology, Zagreb), Bartosz Nowacki (Cardinal Stefan Wyszyński University in Warsaw), Fabian Welc (Cardinal Stefan Wyszyński University in Warsaw) Late Antique connectivity and trade patterns of the Kvarner region – evidence from the settlement in Podšilo Bay on the island of Rab
11:45-11:55	Discussion
11:55-12:15	Coffee break

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15:00-15:20	Nikolina Belošević, Danko Dujmović (University of Rijeka) Odrazi sjevernojadranskih klesarskih radionica u ranosrednjovjekovnom Sisku (Reflections of the North Adriatic stonework workshops in early Medieval Sisak)
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15:40-16:00	Emilia Cottignoli (Stanford University) Containment, marmor, and margarita: bringing the sea into the Basilica Eufrasiana in Poreč, Istria (online)
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Session 4	Goran Bilogrivić (University of Rijeka)
16:30-16:50	Nikolina Belošević (University of Rijeka), Jasna Ujčić Grudenić (Maritime and History Museum of the Croatian Littoral, Rijeka) Preliminary results of the mineralogical and petrographic analysis of the limestone of the early Medieval stone sculpture from the Cickini site on the island of Krk
16:50-17:10	Palma Karković Takalić (University of Rijeka), Ranko Starac (Maritime and History Museum of the Croatian Littoral, Rijeka) Petrographic and mineralogical analysis of marble of a Roman altar from the locality Podno Mira on the island of Krk. A contribution to the knowledge of the trade and distribution of marble in the area of the Northern Adriatic in Roman period
17:10-17:30	Katarina Šprem (Independent researcher) Roman stone economy in Istria – examples of micropetrographic analysis of Roman funerary and architectural limestone elements
17:30-17:40	Discussion
17:45-18:00	Presentation of proceedings of 2 nd international conference held in Rijeka on 21 st November, 2021 Palma Karković Takalić, ed. (University of Rijeka) Otpor i promjene u kulturi i umjetnosti srednjovjekovlja, Resistance and Changes in Culture and Art of the Middle Ages , Faculty of Humanities and Social Sciences Rijeka, Rijeka, 2023.

17th November, 2023

Maritime and History Museum of the Croatian Littoral, Rijeka, Marble hall

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Sažeci

Abstracts

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The necropolis of the Roman city of Apsorus – preliminary results

The site of one of the burial grounds of the roman city of Apsorus (present day Osor, island of Cres) is located on island of Lošinj, south of the present-day canal. The site has been known since the first amateur excavations in the 19th century as a prehistoric and ancient necropolis. In the 2022 rescue excavations more than 200 graves were excavated in an area of almost 4000 m². The excavation yielded 188 incineration graves and 14 inhumation burials. Most of the burials were simple incinerations with remains buried in simple cuts in the bedrock, followed by burnt remains laid in walled tombs and burials in stone and ceramic urns. Skeletal burials were laid down in simple grave cuts. The researched graves were concentrated in several groups in the northern, central and southern areas of the necropolis. The graves were adorned with a variety of ceramic and glass vessels, with bronze, iron and bone objects. The oldest ceramic finds belong to the black painted pottery and thin-walled ware of north italic origin. The terra sigillata group is the second in numbers, with specimens of north italic workshops dated till the mid-1st century, and a group wares from eastern workshops and production centers from southern Gaul, dated after the mid-1st century. The coarse pottery is represented mostly by pots. The origin of the lamps are, also, north italic workshops, as are most of the glass objects, with some possible Cypriot origins. Numismatic finds range from Octavian to empress Vibia Sabina. In 104 graves 175 samples of carbonized fruits of different species were found, comprising dates, figs, almonds and pine. With the collected data burials on the Osor necropolis were conducted from the last decades of the 1st century BCE until the middle of the 2nd century CE. The paper will present the preliminary data of the archaeological, anthropological and paleobotanical analysis and contextualizing it in the local and regional context.

