

SCULPTURE IN ZADAR BETWEEN THE LATE ROMAN AND PRE-ROMANESQUE PERIODS

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The author describes several early medieval sculptures from Zadar. Most of those fragments were parts of the altar screen of the Cathedral, except a sarcophagus and fragments of another one. Two of the fragments can be dated to the end of the 6th century, but most of them belong to the second half or the end of the 8th century, judging by the comparison with dated sculpture from northern Italy and Istria.

Over half a century passed between the time when Frano Bulić expounded his thesis on the autochthonousness of Dalmatian pre-Romanesque sculpture¹, until the time when Ljubo Karaman analysed some earlier examples of that sculpture in Split and touched upon the same problem.² In the meantime, after Radić postulated the existence of Croato-Byzantine style³, both J. Strzygowski's argument about the Slavonic origin of that sculpture, allegedly brought by the Croats from their country of origin⁴, and Karaman's argument that sculpture came to Croats from Italy through Frankish missionaries in the 9th century⁵, prevailed.

In 1940, studying some material in Split, Karaman established that several artefacts did not belong to the more developed pre-Romanesque or, as it is sometimes known, the interlace ornament sculpture, between the 9th and 11th century, but exemplified the transition between the Early Christian and pre-Romanesque sculpture, and the continuity of the stonemason's craft from late antiquity to the early Middle Ages⁶. By that, and by allowing for the possibility that sculpture could have spread among the Croats from coastal towns, Karaman refuted his earlier theory of pre-Romanesque import from Italy,

pointing out that in Dalmatian towns, which had preserved a certain continuity of life after great migrations, the same process of genesis of pre-Romanesque sculpture could have taken place as in North Italian and Istrian towns.

In the early Middle Ages, Zadar played a major part in the shipping and maritime trade of the time, thanks to its geographical position; this reflected on the cultural superstructure and consequently on the sculpture we are discussing. In 1960, I published my analysis of a few illustrative examples of Zadar sculpture between the 6th and the 8th centuries⁷, and a significant discovery of several fragments of sculpture in Zadar Cathedral in 1989 was the basis for a short article⁸. Today we have at our disposal some additional specimens of that sculpture, a more thorough analysis of which is the aim of this paper.

Of the specimens analysed in 1960, I shall focus on three: a marble pluteus from the Cathedral, of which a few fragments have been preserved, three fragments of a sarcophagus, and a sarcophagus preserved in full, complete with the lid. Parts of the marble pluteus have been found in the Romanesque rosette of the cathedral, built into the archivolts as remains of the old building.



Fig. 2. Pluteus from the Cathedral



Fig. 3. Pluteus from the Cathedral



When a new rosette was built in the late 19th century, five fragments ended up in the Archaeological Museum. From the reliefs on these fragments, a basic ornamental symbolic motif appearing twice could be hypothetically reconstructed: a cross ornamented with circles on bars (*crux gemata*) with pendants, flanked by two symmetrically facing birds (doves) and two palms. In 1961, in the corridor between the Cathedral and St. Donatus, another fragment was found - not listed in the Museum inventory - which made the reconstruction of the bottom part of the composition with two facing lambs possible.⁹ The composition is framed by vine with grapes, stemming from the chalice at the bottom of the frame. The relief modelling is primitive compared to the early Christian and early Byzantine reliefs with symbolic motifs known from Istria and Dalmatia. Characteristic are two depths in the relief and shallow carving, almost engraving of details. Particularly primitive is the presentation of palms. The branches are stylized, with three pairs of leaves imposed symmetrically on the trunk, and the clusters of dates are out of proportion and too large. This pluteus should be compared with the fragment of a pluteus found in St. Donatus during the research work carried out in 1983.¹⁰ On the St. Donatus fragment the extreme right part of the composition is visible, consisting of a series of arches and columns with curtains between them. On the upper protruding edge a primitive palm leaf motif and double volute alternate as decoration. Between the arch and the edge, a small six foil rosette is carved. The manner of carving the ornaments on the upper edge, the volute on the capital and shallow parallel fluting on the curtain which indicates folds, bear a striking



Fig. 4. Fragment of a Pluteus from St. Donatus Church

similarity to the carving technique applied to the described fragments of the Cathedral pluteus. (The double volute ornament in the lower part of the curtain, suggesting a knot in the curtain, is particularly interesting). The similarity of carving technique in these two plutei supports the argument of their both originating in the same workshop. Dating is difficult on the basis of described primitive carving technique details. Are we dealing with a rustic work imitating contemporary quality sculpture, or with the product of the time of general "primitivization" of carver's craft? Due to the lack of ornamental motifs typical of Romanesque "interlace ornament" sculpture on both specimens, I would tend to date them as late 6th or even the 7th century.

