

10th Adriatic Encounters

International Seminar
Adriatic Sea - Rough Sea

Students of History Association
"Toma Arhidakon" - ISHA Split

Split (27th - 30th of September 2016)

Book of Abstracts

Edited by
Anamarija Bašić

Split, 2016

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Aleksandar Jakir, Dean of the Faculty of Humanities and Social Sciences, University of Split (source: Aleksandar Jakir)

Dear Readers,

As the Dean of the Faculty of Humanities and Social Sciences, University of Split, it is my great pleasure to present you this Book of Abstracts of the 10th Adriatic Encounters – an international seminar that took place at our Faculty in Split in September 2016.

This seminar was organised by our Students of History Association „Toma Arhiđakon“, as a branch of the International Students of History Association (ISHA). It was supported by the Students' Union of the University of Split, the Croatian Institute of History, and the Tourist Board of Split. In brief, the organising team did a terrific job and I can say personally, and for our whole Faculty, that we take great pride in supporting this valuable student initiative from the beginning which resulted in such a successful international academic conference.

During the seminar, which was organised in form of 5 workshops, 17 history students from 9 universities and 7 different countries exposed their research on various aspects of the common topic: the Adriatic Sea as a „rough sea“ which, contrary to the contemporary general perception of an idyllic summer resort area, in the past centuries was also a place of many sea battles and shipwrecks, pirates' attacks and a route for cultural exchanges which resulted in a historical heritage that attracts a growing number of visitors today.

Whilst many of these fascinating stories still remain known only to historians, the new generation appears to be open for interdisciplinary and cooperation with the widest possible audiences, whilst the current trends in development of cultural tourism give us hope that the place and the importance of historians will not remain limited to universities, research institutes and schools.



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)

In parallel with globalization trends in politics and economy, the need for better understanding of local, regional, national and transnational history is felt in all segments of society. The history of construction of local identities is more valued than ever, being it for the needs of economy (tourism, marketing), politics or personal quest of individuals in the postmodern society.

As the Dean of the Faculty which educates future history teachers and researchers, I am deeply convinced that we have succeeded in our most precious task: educating new generations of historians who will help future generations in understanding their roots. This Book of Abstracts with all its interesting topics and contributions can be seen as substantial proof for the claim that there is a new generation of historians on its way who is aware of the fact how vital international cooperation and exchange is for a better understanding of our historical legacy.

Aleksandar Jakir
Dean of the Faculty of Humanities and Social Sciences,
University of Split





Josip Vrandečić, Head of the Department of History at the Faculty of Humanities and Social Sciences, University of Split (source: Josip Vrandečić)

Dear Colleagues,

As the Head of the Department of History I am honoured to greet you at the beginning of your seminar. During my doctoral studies at Yale University I have learned the basic principles of historical writing which demand for every paper to be scientifically written, to be interesting to the readership and finally, to be relevant, or more precisely to provide the answers to the contemporary questions that intrigue us all. However, the very basis of our art represents a passion for history. Finding inspiration in Split is an easy task since we are surrounded by the vestiges of the Roman world which has provided us with the basic institutions and laws. A strong Christian tradition that has provided Europe with a common culture and spirit is also visible in Split. As the outcome, the two traditions have been integrated in the Croatian culture which has been present at the Eastern Adriatic since the Early Middle Ages. We are ready to share the local historical experience with all colleagues who come to our city, and we hope that through those experiences they shall feel right at home.

Josip Vrandečić
Head of the Department of History,
Faculty of Humanities and Social Sciences,
University of Split





Benjamin Harding, ISHA International President

(source: Benjamin Harding)

Dear readers, Participants of the Autumn 2016 Adriatic Encounters International Seminar in Split, Croatia, ISHA members, Partners and Friends,

ISHA stands for the International Students of History Association and we have been an independent, non-governmental organisation for nearly thirty years. We have sections and members across the world. Our members are all students involved in our work from the first days of their undergraduate studies until the closing days of their doctoral studies in History and related disciplines. We have come together to build a platform that facilitates the exchange of ideas in an ever-changing world. As the world gets smaller, more information than ever is spread faster and farther. As an organisation, we are committed to bringing like-minded individuals from diverse cultures and backgrounds together to share their ideas and experiences in a supportive environment. We believe that such experiences are invaluable to students, and this Autumn 2016, ISHA Split took up the ISHA torch by organising their Adriatic Encounters Seminar, open to our members, our partners and other international applicants. To this end, I consider it a privilege and a pleasure to thank Anamarija Bašić and the team at ISHA Split for all of their hard work. It is no small undertaking to organise and execute an international event of this scale and calibre. I am eager to watch their progress into the future with our organisation.

Viva ISHA!

Ben Harding
ISHA International President



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1 INTRODUCTION



Anamarija Bašić, Editor in Chief (Split)

The publication at hand is the Book of Abstracts of the International Seminar of History Students *Adriatic Encounters*. This project was organised by the Students of History Association “Toma Arhiđakon” – ISHA Split, and it took place in Split from the 27th until the 30th of September 2016. The main topic of the conference was “Adriatic Sea – Rough Sea”.

The project was strongly supported by the Students’ Union of the University of Split, Split-Dalmatia County, Faculty of Humanities and Social Sciences of the University of Split, Department of History, Students’ Choir of the Faculty of Humanities and Social Sciences, Croatian Institute of History and Tourist Board of Split.

The entire work was carried out on a voluntary basis and lasted for one year. Since ISHA Split is not a big association, not many people were involved in the organisation of the seminar.

In order to explain the specific characteristics of this project and its outcomes this introduction will provide a brief overview of the history of ISHA Split and the Adriatic Encounters Seminar.

1.1 Adriatic Encounters

Adriatic Encounters is a conference of history students from the Adriatic countries. Each year it is organised by history students and associations from various universities located on the Adriatic coast. First ever Adriatic Encounters took place in Pula, Croatia, in 2006. The organisers were inspired by similar seminars for history students, such as ISHA seminars and conferences, as well as the Congresses of the Croatian Historians. The topic of the conference is supposed to be related to the history of the Adriatic Sea and it usually takes place in March or April.



At the beginning, conferences were organised for history students who displayed a strong interest in Adriatic Sea and its history. However, conferences were dedicated solely to the students coming from the universities located on the Adriatic coast. Since 2013, participants from other universities of the Adriatic countries participate as well.¹

10th Adriatic Encounters conference is the third one organised in Split (2008, 2011), but with a few changes. This time the conference was organised by our association, the Students of History Association “Toma Arhiđakon” – ISHA Split. The conference took place from the 27th until the 30th of September, and it was in its entirety held in English language. Unlike previous conferences, and due to the interest of our non-Adriatic colleagues, we opened the conference to all history students, regardless of them coming from the Adriatic countries or not. We hosted 17 participants from seven countries.

1.2 Students of History Association “Toma Arhiđakon” – ISHA Split

Students of History Association “Toma Arhiđakon” was founded on the 30th of May 2012 at the Faculty of Humanities and Social Sciences, University of Split. The name itself refers to the 13th century historian from Split, the author of the *History of Salona*, which is the major source for the old Croatian history.



The motivation for founding an association of this sort came from two of our members, Josip Burić and Marin Pelaić, who attended ISHA Annual Conference in Pula, Croatia in 2011. Upon their return from the conference to Split, they suggested the idea to their fellow colleagues, history students. Ever since, our association has been very active, mostly on the local level, although we have attended events which took place across the Republic of Croatia. Since December 2014 we are the observer section of ISHA International, we use the name ISHA Split on the international level, and some of our members started to regularly attend ISHA events.