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Tragovi kasnoantičkih građevina i sklopova u ruralnom ambijentu otoka Krka (Traces of late Antique buildings and complexes in a rural setting of the island of Krk)

Posljednjih godina sustavnim terenskim pregledom uočen je niz antičko-kasnoantičkih stambeno-gospodarskih lokaliteta širom otoka Krka. Uz sklopove poznate iz arheoloških istraživanja, poput Cickina, Njivica, Punta, Stare Baške, u priopćenju će se predstaviti niz lokaliteta u priobalju, ali većim dijelom i unutrašnjosti otoka sa tragovima arhitekture ili pokretnih arheoloških nalaza, koje možemo smjestiti u širi vremenski okvir između 1. i kraja 6. stoljeća. Terenskim pregledom najčešće uočavamo tragove iz kasnoantičkog i ranobizantskog razdoblja, ali bez konkretnih iskopavanja ne možemo govoriti o početnom razdoblju formiranja niza ruralnih gospodarstava ili priobalnih postaja. Arheološka topografija otoka Krka kartiranjem uočenih lokaliteta svakako će biti proširena novim spoznajama i biti će osloncem za nova istraživanja.

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Late Antique connectivity and trade patterns of the Kvarner region – evidence from the settlement in Podšilo Bay on the island of Rab

Since 2017 an international Polish-Croatian team is conducting multidisciplinary geo-archaeological research within the large Roman rural complex at Podšilo Bay on the Lopar peninsula on Rab Island (NE Adriatic, Kvarner Gulf). The last phases of settlement within the complex have yielded an array of fine and cooking wares, and amphorae, which will be tackled in this contribution as they provide contextual evidence of the material culture in use during the 5th and 6th centuries CE, and perhaps beyond.

While showing the continuity of Mediterranean trade in foodstuffs and tableware, a new inflow of goods of regional, Adriatic provenience can be suggested thanks to the analyses of the coarse wares. Compared with other finds from the site's assemblage, the pottery evidence will be contextualized to better understand the use of the site in these last phases, and to glimpse at the everyday and mundane of the population inhabiting this area of the island. A look at the material culture from the wider region of the Kvarner will allow us to determine whether we might suggest the emergence of a regional pattern of late antique connectivity and how it related to the adjacent regions, especially Histria but also the remaining coastal part of province Dalmatia.

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Un mosaico poco noto da Nevioudunum. Riflessioni sui pavimenti musivi ad imitazione marmorea tra l'Italia e le province

Il desiderio di imitare rivestimenti preziosi è attestato nella pittura e nel mosaico, nonostante lo stato di conservazione dei resti: nella pittura, l'imitazione delle superfici lapidee persiste senza alcuna soluzione di continuità, dal periodo ellenistico alla tarda antichità. In mosaico, le prime attestazioni risalgono al periodo ellenistico, ma è soprattutto tra il III e IV secolo d.C. che questo tipo di motivo, nelle sue molteplici varianti, diventa più consistente. Il contributo vuole invitare a riflettere su alcune questioni: dal rapporto tra imitazione di soluzioni decorative in marmo adottate in pittura e le soluzioni adottate in mosaico, fino alle modalità di trasmissione di questi e l'eventuale anteriorità di adozione di queste soluzioni in pittura piuttosto che nel mosaico.

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La basilica e il cimitero dei santi Felice e Fortunato ad Aquileia: nuove ipotesi ricostruttive

Edificata sulla tomba dei due martiri vicentini, la basilica dei SS. Felice e Fortunato sorgeva a sud-est delle mura imperiali di Aquileia e costituiva il fulcro di uno dei principali cimiteri della città.

La sistematica demolizione a cui andò incontro alla fine del Settecento ha fatto sì che le nostre attuali conoscenze su questo sito siano molto limitate, legate principalmente alla documentazione cartografica del XVII e del XVIII secolo, a scarsi riferimenti nelle fonti scritte e alle scoperte effettuate nel corso di un piccolo scavo tra gli anni Settanta e Ottanta del Novecento.