Three fragments kept in the Zadar Archaeological Museum manifest an identical composition of ornaments and identical carving technique, which suggests their belonging to the same whole.¹¹ Judging from the upper edge of the largest fragment, it is obvious that they belong to a sarcophagus. The ornament in relief consisted of arches on columns with capitals which frame the crosses flanked by palmettas. Between the arches a stylized lily is carved and lateral to the arches there is a vegetal ornament with heartshaped leaves, frequent in Early Christian sculpture. The treatment of the relief indicates an early stage of pre-Romanesque sculpture, and I dated it in the second half of the 8th century.¹²

The sarcophagus, which has been transferred to the Archaeological Museum in the late nineteenth century from the cathedral's courtyard, where it stood leaning against the apse, is a beautiful example of medieval sculpture of pronounced primitivism. Horror vacui is particularly conspicuous. All ornamented surfaces are completely covered with various and diverse motifs. The sarcophagus was meant to lean against a background lengthwise, consequently one of the oblongs is void of ornaments, likewise one of the planes of the lid next to it. The relief is very shallow. The motifs of ornaments are selected from the late Antiquity and Early Christian repertoire, but there are several random, geometrical or vegetal characteristics. The composition indicates a primitive craftsman: a clumsy application of symmetry, naive choice and composition of ornaments, neglect of regularity and of exactness of proportions.

Only the front one of the two oblique surfaces of the lid is ornamented. The ornament consists of three crosses and two rosettes between them. The surface is not fully bordered, only on the upper, left and partly on the bottom part. The ornament is composed symmetrically to a certain degree, although this rule is hardly observed in details. The crosses are edged,

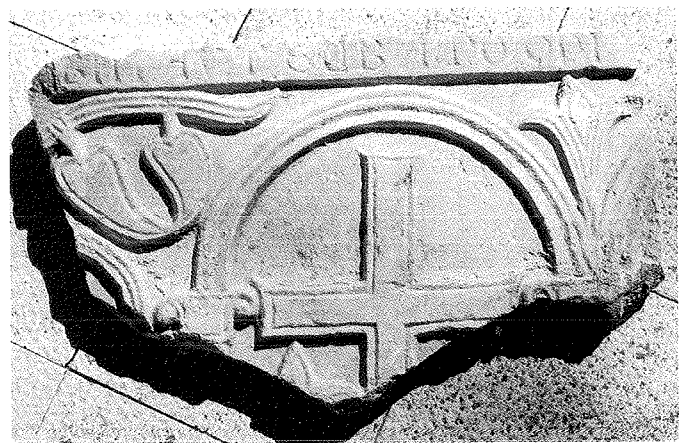


Fig. 5. Fragment of a sarcophagus



Fig. 6. Zadar, Archeological Museum, Sarcophagus

and two have a thorn on the bottom end. Rosettes within a circle present identical crosslike leaf ornament, but the treatment of leaves is different. Next to these five basic ornamental elements there are several vegetal motifs, some of which are highly stylized, while some are interpreted more freely. At the right edge, a realistically carved fig leaf is very prominent.

The basic ornamental motif of the front plane of the sarcophagus is a succession of six arches, supported by seven small columns with capitals and no bases. The trunks have diverse ornaments. Between the arches there are stylized lilies. Within the arches, the symmetrical motif from the lid is repeated: three crosses and two rosettes, but due to the number of arches, a new element has been introduced under the second arch from the left - two "trees of life", with one symmetrical vegetal ornament between them. The upper third of the front plane has remained unornamented. It was obviously reserved for the inscription which has never been carved. The lateral sides of the lid and the sarcophagus are ornamented so as to make an ornamental compositional whole. The left side of the sarcophagus has a cross as a central motif. Above the bars of the cross, on the left a rosette is carved with some unspecified vegetal motif, a bird on the right. Under the cross on the left hand side there are two trees of life, and on the right a lily diagonally against the cross. On the left edge there is the interlace ornament, on the right a spiral, two lilies and a rosette. The quinqueangled plane of the lid has the motif of two joined leaves in the centre, an edged triangle to the right, and two leaves stemming from a framed lily to the left. The right side of the sarcophagus is decorated with two arches over small columns, done in the same technique as the front plane, and the upper third of the plane shows two primitively carved friezes: a row of crossed arches and a vegetal tendril. The lid has a severely stylized lily within the frame in the centre, and

on the sides more or less realistically carved leaves and a rosette.

A more detailed description of these diverse decorations would take up too much space. That interesting sarcophagus, with its relief decorations and carving "manner", its visual "naivete", differs from other similar sculptures we are dealing with, and it is impossible to find adequate material for closer comparison. It remains a unique example, not only among similar specimens of Zadar carving craft, but even in a wider context. Hence its importance.

I shall concentrate on three additional examples from St. Donatus and the episcopium. At the exterior entrance to the curved staircase leading from the groundfloor of the church to the gallery, probably constructed later, built in is an older arch from the altar rails with a characteristic ornament: along the bottom ridge a classic astragal is running, and on the upper one a series of volutes, so called "hooks", on a longish stem. The centre of the scrolls is emphasized by a bored hole.¹³ Both stylistic features and craftsmanship date the arch into an early period of pre-Romanesque sculpture, into the second half of the 8th century.