Our major objectives are the promotion of history and historiography, the establishment of cooperation with other associations in Croatia and Europe, with the purpose of promoting historical research and national and international relations

¹ Source: <https://regskordinator.wordpress.com/jadranski-susreti/>



between history students. Furthermore, we organise various activities in order to educate history students and laymen interested in their local history, history of Split, Dalmatia and Croatia and their cultural heritage.

In October 2015 we organised the Second Round Table of History Studies in Croatia during which our colleagues from other Croatian universities nominated us for the organisation of the 10th Adriatic Encounters. This book represents the final result of the seminar.

1.3 The Conference

With all the necessary preparations done, our team was ready for the conference. The topic of the conference was “Adriatic Sea – Rough Sea”. In total, we welcomed 17 students from 9 university towns in 7 different countries. Their level of studies ranged from the 2nd year of bachelor studies to recent graduates.

The official part of the conference started on Wednesday, the 28th of September, 2016 with the opening ceremony during which prof. dr. sc. Josip Vrandečić, Head of the Department of History of the Faculty of Humanities and Social Sciences in Split, gave his welcome speech, and prof. dr. sc. Joško Božanić, Department of Croatian Language and Literature of the Faculty of Humanities and Social Sciences in Split, gave the opening lecture on Croatian maritime heritage entitled *The Diomedes’ Trans Adriatic Route*. Professor Božanić is also a poet, therefore he recited his poem about the sea in Komiža dialect. The abstract of the lecture can be found in this book.

In the days to follow the students had the opportunity to broaden their horizons by participating in five different workshops:

- *Sea of the Pirates*, led by Urša Brinovec (Ljubljana)
- *Sea of the Captains*, led by Iris Živičnjak (Zagreb)
- *Sea of the Shipwrecks*, led by Josip Burić (Split)
- *Sea as the Inspiration for Artists*, led by Francesca Montecucco (Milan)
- *Sea as the Inspiration of Poets and Novelists*, led by Lara Kren (Ljubljana).

The participants held presentations on their topics which were later discussed in the workshop groups. Since this was a seminar with a relatively small number of participants we merged the groups, thus Urša and Iris organised their workshop together, while Lara, Francesca and Josip did likewise. The description of the workshops,



introductions to the workshops and the abstracts of the presentations are also provided in this book. The workshops took place at the Faculty of Humanities and Social Sciences, and at Klub mladih, Split.

On the last day of the conference participants gathered to hold the final conclusion, a session during which each workshop group presented its findings to other participants.

The conference consisted of two parts: I academic programme; II sociocultural activities aimed at introducing Split and Dalmatia to the participants while simultaneously improving international relations among history students. In order to achieve that, a city tour and a half-day trip were organised for the participants. The tour introduced the participants to the historical core of Split: Diocletian's Palace, Peristyle, Cathedral of Saint Domnius, Chapel of Saint Lucy and Temple of Jupiter.

On the third day of the conference participants went on a half-day trip to the Fortress of Klis, a place of great importance for Croatian medieval and early modern history, which was also one of the locations at which the HBO series *Game of Thrones* was filmed. The historical military army unit “Kliški uskoci” hosted the participants at the Fortress. Andi Jankov, a member of the unit and a history student, was our guide. Upon introducing us to the fortress, he and his colleague, Filip Ninčević, invited our participants to the Swordsmanship and Archery Workshop.

Alongside the description of the workshops, abstract of the keynote and abstracts of the presentations, a few photographs and the opinions of the participants are presented in this book and will enable the reader to gain an impression of the entire project.

At the end of this project outline there is one thing we must do, that being expressing our gratitude to all people and institutions who helped us in carrying this project out. We would therefore like to thank the Students' Union of the University of Split, Split-Dalmatia County and Mr Tomislav Đonlić, Faculty of Humanities and Social Sciences of the University of Split, Department of History and Students' Choir of the Faculty of Humanities and Social Sciences for the financial support. Our gratitude goes to Professor Aleksandar Jakir, Dean of the Faculty of Humanities and Social Sciences, Professor Josip Vrandečić, Head of the Department of History in Split, Professor Marko Trogrlić and Professor Mladenko Domazet for all the support and the letters of recommendation they provided us with. Furthermore, we would like to thank Professor Joško Božanić for the Opening Lecture, Split University Library and Mr Petar Krolo, Split City Library and Mr Dražen Šaškorić, ISHA Osijek, ISHA Zadar and the Students of History Association “Malleus”, Rijeka



for their letters of recommendation. We would also like to thank the Croatian Institute of History and Professor Gordan Ravančić who donated a book to the participants of the conference, and big thanks to the Graphical Company “Obris” for the discount they offered to us. We would like to thank Klub mladih Split and Romana Caktaš for providing us with the location where workshops, Final Conclusion and National Drinks and Food Party took place. Big thanks to the historical military army unit “Kliški uskoci” and their members Andi Jankov and Filip Ninčević for hosting us at the Fortress of Klis, Nives Mijić for the graphic design of the poster of the conference and the cover of this publication, Martina Bašić, Andrea Bašić, Jadran Ribičić and Klara Čapalija for the cakes baked for the opening ceremony, as well as the ladies from dancehall and reggaeton dancing group: Dajana Ćurak, Ana Katić, Josipa Katić and Tina Šolaja for the dance performance at the National Drinks and Food Party. Big thanks to Martina Bašić and Željko Marušić for our new official website, as well as to Željko Žaper, our housekeeper at the hostel.

We would also like to express our gratitude to Maja Lukanc from Ljubljana and Lisbeth Matzer from Graz for all the valuable advices on the organisation of the conference. Big thanks to the former president and the former secretary of ISHA International, Daria Lohmann and Elke Close for their letters of support. Furthermore, we wish to say thank you to our workshop leaders Urša Brinovec and Lara Kren from Ljubljana, Francesca Montecucco from Milan, Iris Živičnjak from Zagreb and Josip Burić from Split who accepted our invitation and did an amazing job, as well as Mr Goran Pelaić who invited us to his “Nedjeljni akvarel” show on the local radio station “Radio Split”. Also, we would like to express gratitude to Melita Anušić and Ivana Pisac Šumić for proofreading this publication.

As the main organiser and coordinator of the conference, I would like to thank Ivan Čarić, a member of the team who helped with the organisation. Organising the conference long-distance was challenging, but we succeeded.

Last but not least, I would like to thank all the participants of the conference for their participation, photographs and the support they provided me with during my masters’ thesis defence which occurred at the same time as the conference.

Thank you and VIVA ISHA!



2 “ADRIATIC SEA – ROUGH SEA”

Anamarija Bašić (Split)

Adriatic Sea, as one of the Mediterranean bays, is often considered a calm sea, safe for travelling within its borders. However, sailors are familiar with the possibility of changes on the sea, especially in the open sea, far away from the safety of the harbours.

Adriatic Sea has three different sea currents. The current which goes along the Eastern coast is warm, whereas the two currents that follow the West coast are the cold ones. Eastern Adriatic coastline includes not just the bays and coves, but also the 1.185 islands and many peninsulas. Those are the reasons why, since the ancient times until the late 20th century, different forces wanted to govern this territory. This caused many naval conflicts: naval battles between rivals such as official governments and pirates, naval battles between Napoleon and the British navy, naval battles between the Austro-Hungarian Empire and Italy, naval battles during the First and the Second World War, naval battles during the Croatian War of Independence. Those battles were led by captains. In some of those battles captains confronted pirates.