Tuttavia, un'analisi più attenta dell'edito, la consultazione di testimonianze inedite (manoscritti e corrispondenza degli eruditi che frequentavano la chiesa quando era ancora visibile o durante il suo smantellamento, diari e relazioni di scavo ottocentesche e novecentesche, registri di ingresso dei reperti, piante) ed il loro confronto con i materiali rinvenuti nell'area, in particolare iscrizioni, hanno permesso alla scrivente di formulare nuove ipotesi sull'organizzazione, sulle trasformazioni e sulle caratteristiche dell'edificio di culto e dell'area funeraria circostante.

Rispetto alla basilica, dunque, seppur in maniera ipotetica, si è potuto ricostruire una realtà complessa, interessata da una successione di fasi, scandite da diversi livelli pavimentali.

Nell'area presbiteriale, il primo tra questi era costituito dalle epigrafi poste a chiusura di un gruppo di tombe privilegiate, fatto piuttosto singolare nell'area di influenza aquileiese, dove generalmente le sepolture si disponevano fuori dalle chiese, in narteci o vani annessi. Successivamente, esse sarebbero state coperte da un tessellato policromo, a cui seguirono un mosaico bicromo e, forse, una pavimentazione in lastre di pietra.

Vari altri nuclei di tombe si disponevano nell'area circostante l'edificio.

L'esame delle caratteristiche fisiche dei supporti degli epitaffi, inoltre, ha permesso di formulare qualche osservazione sul loro rapporto con le strutture funerarie attestate.

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Belt buckles – one of the indicators of the contacts of late Antique *Carnium* with the east, west, north and south

The Kranj-Lajh cemetery is one of the largest and at the same time the most important cemeteries with continuous burials since the last decades of the 5th century and throughout almost the entire 6th century in the area of the southeastern Alps and the middle Danube. It is otherwise a distinctly “cosmopolitan” cemetery, where material from various Germanic groups and the indigenous population is mixed. It is difficult to associate the material with specific ethnic groups, but it is possible to trace the origin of some finds, their greatest concentration in a certain area and, depending on their distribution, their expansion. Thus, some exceptional belt buckles or belt sets were also found in Kranj, with the help of which I will at least try to find the connections of the inhabitants of late antique *Carnium* at the end of the 5th and in the 6th century, especially with the Eastern and Western Germanic groups, but also with the Eastern Roman Empire. At least on the basis of the finds, Kranj-Lajh is probably among all the known cemeteries from the mentioned period in the area between the Danube and the Adriatic, the cemetery where the mixing of materials and thus contacts, if not influences or the direct presence of the population from different parts of Europe, is the most visible in the time between Ostrogothic occupation of part of the Western Roman Empire and the consolidation of Langobard power in Italy.

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Odrazi sjevernojadranskih klesarskih radionica u ranosrednjovjekovnom Sisku (Reflections of the North Adriatic stonework workshops in early Medieval Sisak)

Izlaganje je fokusirano na pet ulomaka ranosrednjovjekovne skulpture i dva kapitela iz 5. stoljeća pronađenih na području Siska. Sagledavanjem povijesnog konteksta u kojemu su ti spomenici mogli nastati te analizom njihovih oblikovnih elemenata ustanovljuje se povezanost s utjecajima koji dolaze iz kulturnih centara na sjevernom Jadranu. Budući da se formalne karakteristike vidljive na fragmentima ranosrednjovjekovne skulpture iz Siska mogu povezati sa sličnim primjerima s početka 9. stoljeća iz sjevernojadranskih centara kao što su Grado, Pula i Osor, razmatrani fragmenti odražavaju i specifične okolnosti u kojima se Sisak nakon kasnoantičkog razdoblja prvi put ponovno spominje u pisanim izvorima. Slijedom toga se u izlaganju propituje i mogućnost migracije klesara sa sjevernoga Jadrana prema Panoniji.