A fragment of stone beam, also from St. Donatus, has a bracket ending, worked like a "purlin" under the eaves. It is decorated with a vegetal tendril and doves (unfinished relief).¹⁴ It is interesting to note that a wooden beam with the same motif, scored and painted, has been found in the same church.¹⁵ Identical comparison can be made with another wooden beam from St. Donatus and a part of the altar rails found in the episcopium.¹⁶ Both objects are decorated with vegetal tendril with double round-edged leaves. The stone column has a cross in its upper part, flanked by birds stemming from the tendril. A dense row of small circles with a hole bored in the middle runs along the edge of the column; the orna-

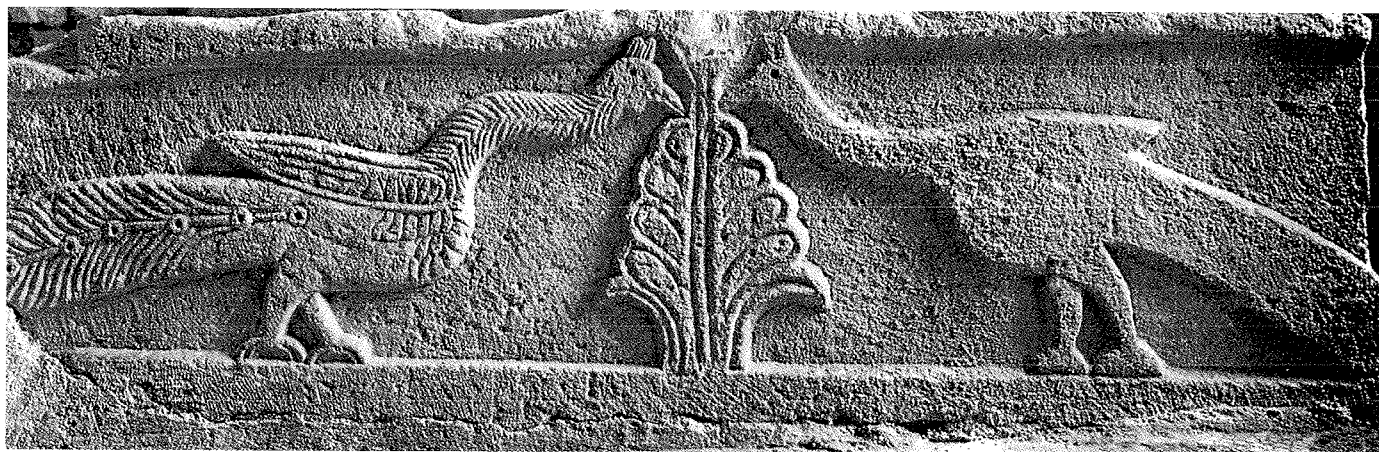


Fig. 7. Architrave(?) from the Cathedral

ment can be compared to identical ones on the Mauritius ciborium in Novigrad in Istria, and on the Cividale reliefs.¹⁷ It is noteworthy that the wooden beams described have been dated by the radioactive carbon method as originating in the middle of the 8th cent.¹⁸

During the reasearch done in Zadar Cathedral in 1989, a few precious examples of early medieval stone furniture have been found, belonging originally to the old Christian basilica which preceded the present Cathedral. Their stylistic features indicate an earlier stage of pre-Romanesque sculpture, that is, the 8th century, and deserve particular attention.

The first is an oblong stone like an architrave, 133 cm long, 40 cm high and 36 cm thick; the front side bears two symmetrical facing peacocks with a simply (scantily) presented "tree of life" in the axis of the symmetry. The left peacock has been carved in full with all the details, while the right one is unfinished, presented only as a silhouette. The comparison between the two illustrations serves as an apt example of stonemason's craft. Some features in modelling of the left peacock are reminiscent of similar 8th century reliefs. The peacock's "undulating neck" reminds of the peacock on the Mauritius ciborium in Novigrad in Istria, although the latter indicates the hand of



Fig. 8. Capital from the Cathedral (photo: P. Vežić)



Fig. 9. Fragments of an Ambo from the Cathedral (photo: P. Vežić)

a better craftsman. Then, there is a smaller capital of the column, probably belonging to the altar rails, of unusual shape and with unusual decorative elements. It consists of a calix decorated with small squares and of vegetal volutes on the corners, in proper relation to the body of the capital.¹⁹