On one side, the naval battles typically ended with numerous shipwrecks of the ships that lost their battles. On the other side, Adriatic Sea certainly is, as Francesca² mentioned in her workshop, the terrain of cultural exchange, especially due to the trade within its borders, the other parts of the Mediterranean Sea and the Atlantic Ocean. In the Antique period, the ships caught up in the storms in the open sea usually sank due to the destructive force of enormous waves.

There are many artists, poets and writers who were inspired by the landscape of the Adriatic Sea. Most certainly, the source of their inspiration was not as threatening as the naval battles which included numerous captains, pirates and shipwrecks, yet the sea managed to awaken the feelings of restlessness and turmoil even in the artists, thus making the Adriatic Sea the “rough sea”, and therefore the topic of the conference Adriatic Encounters (Split, 2016).

² Francesca Montecucco, *Adriatic Sea as a Terrain of Cultural Exchange: the Meaning of a Common “Adriatic Koiné”*, page 32



3 CROATIAN MARITIME HERITAGE: THE DIOMEDS' TRANS ADRIATIC ROUTE



Opening Lecture at the International Conference of History Students “Adriatic Encounters” in Split, September 28th, 2016

Professor Joško Božanić, PhD (Department of Croatian Language and Literature, Faculty of Humanities and Social Sciences, University of Split)

This is a story about the island of Vis, whose geographical position in the middle of the Adriatic Sea turned it into the intersection of maritime routes, which began with the first mythical voyages on the Mediterranean Sea. It is precisely this which links Vis to both Adriatic and Ionian Sea. Namely, the Ionian Sea was named after Ionnius, the Illyrian ruler of Vis, whose image was preserved on the coin from Vis. At the time of Ionnius (5th century BCE), Adriatic Sea was also known as the Ionian Sea. The name of the Adriatic Sea is connected to the name of Ionnius' father Adrie. The father of the first well-known king on the east side of the Adriatic—the father of the Vis ruler Ionnius, found the city of Adria on the river which bore the same name. According to the 4th century BCE historian Theopompus, the Adriatic Sea was named after the river Adria (Greek: *Adrias*), which was the ancient name of the modern river Tartara which pours into the Po river delta, which was named after Adrie, the father of the Vis ruler Ionnius. The maritime route connecting the Monte Gargano peninsula with the Punta Planka – Diomedes' Point near Šibenik was named after Diomedes, the Trojan War hero of Homer's Iliad who sought sanctuary on the Adriatic coast after the fall of Troy. This was the busiest trans-Adriatic route in the ancient world and the Middle Ages and Issa was its most important intersection. Ancient writings, in which historic facts are sometimes interwoven with myths and legends, and archaeological discoveries both on the islands and in the seas below them, form a mosaic hinting at the beginnings of a small but powerful insular world, whose historic significance and destiny have always been determined by sea and navigation. “Falkuša”



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)

boats sailed from Komiža (town on the island of Vis) along the Diomedes' route towards Palagruža, with *maestral* (NW breeze) blowing into the stern part of the boat side and returned to Komiža loaded with salted sardine barrels, with *jugo* (SE wind) also blowing into the stern part of the boat side. The ideal direction of the dominant Adriatic winds *maestral* (NW) and *jugo* (SE) enabled a thousand yearlong continuity of navigation along the Diomedes' route. The famous Greek seafarers brought from their motherland Syracuse to Issa a highly developed artistry in shipbuilding, navigation and fishing. Evidence for this can be seen in archaeological finds on Issa, such as the ceramic weights for the nets and hooks made of bronze, dolphin figure on the coins and the mosaic floor of Roman *thermae* in Issa, as well as fish figures on the Issa vases.

Key words: Falkuša boat, Palagruža island, Komiža, Diomedes, sailing route, ancient seamen, fishing



4 WORKSHOPS

4.1 Sea of the Pirates

Workshop Leader: Urša Brinovec (Ljubljana)



The Eastern part of the Adriatic coast was inhabited by several groups that engaged in piracy. Beginning with the Illyrians that robbed Roman and Greek merchants, and ending with the Uskoks who robbed Venetian and Turkish ships and were finally defeated in the middle 17th century. Though the pirates of the Adriatic area mainly seized goods from the merchant vessels passing their settlements, they also made some campaigns inland in order to pillage settlements and kidnap inhabitants whom they later turned into slaves or held for ransom. The regular marine traffic that required passing the Dalmatian coast, the coastline with many islands and narrow channels and local support, made piracy a profitable business. In this workshop we discussed different groups of pirates that pillaged and plundered in the area through the times, as well as their lives, escapades and finally their defeat.



Jolie Roger, traditional English name for the flags flown to identify a pirate ship about to attack during the early 18th century³

³ https://hr.wikipedia.org/wiki/John_Rackham#/media/File:Pirate_Flag_of_Jack_Rackham.svg



4.2 Sea of the Captains

Workshop leader: Iris Živičnjak (Zagreb)



The history of the Adriatic Sea was influenced not just by the pirates, but also by the captains. Many captains originally came from the Eastern part of the Adriatic coast, especially Dubrovnik and the Bay of Kotor. For example, Miho Pracat, a rich captain and a merchant from the 16th century Dubrovnik, donated a part of his wealth to his hometown.

Ivan “Ivo” Visin, a captain from Prčanj in the Bay of Kotor, was the sixth person after Magellan to circumnavigate the globe. Visin sailed on a vessel called *Splendido* between 1852 and 1859.

Under the occupation of the French Empire, at the beginning of the 19th century, the island of Vis was the centre of the British army. The British spent several years on the island, that being the reason why the fortresses in the town and the rock in front of the port are named by British men.

In this workshop we discussed famous captains who sailed the Adriatic Sea throughout the history.



The statue of Miho Pracat, famous 16th century captain and merchant from the Republic of Dubrovnik⁴

⁴ http://otoklopud.blogspot.hr/2009/11/normal-0-false-false-false_2367.html



4.3 Sea of the Shipwrecks

Workshop leader: Josip Burić (Split)



Adriatic Sea was not the rough sea just because of the pirates and the captains, but because of the numerous storms as well. That is the reason why the Eastern part of the Adriatic Sea has plenty of underwater archaeological sites, especially at the archipelago of Vis and Zadar. These sites are covered with amphora and sunken ships which help underwater archaeologists reconstruct the trade events that occurred across the Adriatic coast, as well as the trading between Mediterranean countries over time. Shipwrecks were not caused by storms only, but also by naval battles. Do we take care of underwater archaeological sites and how? How can we protect them? How do those archaeological sites help the archaeologists to reconstruct the maritime history? How are we to make the history of the naval battles and shipwrecks more popular? Aforementioned questions were discussed during the workshop.



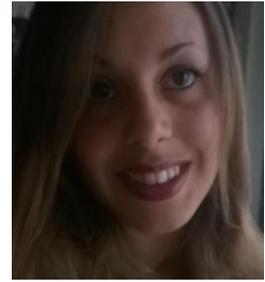
Baron Gautsch - Austrian passenger ship, built in 1908, which sank in 1914 due to impact with a mine at the minefield at 9 nautical miles from Rovinj⁵

⁵ Photo by Rovinj Sub – Diving Centre: <http://www.rovinj-sub.hr/wrecks-boats-croatia/baron-gautsch#>



4.4 Sea as the Inspiration for Artists

Workshop leader: Francesca Montecucco (Milan)



Adriatic Sea was often the inspiration for the artists and is resembled in their works of art. One of the most inspirational locations on the Adriatic coast was Venice with its small islands, bridges and canals. For example, the famous Italian painter Giovanni Antonio Canal, more famously known as “Canaletto”, has painted the Venetian port in various perspectives. Furthermore, a well-known Croatian painter Emanuel Vidović has painted the landscapes of Venice as well.

