

Munuscula in honorem Željko Rapanić /
Festschrift on the occasion of his 80th birthday

Editors Miljenko Jurković and Ante Milošević

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Željko Rapanić has deserved a Festschrift for a long time. For some people, they are composed on the occasion of the 60th anniversary, for some (usually) on the occasion of the 70th anniversary, but Rapanić is an exception. And he truly is one. He filled a vast space that was avoided by many because it is vague, confusing, unclear and requires a lot of patient work and knowledge in order to comprehend, enlighten and to give an understanding of it. Željko Rapanić is distinguished by an unassuming character that keeps to himself, but also by avoiding repetitions of known things that smooth-tongued conformists often use who rather blur than enlighten the past that is already full of gaps. He is a down-to-the-ground scholar of the Early Middle Ages, who has a pure and clear writing style. Facts above all! And context, history and geography. Who does not believe this, can read the excellent description of *Ivan Basić* about the life and work of the honoree (p. 13-38) at the beginning of this Festschrift, as well as review Rapanić's bibliography (p. 43-57) that was meticulously composed by the diligent Basić. Basić also has an extensive contribution in this Festschrift with the title: "*The oldest Late Classical and early Medieval Split Urbonyms: Aspalathos, Spalatum and Jerome's palatium villae in the Light of Historic Sources*" (p. 115-155) according to which the oldest urbonym in Spalatum would be *villa*.

Apart from Basić, who is the youngest author, nineteen of Rapanić's colleagues and friends contributed to this Festschrift. Their works are more or less in chronological order and encompass a time period that ranges from pre-Roman Salona until the 17th century, they are all related to Dalmatia and one to Istria.

Branko Kirigin opened a new subject-matter with his work "*Salona and the Sea - Some Notes*" (p. 59-85), which has not been discussed in specialist literature so far. It is followed by a brief work by *Ljubomir Gudelj* "*Early Christian Altar Slab from Gornja Podstrana near Split*" (p. 87-91). The author's dates this altar slab to the mid-6th century, suggesting that it was maybe brought from Donja Podstrana. *Katja Marasović* and veteran *Tomislav Marasović* refute in the work "*Settling in Diocletian's Palace*" (p. 93-113) the thesis that there was a Gynaeceum in the Palace. They write about the settling in the Late Antiquity and Middle Ages solely on the basis of architectural remains, thereby not providing any information on moveable archaeological findings that were extracted (without concept) in abundance from the Palace's sewer and water supply system and from many other excavations within the Palace's walls.

After the already mentioned work of Basić, *Neven Budak* in his work "*Furta sacra et inventio traditionis. Was there a continuity of cults from the Salonitan to the Split Bishopric?*" (p. 157-179) expresses the opinion that there was not a direct continuity. *Nenad Cambi* on the other hand states in his article "*Initials in the Evangeliarium Spalatense as support for its Chronological Determination*" that this book, together with relics of Salona martyrs, was brought to Diocletian's Palace by church officials from Salona in the second half of the 6th or in the first half of the 7th century.

It is followed by the work of *Ante Miloševića* with the title “*On the original Function of the cross-like Brace from Ždrijac in Nin*“ (p. 191-211). Until the appearance of this work, it has been interpreted as an evidence for the Christianization of Croats during the Carolingian era: the author’s detailed analysis shows that it is in fact an illustration of a four-headed *Svantevid* which served as a decorative brace of a horse harness.

Nikola Jakšić provided the work “*Another Inscription with the Name of Duke Branimir*“ (p. 213-221). So far, this is the sixth inscription of this duke. It was discovered during the excavation of St. Martin’s Church in Lepuri near Benkovac, the inscription was incised into the border of a Roman sarcophagus which was used in the church as the portal structure. This is a dedicatory inscription, which indicates that it was raised, as also in the church in Nin, by abbot Theudebert. *Ivo Goldstein* tries in his work “*What Byzantium in the Croatian Lands is. Reminiscences of the Topic (1982-2012)*“ (p. 223-237) to sum up the 30-year long work on this subject without any major pretensions and insights into the more recent extensive world literature on this five centuries long period.

Academician *Igor Fisković*, after the magnificent (but difficulty to read) monograph *Relief of King Petar Krešimir IV*, Split 2002, talks in this Festschrift about the relief’s master: “*The Master of the Relief of King Petar Krešimir IV*“ (p. 239-257). He points out that it is a case of a royal donation to the church of Split. He further states that it is not a piece of art by the so-called Zadar-Split workshop, but that this relief was created by one master. After this work, *Miljenko Jurković* addresses the theoretical contribution of our honoree in the article under the title: “*Monuments with incomplete Biography*“. *Outlines of a theoretical Approach to early Medieval Art*“ (p. 259-271). Theoretical contributions are a true rarity in our profession, and Jurković clearly highlights the contribution that was professions by *Željko Rapanić* to this important aspect of science.