The most important find, however, are the fragments of a curved tablet from a balustrade obviously belonging to an ambo. From 1989 until today, more fragments have been found, which made it easier to establish its visual composition. Joined fragments belong to the bottom part of a tablet about 95 cm wide. That part is decorated with six panels of somewhat irregular rectangular shape, 31x25 cm, arranged in two rows. They are separated by a simple interlace ornament, a plait of two-strand ribbon, with holes bored within the scrolls. In the upper row, in the central panel, a simple bordered cross is carved, and in lateral panels there were two symmetrically presented peacocks. On the left, only the front part of the body and a vegetal motif behind the head have been preserved; the

other bird has feet and a tail, and the exact appearance of both can therefore be easily reconstructed and the characteristic features of the modelling established. In the bottom row under the cross, a whole image of St. Mark's symbol - the winged lion - has been preserved. The image is highly stylized. It is executed simply, but shows the stonemason's obvious sense of a certain kind of stylization. The image consists of the head in profile, a "bristling" wing and front paws shaped straight holding a book, conveyed by simple means. On the right, Matthew's symbol is carved - "*imago hominis*". It is stylized in a similar way: a very small head, shaped like a sphere, two symmetrical folded wings and a book with a skinny "atrophic" hand resting on it. To the left of the lion, only the head of St. Luke's symbol has been preserved. It has no horns, which means that it does not represent an ox, but a calf, which occurs very seldom.²⁰



Fig. 10. Fragments of an Ambo from Nevidjani

The tablet described should be compared to two larger fragments of ambo tablets, one found in the village of Nevidjani on the island of Pašman at the very beginning of this century²¹, the other a few years ago.²² They probably belonged originally to old St. Michael's church on the village graveyard, where they were found. According to its title deed, the church might be early medieval. Similarities to the described Zadar tablet are more than obvious. The curvature of the tablet, the panel dimensions, modelling and execution of interlace ornament, the kind of stone which has corroded in exactly the same way, indicate very clearly that we are dealing with one whole. On the larger fragment, which was found first, parts of three panels have been preserved. Within the left one in the upper row, a

part of a peacock's image is visible, equally preserved and identically modelled as the peacock on the Zadar Cathedral fragment. In front of it, two connected volutes are carved, executed in the same way as the one behind the peacock's head in the Zadar fragment. In the right panel, remains of the image of an eagle, holding a smaller bird in its claws are visible. One wing, claws and the tail are recognizable. In the panel under it, the upper part of another eagle (John's symbol?) has been preserved: head and wings. The two eagles should be compared to Matthew's symbol on the Zadar tablet. The wings are modelled in an identical way, both in relation to the trunk and to the treatment of feathers. Over the left panel with the peacock, above the interlace border, the remains of a protruding profile are visible, proving that the fragment belongs to the upper edge of the tablet. The fragment recently discovered in Nevidjani belongs to the right edge of the tablet. Its border profile corresponds fully to the left border profile of the tablet from Zadar Cathedral. Parts of four panels are preserved. The one on the bottom right is best preserved. It bears the image of the griffon, or more probably of the hippogriff. Its legs are damaged, which makes proper identification difficult. Its wings are carved separately from the body, which corresponds to the carving technique applied in Matthew's symbol in Zadar, and to the eagles on the second fragment from Nevidjani. In the panel on the left of this, a cross in slanting position is seen, and under it the edge of some relief figure. There is no doubt that it represented "*Agnus Dei*", the image of the lamb holding a cross, symbolizing Christ. There is very little left of the two panels above the two described ones, and no remains of a relief are visible.

The similarity is beyond doubt, and it leads to the conclusion that they came from the same stonemason's workshop and even that they were carved by the same hand. It should further suggest that these are remains of two ambos produced in the same workshop, one for Zadar Cathedral, one for the church in Nevidjani. But are such conclusions justified? The research done on the pre-Romanesque church furniture on numerous Old Croatian archeological sites to date, has turned up no ambos with curved tablets. The fragment from Nevidjani was an unique example. The church in Nevidjani, apart from its title deed, shows no signs of ancient origins. It is a medieval church of small dimensions, which was widened and lengthened later, probably in the 17th century.²³ It is set in a north-easterly direction, which is not typical of the earlier Middle

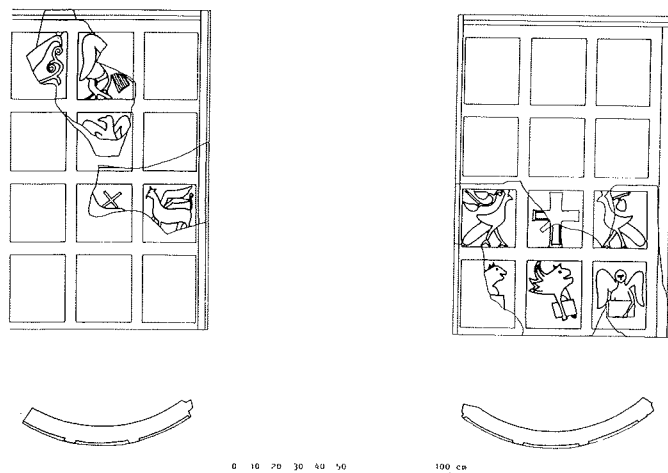


Fig. 11. Ambo from the Cathedral, reconstruction (P. Vežić)

Ages on the coast and the islands of the Adriatic, where the churches were always built in a southeasterly direction. It is my hypothesis that the fragments from Nevidjani were brought from Zadar Cathedral. There is no proof for that and probably never will be, but my hypothesis is based on similar examples. Since in the past it was a strict rule that the building materials, particularly stone and wooden ornaments from the churches were used secondarily exclusively in churches, various fragments were even transferred from one church to another. There are examples of that in Zadar and its neighbourhood.