Iako malobrojni, do sada otkriveni fragmenti ranosrednjovjekovne skulpture sa sisačkoga područja pomažu upotpuniti saznanja o povijesnim okolnostima i kontinuitetu antičke Siscije u razdoblju za koje su i povijesni izvori i materijalni tragovi vrlo rijetki i šturi. Materijalni tragovi pronađeni na području Siska svjedoče o ranokršćanskom sloju u životu kasnoantičkog grada, no povijesni nam izvori ne pružaju informacije o tome što se dogodilo sa Sisačkom biskupijom nakon 6. stoljeća. Krajem 8. stoljeća potiskivanjem Avarskog kaganata donjopanonsko područje dolazi pod franačku vlast te se formira teritorijalna organizacija u okviru Franačke. Istovremeno se intenzivno razvija misionarsko djelovanje pod ingerencijom Akvilejske patrijaršije, a pretpostavlja se da se misionarska ishodišta osnivaju u kasnoantičkim crkvenim središtima, vjerojatno pod zaštitom lokalnih vladara i formiranog elitnog društvenog sloja koji je prihvatio kršćanstvo te koji je mogao financijski podržati gradnju ili obnovu i opremanje crkvenih građevina kao i samo djelovanje misionara.

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About an Antique-like capital composition

In our conference paper we will examine two examples of a medieval composition with antique-like solutions: one from Hungary and one from Croatia. The composition is composed of leaves arching and forming a garland above a lower row of leaves, animal heads emerging from under the head corners (replacing volutes), and a bouquet of leaves spreading out between them.

Several examples of this composition are known in Hungarian art history. Of these, the piece preserved in the so-called St Stephen's Hall in the royal palace of Esztergom (Béla III period) is the most suitable for drawing art historical conclusions. These conclusions can be based on the in situ position of the chapter, the stylistic context of other carvings in the palace and the dating possibilities of the palace. A close relative of the Esztergom piece is preserved in the Povijesni Muzej Hrvatske in Zagreb. This piece was previously derived from the Chapel of Medvedgrad. Doubts have been raised about its provenance. The Esztergom connection may help to clarify these doubts and to date the piece.

The aim of the paper is therefore to explore and evaluate the connection. The lecture will also look at the architectural context of the carvings. This is clear in Esztergom, while in the case of the Zagreb piece it is worth examining the Medvevár origin and the doubts about it.

The lecture also deals with typological issues, i.e. the origin of the composition. In addition to typological issues, stylistic aspects will be discussed, pointing towards Italy. At the same time, the Italian connection may also clarify the dating of the Esztergom and Croatian pieces. This helps to place the pieces in their contemporary artistic context.

Containment, *marmar*, and *margarita*: bringing the sea into the Basilica Eufrasiana in Poreč, Istria

Just a few paces from the Adriatic sea, in the Istrian town of Poreč, lies the sacred oceanic cosmos of the Basilica Eufrasiana. This interdisciplinary study reinscribes the basilica with the aesthetics of water, a topic developed by Fabio Barry and Bissera Pentcheva, and connects it to monuments in Ravenna and Venice, creating a new line of continuity between these Byzantine spaces. Massive *margarita*, mother-of-pearl, adorn the main apse of the Eufrasiana alongside gently undulating mosaic waves and organic forms that recall the plump, levitating, luminous bodies of jellyfish. Corinthian columns of Proconnesian marble, imported from the Sea of Marmara, line the central nave and side aisles, their striations blue-gray and white, their material flux evoking the ripples of waves and the movement of water, divining liquid wetness from impenetrable stone. From within the basilica can be heard the gentle lapping of waves against the complex wall, the murmuring of the tides as they roll in and out. The basilica becomes a containing seashell that stimulates acoustic reverberance, like a seashell that captures the sounds of the ocean when pressed to the ear. This highlights the slippage between *marmar*, to murmur, like marble, and to glitter, and *margar*, the containing pearl in the mollusk, Christ in the containing shell of the Virgin. I argue that the oceanic elements within the basilica invite in the adjacent sea, enabling this multisensory experience where the elements of the internal evoke the external, and the two are reunited in one sacred space. Through my own audiovisual footage, I map the acoustic soundscape of the Eufrasiana, and bring voice to it through recorded Ambrosian chant that melds with the sounds of the adjacent sea, transporting us back to the sixth-century.