The Eastern part of the Adriatic coast was inspirational for painters as well. Istrian, Dalmatian and Kotorian towns, ports, towers, belfries and lighthouses inspired many a painter.

In this workshop we discussed the painters and their works of art which were inspired primarily by the Adriatic Sea.



Giovanni Antonio Canal “Canaletto”, The Bucintoro at the Molo on Ascension Day (1760)⁶

⁶

https://upload.wikimedia.org/wikipedia/commons/c/c3/Canaletto_%28Giovanni_Antonio_Canal%29%2C_Italian_%28active_Venice%2C_Rome%2C_and_England%29_-_The_Bucintoro_at_the_Molo_on_Ascension_Day_-_Google_Art_Project.jpg



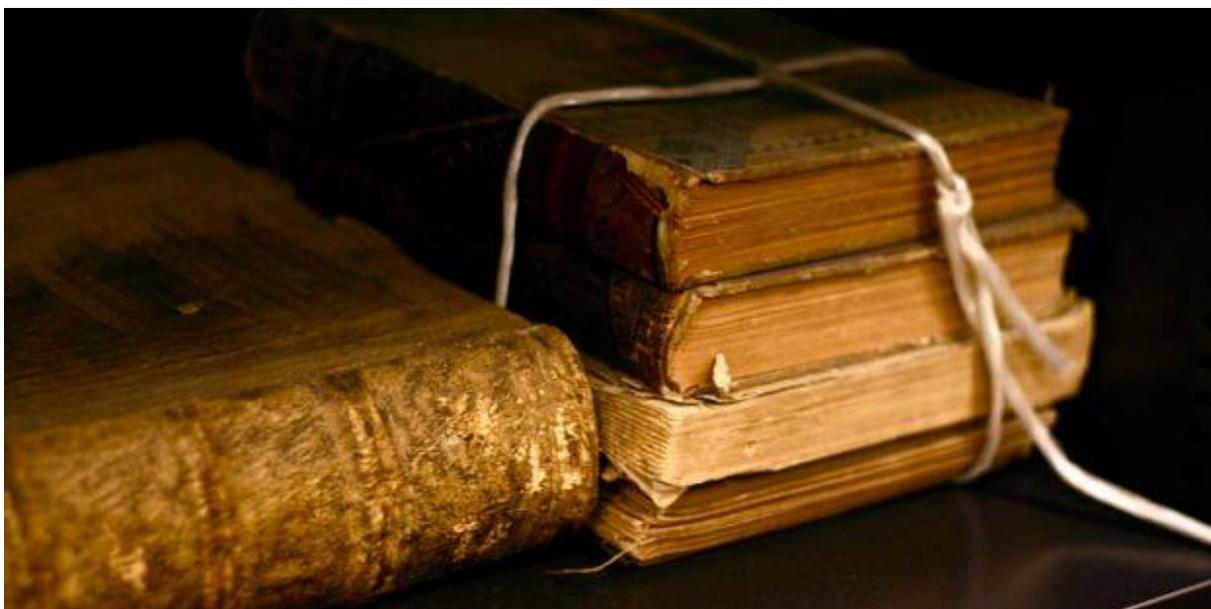
4.5 Sea as the Inspiration of Poets and Novelists

Workshop leader: Lara Kren (Ljubljana)



One is invited to meet the world that lies between reality and imagination through poetry. The sea is a gateway to foreign lands. The sea and the poetry are two bridges connecting the present with the unknown. Throughout history the Adriatic Sea was a window towards the world for many countries. The poets looked through that window in an intriguing way. Its magnificence and its vicinity have brought inspiration and enabled many poets to capture eternal feelings and historical events in their verses. Hand in hand, reality and imagination tell the story of this jewel among the seas.

The image of the Adriatic Sea in poetry was discussed during this workshop.



Adriatic Sea in poetry⁷

⁷ <http://narodni.net/zaboravljene-dalmatinske-rijeci-njihova-znacenja/>



5 ABSTRACTS

In this part of the publication, the reader can find the abstracts of the presentations held during the conference at each workshop.

Ancient Piracy and the Illyrian Pirates

Urša Brinovec (Ljubljana)

Workshop leader, introduction to the workshop

Workshop: Sea of the Pirates

Ancient Piracy

The earliest documents mentioning piracy refer to the notorious Sea People who threatened the Aegean and the Mediterranean, including the Adriatic Sea, in the 14th century BCE. We can follow the development of piracy in the area through the texts from the early Greek and Hellenistic periods. While piracy is usually viewed as malevolent, ancient texts are somewhat sympathetic towards it and describe it in a way that makes it look honourable. Homer, for instance, presents piracy as a regular occurrence in his Iliad and Odyssey. Plutarch tells us that piracy became not just an opportunity for poor and desperate men, but almost a glorious expedition for those seeking adventure. It seems that the ancient writers glorified piracy.

Illyrians

The shorelines of the Eastern part of the Adriatic coast were unsuitable for agriculture and large populations. The people who lived there were humble, fishing being their primary industry. When their food supplies ran low they turned to piracy. Illyrian piracy should be called privateering, as it was allowed by their ruler, Teuta, the Queen of the Illyrians. Polybius wrote that she granted permission to privateers, allowing them to plunder. Illyrians were renowned warriors, skilled craftsmen and shipbuilders. They built hill forts as places for refuge and observation. There is evidence that the Illyrian tribes had created their own type of vessel, the *lembus*, a small, fast ship built to quickly emerge from, or retreat to hidden coves.



At first, the Romans paid no attention to the pirates. However, when Illyrian forces attacked a convoy of ships with grain intended for the military, the Senate decided to send two representatives to Queen Teuta. She had one killed upon arrival and told the other one that, according to the law of the Illyrians, piracy was a lawful trade and that her government will not interfere with it. The Romans responded with Consul Gnaeus Fulvius sailing for Illyria with 200 ships, and Consul Aulus Postumius marching overland with 20,000 soldiers. By 228 BCE, Teuta had surrendered, and the Romans had destroyed the pirate forces. The Illyrians united under Demetrius who had the time he needed to build a new war fleet. He soon violated the earlier treaty with the Romans, starting the Second Illyrian War (220 BCE – 219 BCE). The Romans defeated the fleet and Demetrius fled to Macedon. The Illyrian escapades finally came to an end when the Romans conquered Illyria in The Third Illyrian War in 168 BCE.

Omiš Pirates

Sabrina Schwab (Lausanne)

Workshop: Sea of the Pirates

During this presentation a few aspects of the life of the Omiš pirates whose activities can be observed through several centuries were discussed. Omiš is a Croatian city which is nowadays situated approximately 25 kilometres southeast of where our seminar took place (Split, County of Split-Dalmatia).

After having talked about the etymology of the words “pirate” and “corsair”, a few facets of the existence of the Omiš pirates were discussed. When and where did their activities take place? What were those activities and their goals? What materials and resources did they make use of? How were they perceived?