On the assumption therefore, that the tablets described belonged to the Zadar Cathedral ambo, we can proceed to concentrate on the original appearance of the ambo. Two variants are possible. In the first, there were two tablets, one above the other on the same side of the ambo. In that case, one side of the ambo would have fifteen panels, three horizontal and five vertical. In the second variant, which is more probable, two tablets are on two sides of the ambo. In that case, there would be twelve panels on each. The Nevidjani fragments are believed to have come from the top and the middle parts of one tablet, and the ones found in the Cathedral from the bottom part of the same tablet. At the same time when the described fragments were found in Zadar Cathedral, other fragments came to light within the apse. Noteworthy are small fragments of a marble tablet which had small compositions in relief, framed by the architectural motif of semi-circular arches on columns in two rows, arranged so that the columns of one row in relation to the other are removed for a half of the arch's width, in the common ornamental motif of "scales" (squamae).

A larger fragment of mortar has been found, in which the impression of an equestrian figure in relief has been preserved, framed by a semi-circular arch, obviously belonging to the said marble tablet. That lost part of the tablet (of which the imprint remained) was secondarily used as part of the floor, so that its back side was visible, and the relief was sunk into the mortar in the base of the floor. It disappeared when a new floor was laid in the apse, but the mortar with the imprint of the relief remained. By a fortunate coincidence, this imprint was well preserved, and when used as a mould, a faithful copy of the lost original appeared. Of the arch-shaped frame, very little has been preserved, only a part of the column decorated with a simple plait, with a capital in the form of two well-defined volutes.

Under the equestrian figure, parts of two arches have been preserved, with the axes divergent in relation to the upper arch over the horseman. The arches are decorated in various ways, one with a simple plait, the other with a succession of volutes. The equestrian figure, conveyed in a primitive fashion, is an interesting example of early medieval visual expression. The horse is not proportional, it is "soft", with "no bones". The rider is presented with his feet in the side view, and the thorax and the head in the frontal view. One hand with spread fingers appears to hold a rein, and the other a long sword on the left hip. On his broad chest, two nipples are visible, suggesting nudity. The head is out of proportion, very small, "mushroom-like" in shape. The hands are large, considerably larger than the head.



Fig. 12. Mould of a relief with an equestrian figure from the Cathedral (P. Vežić)



Fig. 13. Relief of the warrior from Pridraga (P. Vežić)



Fig. 14. Relief of an equestrian figure from Pridraga

All the reliefs described should be compared with the fragments of two pre-Romanesque plutei which come from the early Christian church of St. Martin in Pridraga. In one of them, with images framed by arches as in the marble tablet from Zadar Cathedral previously described, the image of a naked warrior has been preserved, a man with large hands, with round shield and a sword presented in side view, and the image of Attis, a deity from the antiquity, presented in frontal view. Of the other one, whose basic ornamental motif was a network of square frames of three-strand ribbon linked with knots in the middle, two frames have been preserved, one with the warrior on horseback, the other presenting a hunting scene, a hunter on horseback chasing a deer, and a fragment with a damaged image of a lion.²⁴

Comparison of the equestrian figure from Zadar Cathedral with the horsemen from Pridraga shows great similarity. Horses have been carved in an almost identical manner. The figure of the warrior on the horse shows even more similarities. Although the horseman from Pridraga is presented in profile and indicating greater mobility, the modelling of the body is very similar, the legs and feet carved in an almost identical way. The other figure of the warrior from Pridraga, framed by an arch, is modelled with equally large hands, although the head is in profile. The figure of Attis should be compared to Matthew's symbol on the Zadar ambo. The head is modelled in similar fashion. Heads are spherical on cylindrical necks: a very primitive treatment, differing significantly from the modelling of human figures on the 11th century sculptures from Zadar, Split, Solin and the Diocese²⁵, and closest in comparison to the north Italian sculptures of the 8th century. Particular attention should be paid to a small figure behind the Madonna on the relief composition *Adoration of the Magi* on the Duke Ratis' altar in Cividale, whose head and neck are modelled in the same way as the two figures in Zadar and Pridraga.