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Preliminary results of the mineralogical and petrographic analysis of the limestone of the early Medieval stone sculpture from the Cickini site on the island of Krk

It is a common opinion of the profession that the island of Krk, unlike other Adriatic islands, lacks quality stone as a raw material for making sculpture and liturgical furniture, and since a significant amount of sculpturally processed stone fragments were found on numerous localities of the island, it is assumed that the stone blocks or finished stone products in antiquity and the Middle Ages were procured in some other area. One of the goals of our project was to determine the exact provenance of the stone raw material, in order to determine the direction of material import, the exchange of cultural influences and artistic templates, and possibly the migration of stonemasons in Kvarner. This presentation will show the results of mineralogical-petrographic and chemical analysis of samples of late antique and early medieval stone sculpture, which was made for the first time for the island of Krk. The obtained results of the analysis of sampled material from the island of Krk were compared with previously known data on the geological composition and age of rocks in the surrounding area, in order to determine, in accordance with the geological maps, possible exploitation fields or quarries from which the limestone identified in the analysed samples originates. Considering the position of the source quarry, we tried to determine the nearest ports from which the stone could be transported to Krk. Using historical-artistic methods corpus of sculpture from certain localities in Krk, whose fragments were sampled, were compared with contemporary sculpture from the area from which the stone originates, in order to determine possible similarities in use of templates, choice of motifs and methods of carving.

Petrographic and mineralogical analysis of marble of a Roman altar from the locality Podno mira on the island of Krk. A contribution to the knowledge of the trade and distribution of marble in the area of the Northern Adriatic in Roman period

The site Podno Mira is located between Jurandvor and Baška on the southern part of the island of Krk. Researchers of the Maritime and Historical Museum of the Croatian Littoral in Rijeka with collaborators excavated it in the period between 2005 and 2012. Remains of a three-nave early Christian basilica with mosaics were discovered as well as several tombs and a sarcophagus. Particularly interesting for the northern Adriatic region are well-preserved donor inscriptions in the mosaic in the central nave of the church, as well as the inscription next to the inscribed semicircular apse, one of the few that explicitly mention the dedication of *apsida cum secretaria* as parts of the basilica's architecture. In the literature, the basilica is associated with the titular of St. Nicholas.

Archaeological excavations of the site revealed a fragment of a marble slab with Latin inscription from Roman period, in secondary use and so far unpublished. In April 2023, within the project *Contextualization of roman and medieval sculpture on the island of Krk based on mineralogical-petrographic and chemical analysis of stone*, a formal and epigraphic analysis of the monument as well as mineralogical-petrographic and chemical analysis of the marble were made. The results will be presented in this paper. The analysis of the inscriptions will supplement the small epigraphic corpus of the island of Krk, while the obtained mineralogical-petrographic data will contribute to the knowledge of the use and distribution of marble not only on the island of Krk but also in the wider area of the northern Adriatic in Roman time.

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Roman stone economy in Istria – examples of micropetrographic analysis of Roman funerary and architectural limestone elements

The Istrian peninsula is rich in more than 60 individual Jurassic and Cretaceous limestone quarries dated to the Roman period of exploitation. There are several characteristics that define Roman exploitation, one of which are tool traces sometimes seen on the quarry faces. For my PhD, I documented and sampled known and newly discovered limestone quarries in the peninsula and created a database in QGIS for spatial analysis. The next step was sampling funerary monuments and architectural elements for a comparative micropetrographic analysis. All the limestone samples were determined after Dunham and Folk. In this presentation I will show the created database of limestone quarries, with the available data on maritime and land transport possibilities. I will also present some of the results of the micropetrographic analysis, the limitations of the analysis for answering certain archaeological questions, as well as further possibilities for researching Roman stone economy in the Istrian peninsula.