The presentation ended with a common conclusion regarding the general perception people have of pirates nowadays.



The Narentines – Venice’s 9th and 10th Century Menace

Nikola Kjirikj (Skopje/Sarajevo)

Workshop: Sea of the Pirates

The Narentines, as they are called in historiography, were a Slavic tribe infamous for their piracy and warlike nature. During a period of 200 years, from the 8th to the 10th century they were harassing Venetian and other merchant ships in the Adriatic Sea, making piracy their main source of wealth and their “profession”.

The goal of this presentation was to answer the most important questions concerning the history of these people: who were they and what were their main motives for piracy in the area which they inhabited? Some new historical findings regarding their name and “nationality” were also presented. In conclusion, an attempt at presenting the means by which Narentines managed to preserve their autonomy and stay out of the reach of the more powerful countries surrounding them for a long time was made. More specifically, the goal was to describe the time during which Narentines were active and the reasons for their disappearance from the historic scene.

The Uskoks

Mario Marasović (Zadar)

Workshop: Sea of the Pirates

The presentation talked about the Uskoks and their activities in the coastal area and the Adriatic Sea. Presentation opened with the explanation of the etymology of the word “Uskok” and continued with the description of who Uskoks were. Information on the origin of Uskoks and their end, as well as their migration was presented. The special aspect that has been shown is the position of Uskoks between the three empires: Ottoman, Habsburg and Venetian Republic. Finally, the presentation ended with an outline of the legacy of Uskoks. The following questions were posed to the participants: How do we remember Uskoks? How do we protect the cultural and historical heritage of Uskoks? Are there any historical and cultural events connected with Uskoks?



Portulan Charts

Mate Božić (Split)

Workshop: Sea of the Captains

This presentation examined various portulan charts, or navigational maps based on compass directions and estimated distances observed by the pilots at the sea. The authors of these maps recorded some of the first coats of arms that are known to be used in Croatia through history. For example, on the portulan chart of Angelino Dulcert, that dates back to 1339, coat of arms of the lords of Krk, House of Frankopan, is noted and related to the Adriatic port of Senj which was ruled by that family from the end of the XIII until the end of the XV century. Also, the coat of arms (checkered flag) described in the famous “Book of Knowledge of All Kingdoms” as the coat of the “king of Neretva” is recorded on the portulan chart of Angelino Dalorto that dates back to 1325, and is related to the port of Neretva river called “Drijeva” (later Gabela). It is interesting that the author of the same portolan chart recorded the famous Templar cross in the town of Šibenik, which was an important Adriatic Sea port during the XIII century. It is interesting that Templar presence in Šibenik, as collectors of king’s taxes, is noted only in the first half of the XIII century, almost hundred years before the portulan chart of Angelino Dalorto was created. After those first records, various authors of many portulan charts (i. e. Soler, Cresques, Beccari, de Viladestes, Beccari, de Vallseca, Rosell, Benincasa, de Aguiar, and many others) recorded the same coats of arms up until the middle of the XVII century. Those coats of arms through time and centuries became just an illustration for navigational maps and lost their significance as a source of the information on feudal lords that ruled certain Adriatic Sea ports, which was their prime purpose. In fact, coats of arms of those lords were still noted on navigational maps for long, even centuries, after their power was lost. However, relevance of those maps as historical sources is immense. For example, Jorge de Aguiar, the author of the portolan chart that dates back to 1492, recorded the coat of the “king of Neretva” on his map in a form quite similar to the Kingdom of Croatia famous checkered coat of arms that first appeared at the end of the XV century. So, according to various portulan charts the origin of the Kingdom of Croatia coat of arms from the beginning of the modern period can be traced back to portolan chart of Jorge de Aguiar from 1492, all



the way to the checkered flag recorded on navigational map of Angelino Dalmorto that dates back to 1325.

Wilhelm von Tegetthoff

Domen Kodrič (Maribor)

Workshop: Sea of the Captains

Wilhelm von Tegetthoff was a naval commander of the Austrian fleet in the 19th century. He is considered to be one of the greatest naval commanders of the 19th century, matched only by vice admiral Horatio Lord Nelson. He was born in Maribor, Slovenia on the 23th of December 1827. He entered the naval academy in Venice in 1840. In 1855 he was appointed commander of the paddle steamer and was patrolling the Danube during the Crimean War. In 1864, during the Second Schleswig War, Tegetthoff took a small Austrian squadron and sailed to the North Sea to support the very weak Prussian naval forces against the superior Danish navy which was blockading northern German ports.

During the Seven Weeks' War or Austro-Prussian War in 1866 he was the commander of the Austrian battle fleet, which fought the Italian navy in the Adriatic Sea. On the 20th of July 1866 Tegetthoff defeated the superior Italian navy in the Battle of Lissa (Vis). For this he was promoted to vice admiral, decorated with the Commander's Cross of the Military Order of Maria Theresa, and made honorary citizen of Vienna. But his victory did not change the course of the war much, because the Prussians defeated the Austrians in the Battle of Königgrätz.

In his later years, Tegetthof reformed the Austrian navy and his improvements remained in effect until the dissolution of the Empire in 1918. He died from pneumonia on the 7th of April 1871 in Vienna at the age of 43.



Captain of the Sea: Miklós Horthy

Csaba Szabó (Budapest)

Workshop: Sea of the Captains

Miklós Horthy (1868-1957) was a Hungarian politician, the governor of the Hungarian Kingdom between the two world wars. His role is very controversial amongst historians: on one side he managed to rebuild the country after the First World War, but on the other side he wasn't able to avert Hungary's growing dependence on Germany, nor the Nazi influence on the Hungarian politics. He is also responsible for letting the Nazis deport and murder thousands of Hungarian Jews, although he stopped the deportations of the Jews from Budapest. Due to his past successes at the Austro-Hungarian Navy he became significantly influential.

Horthy was born in 1868, in Kenderes. Upon completing his studies, he applied for the Royal Naval Academy in Rijeka. Finishing his studies, he began serving at the SMS Radetzky in 1886, a ship which played an important role in the Turkish-Greek conflict regarding Crete. Thanks to his competencies and diligence, he quickly climbed up the naval ladder. In 1909 he undertook the role of the captain for the first time. During his career, Horthy voyaged around the world and gained the likings of the superiors in the naval ranks. Preceding the First World War, Franz Joseph named him his majesty's naval adjutant. Horthy kept this position even after his term was over since he managed to develop an idea on how the politics and the empire work at the King's court.

According to his personal diary, Horthy did not enjoy being at the court since he was primarily a soldier and a mariner, thus the royal etiquette did not really suit him. For that reason he made a relatively close friendship with Franz Joseph, a soldier with a similar outlook on life.

During the First World War Horthy was the leader of the Eastern Wing of the Adriatic Royal Navy where he participated in his most important battle against the consolidated Triple Entente fleet at the Otranto narrows in 1917. Horthy managed to defeat the Triple Entente forces in the biggest naval battle of the war, thus opening the route to the Mediterranean Sea. The Austro-Hungarian fleet have not lost a single ship, yet they managed to sink 17 Triple Entente battleships. According to the memoirs, Horthy presented a heroic behaviour, and although seriously injured he never left the bridge of



the SMS Novara. These events formed the ground for the feeling of respect which surrounded Horthy in the following years. This was the first naval battle in which ships, U-boats and aeroplanes were fighting against each other.