When studying the reliefs in Pridraga in 1975, I tried to explain this unusual iconography of nude warriors and Attis, suggesting the possibility that they were made according to a classical model, but executed according to the stage in the development of sculpture of that period and according to the stonemason's ability. I propose a definition of this art phenomenon as "Antiquity in early medieval naive art". For comparison with the figures described, I suggest the famous human figure in the collection in Bale church (Istria), which is carved in a similar manner and also represented nude.

This comparative analysis of the Zadar, Nevidjani and Pridraga reliefs brings us to the conclusion that we are dealing with one workshop, probably from Zadar, which produced them in a shorter period of time. There is the problem of dating. When publishing the text on the fragments of the ambo found in Zadar, I suggested dating them in the middle of the 8th century, and compared the treatment of interlace ornament between the panels with the ornament on the cross carved on the famous pluteus of the patriarch Sigvald in Cividale. I also drew attention to the stylization of the Evangelists' symbol on the Zadar fragments and those on the Sigvald's pluteus, which cannot be compared directly, but reveal the same artistic concept, the same "visual language". Now, after new fragments have been found, I should add that the stylization of leaves on vegetal tendrils next to the peacock corresponds to the stylization of leaves on the frames for evangelists' symbol on Sigvald's pluteus.

This uncertainty in dating is justified, because there are no firm positive data, and all speculation and conjectures are based solely on stylistic analysis. Some data can be acquired indirectly, comparing the reliefs under discussion with the Ital-

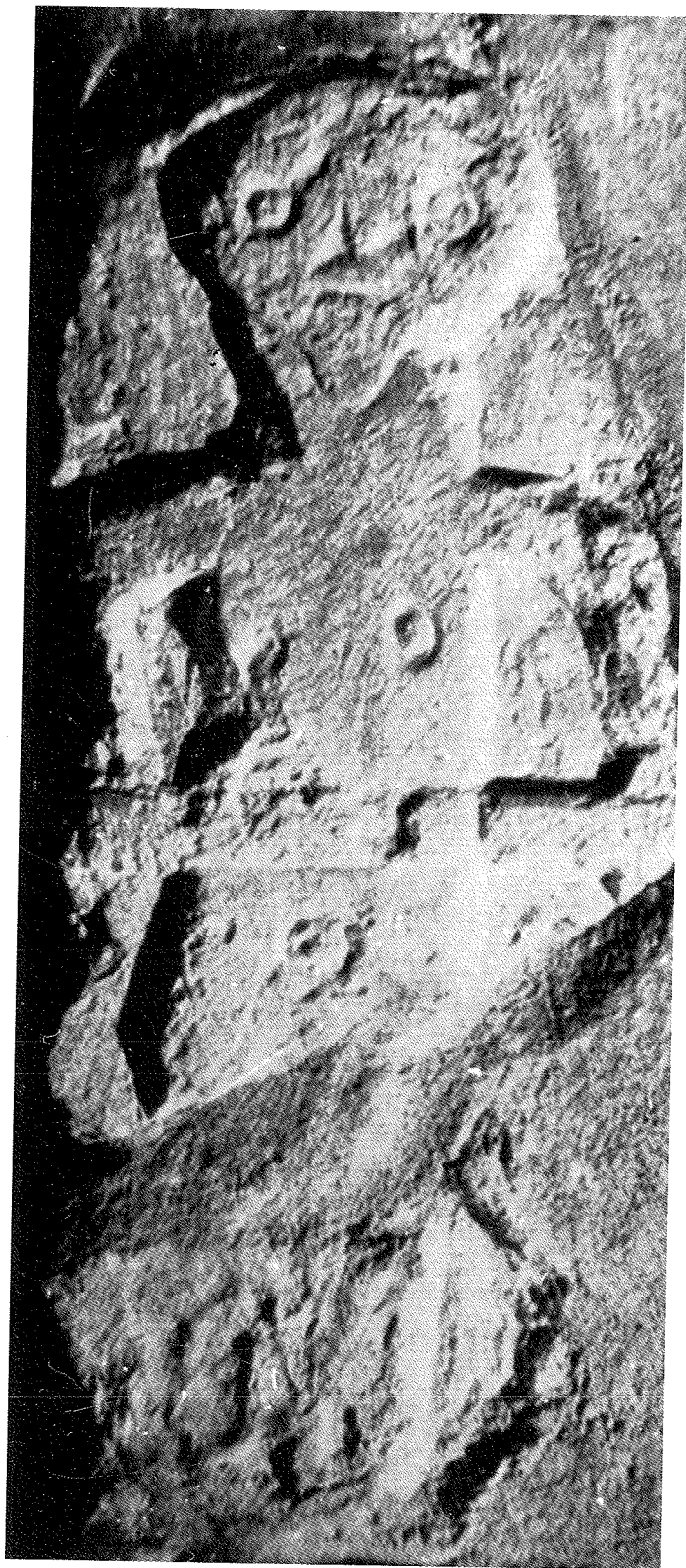


Fig. 15. Relief of a warrior (?) from Bale

ian material. Sigvald's pluteus, on the basis of its inscription, is dated between 762 and 776 A.D. The Rathis altar, with the figure with small spherical head, is dated, also by its inscription, between 744 and 749. Among the 8th century reliefs in Italy, several equestrian figures appear: a horseman in the St. Saba church in Rome (a head in profile)²⁶, the horseman in Gussago (head in frontal view)²⁷ hunting on horses in Civita Castellana.²⁸ The treatment of both horses and horsemen is primitive and bears great similarity to the objects described here.