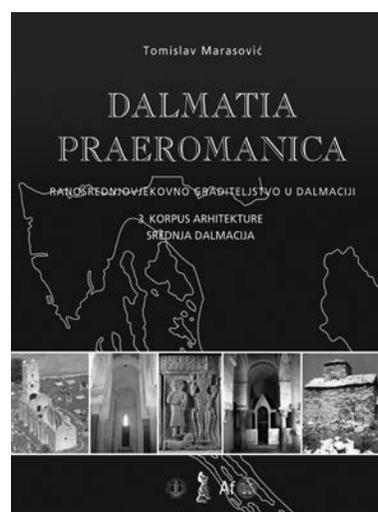
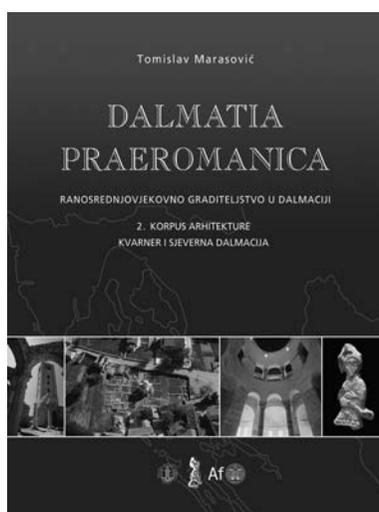
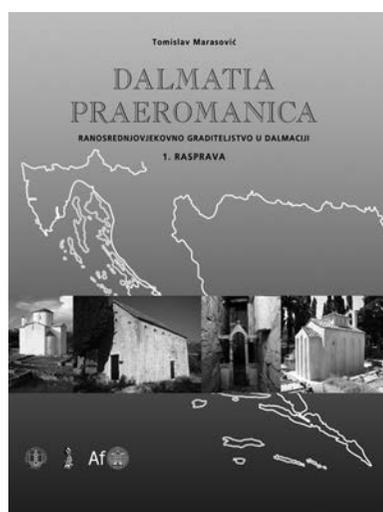
It is followed by five articles related to early mediaeval churches or church furnishings. The title of the article by *Ivo Babić* is “*Observations on the Churches of St. Mary of the Square and St. Martin (St. Barbara) in Trogir*“ (p. 273-301). Babić argues that prior Majo on the inscription from the church of St. Martin descends from the Madii family in Zadar. Due to the radial shape of St. Mary’s church and the discovery of the sarcophagus in it, Babić holds that high positioned royal officials were buried in this church. *Vedrana Delonga* gives in her work “*Antiquities in the Benedictine Church of St. Michael (On the Inscription in the Church of St. Michael near Babino Polje)*“ (p. 303-325) a detailed analysis of the first early mediaeval Latin inscription on the island Mljet, which dates to the 11th century and testifies to the re-Christianization of the population on Mljet. “*Two short Contributions for Professor Rapanić*“ is a contribution by *Ivan Matejčić* (p. 327-339), in which marble fragments from the crypt of the Novigrad cathedral are analyzed as well as the damaged tombstone with the relief illustration of the dead bishop Silvestro Quirini (1476) from the atrium of the Euphrasian Basilica in Poreč that is published here for the first time. *Željko Peković* presents new insights into the oldest sacral building in Dubrovnik in his work “*The Church of St. Stephen in Pustijerna*“ (p. 341-375) on the basis of recent excavations in 2011 and 2012. It is followed by *Pavušić*’s short article “*The Church of St. Juliana in Split*“ (p. 377-383) in which the author brings all relevant data related to this secluded church from the 11th century that is located near Voćni trg (Fruit square). Based on David Herlihy’s theoretical assumptions, *Mladen Ančić* determined in his work “*At the Verge of Survival. The Demographic Situation in Split in the 13th Century*“ (p. 385-395) and on the basis of information by Thomas the Archdeacon that Split had together with its suburbs between 8.000 and 10.000 inhabitants in the 13th century. Another rare

subject is presented by *Tonči Burić* in his “*Medieval Houses in Podmorje (Velo polje / Campus magnus traguriensis). Status questionis, Typology, Building Techniques*“ (p. 397-409). The work discusses rural houses, i.e. a hamlet, from the period between the 14th and 17th century, which retain the earlier tradition.

And finally at the end of the Festschrift and under the title *Memoriae amicorum* (p. 413-420) academician *Radoslav Katičić* in the contribution “*The man to whom the stone speaks*“ and *Marin Zaninović* in his contribution “*To Željko, a few memories*“ write about the encounters and get-togethers with *Željko Rapanić* (who is almost their peer).

This Festschrift is very tastefully and discreetly designed (Neven Marin), it has a soft-cover and A4-format with high quality black and white illustrations.

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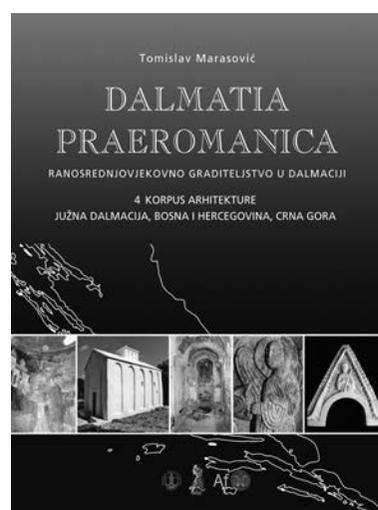
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