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La pala ripiegabile e l'arredo festivo per l'altare maggiore della chiesa cattedrale di San Pietro di Venezia: forme e funzioni

La sede della Diocesi castellana, ove vi era la cattedra del vescovo della Serenissima, aveva la sua sede nella chiesa di San Pietro in Castello, nell'area periferica e rivolta ad oriente di Venezia. Questo edificio, così come la Basilica marciana che costituiva la cappella dogale, era caratterizzato da cerimonie sfarzose e peculiari e, in queste occasioni, venivano esibiti i ricchi corredi festivi che arredavano l'altare maggiore solamente in specifiche liturgie del calendario. A far da fondale e da centro focale per la comunità del luogo durante queste celebrazioni, vi era collocata sulla mensa presbiteriale la pregiata pala orafa voluta da papa Gregorio XII nei primi anni del XV secolo; questa veniva spogliata della rispettiva coperta lignea, che aveva la funzione di proteggere dal tatto e dalla visione la più preziosa pala sottostante, e che era incernierata con il manufatto metallico attraverso un sistema di ferramenta e di chiavi.

Sebbene l'opera non sia pervenuta integra in tutte le sue componenti a causa del suo cambio di funzione e del successivo smantellamento dell'intero complesso avvenuto in epoca moderna, la moltitudine di testimonianze documentarie permette di ricostruire quali fossero gli eventi liturgici, le dinamiche cerimoniali, la tipologia di meccanismo e, nondimeno, l'evoluzione dell'arredo presbiteriale esposto durante i principali momenti festivi dell'anno tra XV e XVI secolo.

Questo intervento si pone l'obiettivo di ripercorrere le forme e le funzioni del manufatto d'altare e del corredo prezioso che veniva allestito attorno ad esso attraverso l'utilizzo di fonti documentarie inedite e di considerazioni stilistico – formali che si interrogano sulla configurazione originaria del complesso presbiteriale.

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Goldsmithing connections between Šibenik and Venice in the late Middle Ages

Unlike many other significant coastal cities in Dalmatia, whose origins and historical continuity reach deep into antiquity, Šibenik emerged as a municipal entity relatively late. Notwithstanding its recent establishment and the intricate socio-political and ecclesiastical landscape of its time, the city underwent a rapid transformation. It evolved into a flourishing hub of administration, economy, ecclesiastical significance, and culture along the eastern Adriatic coast in just a matter of centuries. The pinnacle of its urban development and cultural significance was unmistakably reached during the late Middle Ages. Throughout the 15th century, Šibenik experienced a remarkable transformation, blossoming into a prominent artistic centre in the region of Dalmatia. In harmony with the overarching course of urban development, the art of goldsmithing gradually thrived during the late Middle Ages. This is substantiated by the existence of preserved artifacts and, notably, well-preserved archival documents.

While the goldsmithing in 15th-century Šibenik had stronger ties with neighbouring Dalmatian municipalities such as Trogir, Split, and Zadar, it is evident that connections with the northern Adriatic, particularly Venice, were discernible. Archival records reveal that certain young apprentices from Šibenik studied the art of goldsmithing in Venice under the guidance of Venetian craftsmen. Furthermore, historical records confirm that some Venetian goldsmiths travelled to or even relocated to Šibenik. Simultaneously, some goldsmiths from Šibenik embarked on journeys to Venice. It is irrefutable that specific goldsmithing artworks in Šibenik were undoubtedly imported from Venice, where they were either acquired or, in some instances, specially commissioned. The number of such instances exceeded what the preserved corpus of works demonstrates, particularly in the realm of secular artifacts, which are solely documented by archival sources. Undoubtedly, the sustained connections between these two cities significantly contributed to the vibrancy of artistic movements along the eastern Adriatic coast during the Late Middle Ages.

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Silk, roads, and the counts of Krk. Contextualizing *OPUS VENETUM* in the Northern Adriatic

Among the numerous votive offerings in its collection, the Treasury of the Franciscan monastery in Trsat (Rijeka, Croatia) also holds a green liturgical vestment set, traditionally believed to be a donation from one of the most important Habsburg rulers, Maria Theresa (Vienna, 1717-1780). However, recent stylistic, technical, and comparative analyses indicate that some fragments are significantly older than others, and can be recognized as Italian velvet from around 1400.