The role of the consolidated fleet is very controversial for the leaders of the Royal Navy overestimated its danger, the Austro-Hungarian ships attacked the fleet 16 times while Triple Entente destroyed only one U-boat during the war. The victory itself was not a tactical success. Even though Horthy won the battle, the Otranto narrows remained under the control of the Triple Entente.

After the end of the First World War, the Empire, as well as its Navy, fell apart. Horthy had begun his other career, that of a politician. With his authority and the respect public had for him, he established his own army and after a very turbulent six months became the Governor of Hungary.

Horthy's reputation stemmed from the Otranto battle. Horthy invested a lot into preserving his public image by organising an intensive all around Hungary trip, while using the title of rear-admiral when referring to himself, regardless of the fact that the country had lost its access to the sea. Every journalist in the cities he had visited referred to him as "the hero of Novara" and the "bravest mariner of the Navy".

However, this proved to be somewhat superfluous. After the democratic revolution of 1918, the newly elected government wanted to acknowledge the Versailles Peace Conference by disarming most of the troops. That was the point at which the armies of the new-born countries: Czechoslovakia, the Kingdom of Serbs, Croats and Slovenes, and Romania (not a new-born, C. S.) began an invasion on Hungary. In 1919 the democratic government had been overthrown by the Communists who then began recruiting a new army which attacked the Czechoslovakian forces. However, that regime was short-lived and it fell apart after only half a year later when the Romanian army occupied the majority of the country. The times were chaotic, like a stormy sea, and at that point Horthy appeared. He was keen on the Versailles Conference and had enough authority to finally sign the Peace Treaty. Soon, a metaphor based on his past arose, he was presented as a governor navigating the Hungarian ship towards the calmer seas and better future.

In the upcoming years he was widely celebrated. Preserving Horthy's image as the governor was very important if the citizen's faith in the future was to be restored, and if everyday life was to be stabilised. Horthy's public image had an important role during the revision of the Peace Treaty of Trianon. The territorial losses shocked the contemporary



Hungarian public even though the majority of those territories were not Hungarian speaking ones. Horthy, who stressed the revision as the most important task, wanted to act like a man who has all of the abilities to make Hungary great again. The nautical expressions became symbols: the sea was the history itself and the ship sailing it was Hungary. Horthy, as a real and an imaginary captain, had to navigate the country towards calmer seas.

SS Rex⁸

David Prajnc (Maribor)

Workshop: Sea of the Shipwrecks/Sea as the Inspiration of Poets and Novelists

Why is the SS Rex ship the subject of this Adriatic Encounters presentation? The most cogent reason for choosing it is the fact that SS Rex is strongly related to both Slovenia and Croatia. In fact, it lies at the bottom of the Slovenian Sea, but its remnants are kept in the Split Museum in Croatia.

The SS Rex was an Italian ocean liner launched in 1931. It was the 4th biggest cruise ship of its time and the biggest Italian liner ever built. The liner was christened by the Italian king Victor Emmanuel III himself, and even the mayor of New York joined it on its first voyage. SS Rex was also one of the most luxurious ships of its time – its facilities ranged from movie theatres to the real sand with the purpose of simulating the atmosphere of a beach. It even included a newspaper printing office. The ship was not only safe and luxurious, but also extraordinarily fast, which resulted in it receiving the prestigious Blue Riband for the fastest crossing of the Atlantic. SS Rex continues to be the only Italian ship to ever break that record.

SS Rex made frequent voyages from Europe to New York following the outbreak of the World War Two. In the spring of 1940 it was returned to the Italian ports to be kept safe and thus its sailings ceased. Since Italy found itself at war with the Allies, SS Rex was repainted in order to be less visible. The plans to convert it into an aircraft carrier existed but never came to life. Therefore, the ship was stored in a port city of Trieste. Having become a potential target of the Allies, the German authorities, under whose control it was, decided to relocate it. A navigational error, however, caused the SS Rex to run

⁸ The letters SS stand for steam ship or screw ship (D. P.)



aground near the town of Koper (Capodistria). This made the ship an easy target for the Allied forces. On the 8th of September, one year after the capitulation of Italy, SS Rex was hit by 123 rockets launched by RAF aircraft. It burst into fire and after burning for four days its left side capsized and the ship sank in the shallow water.

In 1946 the officials of the Italian steamship line proposed to salvage SS Rex. However, the liner had sunk in the section of the harbour allocated to Yugoslavia whose government prevented any recovery. About one third of the ship's remnants is located off the shores of Slovenia, in the Gulf of the aforementioned Koper. Even today, some parts of the shipwreck rest at the same place. The rest of it was removed and processed as scrap iron in the town of Jesenice. A rumour exists that the ship was the largest Slovenian "iron mine" of the time. That is how SS Rex is connected with Slovenia.

But what has Rex to do with Split? Three letters R, E and X, the only preserved elements of the sunken ship are kept in the Maritime Museum of Split. The fact that Split-based sea-crane Veli Jože was involved in the operation of lifting the ship out of the sea was crucial for the letters to be stored in Split.

Adriatic Sea as a Terrain of Cultural Exchange: the Meaning of a Common "Adriatic Koiné"

Francesca Montecucco (Milan)

Workshop leader, introduction to the workshop

Workshop: Sea as the Inspiration for Artists

From the perspective of an artist, the Adriatic Sea has always provided means for cultural exchange, especially when it comes to the exchange of various architectural style, but also the styles of sculpting and painting. Being the meeting point of two differing yet at times complementary worlds – Catholic West and Greek Orthodox-Islamic East – the Adriatic Sea became one of most important, geographically strategic areas. Although the Adriatic Sea presents a natural border between the two worlds, it never served as one for it has always been uniting and bringing the people of different backgrounds closer together. Therefore, it witnessed socioeconomic exchange, starting in the Ancient times, stretching over the medieval ages, and ending with a fast development in the modern era – especially from the XV to the XVIII century. This leads to one conclusion, this area is the



representative of a big and complex “Adriatic Culture”, or to be precise – *Adriatic-Koiné* which is a term coined by the Greeks.

As it was previously mentioned, the primary type of exchange that occurred during these times was artistic exchange since art was an important aspect of life in higher social classes of both worlds. One of the most impressive examples of artistic exchange is the expansion of the Greek Byzantine Style which spanned across the Adriatic area, reached the Italian coast and spread from Venice in the North to Brindisi in the South of Italy. Even today we can admire the wonderful results of this artistic exchange if only we were to travel the Adriatic coast.

Canaletto and His Time

Alessandro del Vecchio (Milan)

Workshop: Sea as the Inspiration for Artists

There are many interpretations of historical events and many ways to tell them. For example, we could recall the age and the place that we are going to discuss through sensorial exercises. In Canaletto’s case we are referring to the XVIII century Venice. For example, we can start by saying “close your eyes and listen to the silence.” It is a fact that the sense of sight can diminish the sensitivity of other senses. Actually, in silence one can listen to the breath within him. We belong to our time and thus our world view must rely and come from our everyday experiences.

“Once you are ready try to sense the scents in the air.”

“Can you smell your skin? And your clothes?”

“Now, imagine the scent of the sea. The salt and the fish. This is one of the scents that Canaletto felt in Venice when he observed the city and its canals.” “There were also some unpleasant scents, such as open sewage, since there were no toilettes and the canals were also used for that purpose. There were the scents of many different people since Venice was a cosmopolitan city. People from the Middle East or the North, travellers, merchants, religious representatives, and so on.”