The sequence of production of the sculpture described is not easy to ascertain. Apart from the pluteus from the Cathedral and the one found in St. Donatus church, which I have dated earlier because of the absence of typical features of "in-

terlace ornament" sculpture, others cannot be classified with any certainty. They were probably carved in the latter half of the eighth century, bearing in mind the dating of Sigvald's tablet in Cividale and Mauritius' ciborium in Novigrad in Istria. The fragments of the pluteus from Pridraga with square plaited frames can probably be considered the latest, because of the more developed and more defined treatment of three-strand ribbon. The described sarcophagus from the Cathedral cannot, as has been pointed out, be compared to other sculptures under discussion because of its specific characteristics, and its exact dating therefore remains debatable.

Translation: Nada Šoljan

¹ F. BULIĆ: *Hrvatski spomenici u kninskoj okolici uz ostale savremene dalmatinske iz doba narodne hrvatske dinastije* (Croatian monuments in the neighbourhood of Knin with other contemporary Dalmatian monuments from the Croatian national dynasty period), Zagreb, 1988, 17.

² IJ. KARAMAN, *O počecima srednjovjekovnog Splita* (On the beginnings of the medieval Split), *Serta Hoffilleriana*, Zagreb, 1940, 419 - 436; *Ibid.*, *O spomenicima VII i VIII st. u Dalmaciji* (On the 7th and 8th century monuments in Dalmatia), *Vjesnik hrv. arheol. društva* N. S. XXII - XXIII, Zagreb, 1941 - 1942, 73 - 113

³ F. RADIĆ: *Hrvatsko-bizantinski slog* (Croato-Byzantine style), *Starohrvatska prosvjeta* 5 / 1900, 1.

⁴ J. STRZYGOWSKI: *O razvitku starohrvatske umjetnosti* (On the development of old Croatian art), Zagreb 1927.

⁵ IJ. KARAMAN: *Iz kolijevke hrvatske prošlosti* (From the cradle of the Croatian past), Zagreb 1930.

⁶ See note 2.

⁷ I. PETRICIOLI: *Fragmenti skulpture od VI do VIII stoljeća iz Zadra* (Fragments of the 6th to 8th century sculpture from Zadar), *Diadora* 1/1960, 175 - 194.

⁸ *Ibid.*, *Ulomci ranosrednjovjekovnog ambona zadarske katedrale* (The fragments of the early medieval ambo in Zadar cathedral), *Radovi Instituta za povijest umjetnosti* 12-13/1988-1989, 24-26.

⁹ *Ibid.*, *I piu antichi edifici cristiani a Zadar* (Zara), *Arheološki vestnik* 23, Ljubljana 1972, 333.

¹⁰ P. VEŽIĆ, *Crkva sv. Trojstva (sv. Donata) u Zadru* (The Holy Trinity (St. Donatus) church in Zadar), Zagreb 1985, 36 (the picture printed upside down!)

¹¹ The largest fragment is 58 cm long, the second is 22x15 15,5 cm, the third 23x18 cm. Karaman was familiar with the largest fragment and dated it in the 8th century. (Pregled umjetnosti u Dalmaciji, Zagreb 1952, 22.

¹² See note 7

¹³ VEŽIĆ, *ibid.*

¹⁴ *Ibid.*

¹⁵ I. PETRICIOLI, *Grede s preromaničkim ukrasom iz crkve sv. Donata u Zadru* (Beams with a pre-Romanesque ornament from St. Donatus church in Zadar), *Peristil* 14/1971-1972, 47 - 54;

¹⁶ VEŽIĆ, *ibid.*

¹⁷ See M. Jurković's contribution in this volume.

¹⁸ D. SRDOČ, A. SLIJEPEČEVIĆ, B. OBELIĆ, *Mjerenje starosti drvene grede iz crkve sv. Donata u Zadru* (Establishing the age of the wooden beam from St. Donatus church in Zadar), *Peristil* 16-17 / 1973-19674, 19.

¹⁹ P. VEŽIĆ, *Prezbiterij katedrale u Zadru* (The Zadar cathedral presbytery), *Prilozi povijesti umjetnosti u Dalmaciji* 30, Split 1990, 62.