The velvet fragments from Trsat are therefore some of the oldest items preserved to date in this sanctuary, although not the oldest silks preserved in the Kvarner region. In the parish church of St. Stephen in Dobrinj on the island of Krk, there is an altar frontal that was embroidered around 1360-1370 in Venice. Even earlier, an altar frontal designed by Paolo Veneziano was embroidered for the Cathedral of the Assumption of the Blessed Virgin Mary in Krk. Additionally, lesser-known fragments from the Museum of Arts and Crafts in Zagreb, found in the parish church of St. Philip and St. Jacob in Grobnik, have also been attributed to Venetian embroiderers. These examples are valuable testimonies of cultural exchange, as well as of the financial power and artistic taste of social elites in the late medieval Northern Adriatic.

This talk will therefore focus on contextualizing the creation and donation of these luxury items, which were made for churches in castles across the Northern Adriatic. The acquisition of precious works of art made of silk will be considered within a broader framework, emphasizing the essential role of roads and maritime routes. At the same time, this lecture aims to address the well-known, but too often neglected fact that the intersection of key routes in the North Adriatic occurred precisely in the area under the authority of the Counts of Krk.

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Unveiling the artistic treasures of Ledenice (Vinodol region): new findings in late Medieval wooden sculpture from the North Adriatic

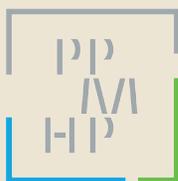
Research in the Vinodol region over the past few years has yielded some new discoveries, opening a new chapter in the discussion and interpretation of the historical and social circumstances of the Vinodols' late Middle Ages. While it may sometimes seem that everything has been uncovered in the field of art history, there are still some works of art concealed in unexpected places. One such example is a 15th-century wood-carved Virgin Mary with Child, preserved in the Rijeka Archbishopric and discovered thanks to a series of fortunate circumstances. The primary aim of this presentation is to highlight the journey of this work of art from the church in Ledenice to the Archbishopric in Rijeka. Given that this conference is focused on subjects within the archaeology and art history of the northern Adriatic, our secondary goal is to propose potential influences and artistic cultures that may have impacted the, so far unidentified, woodcarver of Virgin Mary with Child from Ledenice.

Two poles of Croatian art and the Northern Adriatic

Human beings exist in a concrete space, the framework of our activities, so also in the area of creativity, whereby a physical landscape turns into a cultural one. Science, thought, and art are the key aspects of such processes. In order to identify and explain them one needs to be familiar with both the space and the spirit which inhabits it. Undoubtedly, there are specific expressive formulas linked to a specific space and spirit.

Croatia may be described as a land of countryside, the city being an accident at its best when keeping in touch with its natural surroundings, as witnessed by the examples of Zagreb and Dubrovnik. Any history of human existence is a story of coexistence/confrontation of those two basic forms. This has been masterfully discussed by Lewis Mumford (*The City in History, Grad u povijesti*, 1961), whereas J. A. Mauduit (1954) has lucidly identified the continuity of pre-historic forms in the art of contemporary village. Jacques Le Goff has recognized the dichotomy between the "high", "urban", and "elite" culture, and that of the rural areas retaining the Pre-Christian tradition. Identifying of those two creative "poles", populist/rural and urban/elitist, is the key theme of this paper, with an emphasis on the Kvarner area, while also sketching out similar developments elsewhere (Poljica and the Neretva area, Central Slavonija, Bosnia), concluding that both "poles" are fundamental constituents of Croatian art with its markedly extraurban orientation, wherein we encounter works ranging from the highest quality through an utmost rusticism. In this fascinating crossfertilization of the urbs and rus lies one of the greatest values of Croatian artistic creativity.

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Migrations, Identities and Context of Medieval Art in Kvarner
and
***Contextualization of Roman and Early Medieval Sculpture on the Island of Krk Based
on Mineralogical, Petrographic and Chemical Analysis of the Stone Sculpture***

The logo for 'mik' features the lowercase letters 'mik' in a bold, red, sans-serif font. A small, stylized red and white icon is positioned above the letter 'i'.The logo for 'uniri' consists of the lowercase letters 'uniri' in a blue, sans-serif font.

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