This is an example of how scents can be used to speak about Canaletto’s times and how he lived and experienced his world. We can do the same with all the other senses we



possess. We can start from our perspective and speak of historical information, and later pose questions regarding a particular period to stimulate our perception and senses.

Canaletto was a painter, and if we are to become artists we need to observe the world around us. Sensorial exercises can be used to experience history first-hand, or more precisely to understand some aspects of historical events that we would normally be unable to grasp by solely reading the existing historical books.

Albert Sirk

Peter Gračner (Maribor)

Workshop: Sea as the Inspiration for Artists

Albert Sirk was born on the 26th of May 1887 in Sveti Križ near Trieste. He became a lithographer. Sirk was the first painter whose paintings reflected the composition of the harbour, the sea and the light over the sea, ship movements and ultimately the life of the sailors and fishermen in the most authentic way. Harbour and the sea were the most important motives in Sirk's paintings throughout his life. His works belong to the period of narrative realism for they depict the scenes of the sea and everyday life on the sea. Even though he moved from Trieste, the sea motives persisted in his paintings. During his active years, Sirk did not show any internal or artistic content changes. The only change in his work was related to the use of different painting techniques.

There are three periods recognisable in Sirk's career. The first period, or Trieste years, lasted from his adolescence until 1929. The second, maturation period, lasted from 1929 to 1937. During this period Sirk lived in Lenart. The third period, or the mature painting period, lasted from 1937 to 1947. For the majority of this last period Sirk lived in Celje, more precisely between 1937 and 1941.

Sirk's first publicly recognised exhibition took place in 1927 in the city of St Ivan. At this exhibition he showed some of his portraits and everyday life scenery paintings. Italian authorities closed the exhibition after only three days, but Slovenian public found the exhibition to be a great success. Two years after his first successful exhibition he immigrated to Yugoslavia. At that point the second period of his artistic activity began. Sirk began drawing and holding exhibitions on a regular basis. His exhibitions sometimes took place even three times a year, especially in Maribor, Celje, Ljubljana and Belgrade. In



1930, in Belgrade, he achieved great success by selling most of his works. Furthermore, in the new environment of Lenart he familiarised himself with new landscape motives, which were unknown to him during the first period of his activity. Nonetheless, the sea remains an important subject although he began painting motives of the new environment in which he lived. This resulted in the *Kosci* painting. During his third period Sirk made amazing drawings of the sea, especially during the time when he lived in Celje. At that point he regularly travelled to Croatia where he observed the sea. The crown of Sirk's career was the completion of the composition of various sea motives. He regularly exhibited these works in Maribor, Celje and Skopje, and the works proved to be a great success. In the period from 1937 up until 1941 he created incredibly sophisticated paintings of the sea.

Adriatic Sea in Literature

Lara Kren (Ljubljana)

Workshop leader, introduction to the workshop

Workshop: Sea as the Inspiration of Poets and Novelists

Sea has always been a source of inspiration for artists. The Adriatic Sea thus appears in many literary works. Poems and stories either describe the sea as an astonishing nature force, or they speak of the lives of the people and the events that took place on its shores. Such artistic writing seems to be of little use for the reconstruction of real historical events that took place at the sea and its proximity. But if we take a closer look at these literary works we can conclude that even though they do not tell the story accurately, they can give us an insight into the characteristics of people of certain times which are highly valuable for historiography.

The information gathered from literature can be divided into two groups. The first group refers to the information that provides one with an insight into the symbolic value the sea had in a particular culture in a certain period of time. The second group includes information on the narrative that took place at the sea or the shore. As such, literature can provide researchers with the information on what life was like in a certain area, at a certain period of time. During this workshop the works of two Slovenian authors were presented since each serves as a quality example of the aforementioned.



Simon Jenko was a 19th century poet and writer. His role of a poet was of great importance for this discussion. Jenko mostly wrote lyrical and patriotic poems in which the influence of late romanticism can be recognised. The peak of his creativity occurred at the point when the images of painful love and those inspired by nature started influencing his works. One of the dominant motives in his poems was the Adriatic Sea. This was the motive which connected Jenko's romantic beliefs with his patriotic values. Jenko represents the Adriatic as a symbol of all that is Slavic, ever-lasting and immune to the disturbances that historical events bring. Jenko's poetry puts the reader in touch with the ideology and the political views of his time.

The second example is Mate Dolenc who is a writer and a translator active since the second half of the 20th century up to the present days. Dolenc writes novels, short stories, children's books, travelogues and articles. His love for the Adriatic Sea is present in all of his work. His passion for scuba diving is often the main subject of his stories. Dolenc's collection of novels entitled *Constellation Adriatic (Ozvezdje Jadran)* is a collage of his personal experiences gathered while travelling the Adriatic islands, and portrays his love for the Adriatic in the best way possible. If one scratches beneath the subjective dimension of Dolenc's works, one can find detailed descriptions of the lives of the islanders and the people who live in the countryside.

Literature is a tool that can help historians reconstruct a certain period of time through its unique insight into the minds of people. Although it may not tell the story objectively, it provides the reader with other elements which make certain periods more relatable. For instance, it provides the reader with tiny fragments of real data while encouraging him to use imagination in order to understand the people of certain periods.

Lepa Vida

David Kramberger (Maribor)

Workshop: Sea as the Inspiration of Poets and Novelists

Lepa Vida is a Slovenian myth, written in the form of a ballad, which tells the story of a young woman who leaves her husband and son and is taken by a Moor to Spanish lands to become a guardian of the Spanish prince. The myth has its roots in the Moorish invasions, which started in the 8th century CE, after they concurred almost the entire



Spanish territory. After Charlemagne's death in 814 CE the Moors started invading the coastal areas. In the 10th century they began invading inland Europe; they even came to St Bernard passage in the Alps and it is known that Pope John VIII bribed them to keep the Papal State safe. Moorish invasions lasted until the end of the 11th century. The Adriatic coast was safe from the Moors because of the Venetian naval force, but at some point it was also invaded. The Adriatic Sea gave way to the Moors in the 9th century when they attacked villages and also fortified Dalmatian villages. These invasions happened across the Adriatic coastline. The motive of the myth is based on these invasions and the story takes place between the 9th and the 11th century CE.

There are three versions of the original story: I. Vida is lured to the ship with a gift from a foreigner; after realising she was trapped, she commits suicide; II. Vida goes to the Spanish lands and later regrets her decision but does nothing; the story has no ending; there is space for interpretation (this version was rewritten from the original form by the most important Slovenian poet, France Prešeren); III. Vida goes to Spain but later returns to her son; afterwards she returns to the Spanish lands with her son.

Is there “Dalmatian architecture” ?

Jürgen Thomas Laber (Graz)

Workshop: Sea as the Inspiration of Poets and Novelists/Sea as the Inspiration for Artists

Dalmatia was surrounded by rich architectural heritage throughout centuries, thus a question might arise: Is there a specific “Dalmatian architecture”? If yes, which roots and traditions would it have developed on?

Common knowledge is that, nowadays, Dalmatia is a quite urbanised area which finds itself in an almost constant interaction with other cultures and civilizations primarily through its harbours. It is this trade tradition that influenced Dalmatia and its development, traditions, arts and crafts and architecture. The tradition had begun with Greek colonisation, and was soon followed by the development of the Roman city of Salona, the Venetian and Hungarian influences, the era of Dalmatian autonomy, the epoch of the Ottomans, to the final ruling of the Habsburgs. One can easily find traces of the aforementioned periods in the rich Dalmatian history across Dalmatia, but particularly in Split.