²⁰ The symbols of the four evangelists come from the Book of the Prophet Ezekiel, who mentions beings with four faces: the face of a man, the face of a lion, the face of an ox, and the face of an eagle. St. John speaks of four beings, of which one has the likeness of a lion, one of a calf, one of a man, one of a flying eagle. St. Luke's symbol is usually represented as an ox with horns. Only in some early medieval miniatures it is represented as a hornless calf (For example, *Codex Durmachensis*, 7th century)

²¹ F. RADIĆ, *Ostaci starohrvatske crkvice sv. Mihovila u Nevidjanima na otoku Pašmanu* (Remains of the Old Croatian church /St. Michael's/ in Nevidjani on the island of Pašman), *Starohrvatska prosvjeta* 6/ 3 i 4, Knin 1901, 84.

²² *Tisuću godina hrvatske skulpture*, katalog izložbe (A thousand years of Croatian sculpture, catalogue of the exhibition) (više autora, koncepcija I. FISKOVIĆ), Zagreb 1991, 19 i 24.

²³ I. PETRICIOLI, *Gradevni i umjetnički spomenici na zadarskim otocima* (Architectural and art monuments on the Zadar islands), *Zadarsko otočje*, zbornik, Zadar 1974., 94.

²⁴ *Ibid.*, *Reljef konjanika iz Pridrage* (Relief from Pridraga, a horseman), *Diadora* 8/1975, 111 - 117

²⁵ *Ibid.*, *Pojava romaničke skulpture u Dalmaciji* (The phenomenon of Romanesque sculpture in Dalmatia), Zagreb 1960.

²⁶ E. SCHAFFRAN, *Die Kunst der Langobarden in Italien*, Jena 1941 T. 38a.

²⁷ M. BROZZI - A. TAGLIAFERRI, *Le Sculture barbariche di S. Maria Assunta a Gussago*, Cividale 1959, Tav. III.

²⁸ SCHAFFRAN, *op. cit.*, T. 41 b.

Autor je već 1960. godine objavio nekoliko primjeraka skulpture u kamenu iz Zadra, koje je datirao između VI i VIII stoljeća. Pretežno su svi pripadali katedrali ili episkopalnom kompleksu. Kasnije (1989.) objavio je ulomke ambona koji su pronađeni za vrijeme konzervatorskih i istraživačkih radova u katedrali. Kako se u međuvremenu pronašlo još različitih ulomaka ovdje se ponovo analiziraju i uspoređuju sa srodnim skulpturama iz tog vremena.

Najprije se govori o ulomcima mramornog pluteja iz katedrale koji je bio ukrašen križevima uz koje su simetrično sučeljeni po dva goluba i dva janjeta, te dvije palme sa strana. Uspoređuje se s nedavno pronađenim sličnim plutejem s arhitektonskim motivom luka na stupovima, pod kojim je zastor i zaključuje se da su nastali u istoj radionici i da ih se može datirati na kraj VI st.

Ostali primjerci nastali su po autorovom mišljenju u drugoj polovici VIII st. To su ulomci sarkofaga ukrašenog križevima pod lukovima, te sarkofag sačuvan u cijelosti, koji svojom bogatom i osebujnom, ali primitivnom dekoracijom odudara od sličnih skulptura i predstavlja poseban primjerak ranosrednjovjekovne umjetnosti, ne samo u Zadru. Nadalje se spominju: luk oltarne ograde iz iste crkve i stupac oltarne ograde pronađen u episkopiju. Greda i stupac uspoređuju se s

drvenim gredama pronađenim u crkvi Sv. Donata na kojima se nalaze isti ukrasni motivi izrađeni rovašenjem i obojeni crveno. Zatim se opisuje reljef na arhitravu (?) s prikazom dvaju paunova koji pokazuju sličnost s likom pauna na Mauricijevom ciboriju u Novigradu istarskom, te kapitel neobičnog oblika i bogato ukrašen.

Najviše se pažnje posvećuje ulomcima ambona iz katedrale sa sačuvanim reljefnim prikazom tri simbola evanđelista i dva pauna. Zbog nedvojbene identičnosti u obradi reljefa i vrsti kamena uspoređuju se s ulomcima ambona iz Nevidana (otok Pašman) s prikazima simboličkih životinja, što dovodi do zaključka da su dio iste cjeline. Klesarsku obradu pletenice koja omeđuje kasete s prikazima autor uspoređuje s reljefnim križem na poznatoj ploči patrijarha Sigvalda (762-776) u Cividaleu i datira ambon u to vrijeme.

Ne manju pažnju zaslužuje ulomak reljefne ploče sačuvan u negativu s vrlo primitivnim prikazom golog ratnika na konju. On se pak uspoređuje s reljefima ratnika iz starokršćanske crkve Sv. Martina u Pridrazi s kojima se autor bavio 1975. godine. Velika sličnost golih ratničkih likova na svim primjercima govori u prilog tezi da su nastali u istoj radionici. Zbog četvrtastih okvira troprute vrpce na ulomcima iz Pridrage trebalo bi te primjerke smatrati nešto kasnijim od onog u Zadru.