One of the most famous remnants of the Roman period is the Diocletian's Palace which was built around 300 BCE. The palace itself is based on the standard draft for a typical Roman city, more precisely – the palace combines the plan of a typical Roman city with its two main axis, each leading to two city doors, and the typical plan of a Roman legion camp which follows the same structure. Therefore, this palace was a miniature Roman city. Surrounding the palace, as the core, the real city with its citizens, traders, craftsmen, sailors and a well-positioned harbour developed.

The new fortresses built to defend the rich trading cities from the attacks of the Ottomans, such as the Fortress of Klis, marked the next step in the urbanisation of Dalmatian coast. Even today one can familiarise oneself with the development of architecture in this region through numerous photographs. The influence of the Republic of Venice in combination with the Greek-Roman heritage led to the development of an important social layer: the citizens. The autonomy of Dalmatia, which occurred around 1100 CE, goes hand in hand with the founding of the first self-governed administrations led by the wealthy citizens. Not long after, around 1240 CE, one of the first regulations regarding the new administrations appeared in Split. The regulations, and even limitations, were related to the ways in which the available space shall be used and how one shall build. All of the established regulations served for the prevention of the possible fires and illnesses which had the potential of destroying the entire city.

One can conclude that these modern ideas, which over time disappeared in most parts of the Roman Empire, were preserved in Dalmatia and Split which had rarely to face period of longer declines regarding urban thinking, building and governing.

However, in the few times of decline, the inhabitants adapted the old ruins to serve new purposes. Due to that, the ruins have never been completely destroyed but rather reused since they were built out of high quality bricks and stones. One of the best examples of such practice is, once more, Diocletian's Palace. The main material used to build the palace were the rocks since they could easily be found in Dalmatia, and were thus used to reconstruct some of the ruins.

During Habsburg Empire, Zagreb, Graz, Split, Prague and many other cities were coloured by the same style. One could assume this style to be a sign of uniformity. However this is not true, the interest of the Habsburg administration was primarily to introduce the world to the power and importance of the Empire through impressive architecture. In the 19th century impressive architecture was also a sign of new



technological developments and achievements which were resembled in the emergence of train stations, courts, and so on.

The last remarkable episode in the rich history of Dalmatian architecture was the Socialist modern architecture period in the era of Josip Broz Tito. Socialist architecture was influenced by early modern Western, especially French, architects such as Corbusier and their ideas.

In conclusion, I would like to provide an answer to the question of whether a specific Dalmatian architecture exists. The answer is *no*, but what makes Dalmatian architecture remarkable is never-ending urbanisation followed by the constant cultural exchange through trade with the neighbouring countries which resulted in various influences which are most obviously visible in its architecture.



6 IMPRESSIONS

David Kramberger (Maribor)

Adriatic Encounters was a well organised and interesting seminar, not only because of the subject, but also because of the nice weather and location. We had good company and a well-planned schedule. The seminar was some sort of a vacation for me and I will keep fond memories of it.

Sabrina Schwab (Lausanne)

When I first realised there was the possibility of going to Split, Croatia with ISHA, I was really excited since the idea appealed to me. There were many pros: the location, the workshop themes, first ever visit to Croatia, new adventures and so on.

I was not disappointed.

ISHA Split team were incredibly welcoming, the hostel we stayed in was great and I shared amazing moments with other participants who came from various backgrounds.

One of the most incredible experiences was the visit to the Fortress of Klis. The view was beautiful and having had the possibility to use a traditional bow will stay a precious memory. The visit to the centre of Split and to Diocletian's Palace amazed me and it will remain a dear memory.

Thank you again for everything!

Francesca Montecucco and Alessandro Del Vecchio (both Milan)

Selecting only a few favourite events is incredibly difficult, even impossible, when it comes to the great, wonderful and unforgettable experience which the Adriatic Encounters, organised by the fantastic team of ISHA Split, has been. We enjoyed every single moment, activity and place we have been to, the people were kind and warm, as they happen to be at every ISHA seminar, but places we visited (such as the gorgeous historical centre of Split, or the beautiful and famous fortress in Klis) and the moments we shared together (such as Anamarija's touching graduation, last night at the beach, NDFP night and the pub



crawl) make this seminar really unique. Everything was well organised and thoughtfully planned.

We are thankful to our friends at ISHA Split and are looking forward to seeing you again as soon as possible! ☺

Nikola Kjirikj (Skopje/Sarajevo)

From the moment I saw the promotional video about the Adriatic Encounters 2016 I thought about participating in the seminar. As my country is not an Adriatic one, I was really happy when ISHA team allowed me to participate despite this. As I have only recently visited Slavonia, I was excited to visit Dalmatia as well.

I must admit I enjoyed my time in Split. The organisation of the seminar was amazing, and a perfect balance between the needs of the participants and the official programme was achieved. The people proved to be very relaxed and ready to go with the flow; they truly represented the meaning of the word “pomalo”.

When it comes to the academic part I must say that I have learned a lot about the Adriatic Sea, the culture of the people of the area and the history of the region during the workshops and the whole seminar. The opening lecture given by Professor Joško Božanić was very inspiring and detailed.

This seminar enabled me to join a relatively small group of participants, we were like a family, and I will continue to cherish this experience. During the time spent in Split I had a lot of fun exploring the city and enjoying the sea with my new friends.

The moment I will never forget was when the whole ISHA family gave support to the main organiser of the seminar – Anamarija, who was the heart and the soul of this seminar, during the defence of her master’s thesis. Although most of the participants could not understand the subject, as Anamarija was delivering the thesis in Croatian language, everyone still decided to be there and support her.

I would like to conclude by saying that all of these experiences made my stay in Split highly enjoyable.



Jürgen Thomas Laber (Graz)

I would like to open this with a “spoiler”: The ISHA Split seminar was positively outstanding! Starting from the perfect organisation and support we received before and during the seminar. The programme was well-planned; each day consisted of the perfect amount of academic discussions, lectures and workshops, and we also went on an enriching day trip to the Fortress of Klis.

There was always enough time for us to enjoy our meals and relax at beautiful beaches, or at a café near Diocletian's Palace. After relaxation period we would typically proceed with the academic and sociocultural part. The opening lecture presented us with an interesting approach to the Mediterranean culture as a product of centuries-long interaction between various tribes and societies in this area. This topic kept reappearing during the discussions we had during each of the workshops.

I must not forget the very comfortable rooms we stayed in and the location of the workshops. The seminar took place in one of the most beautiful cities our culturally rich Europe has to offer. I would like to add that we had the best late Adriatic summer weather we could wish for. Perhaps the weather agreed that the seminar, led by Anamarija, who managed to defend her MA thesis during the seminar and in front of the participants, was a great success. All in all, the positive experiences we had make this seminar an unforgettable one, and therefore:

“Hvala lijepa” to ISHA Split and especially “Hvala lijepa” to Anamarija Bašić! ☺

Domen Kodrič (Maribor) and Iris Živičnjak (Zagreb): Report for the ISHA Newsletter September 2016

So, as you all know, the Adriatic Encounters with the topic „Adriatic Sea – Rough Sea” was held in sunny Split, Croatia, from the 27th until the 30th of September. It was a small seminar with 17 participants of which all proved to be very positive and warm-hearted individuals. Participants came not only from the Adriatic countries, but also from Hungary, Switzerland, Macedonia and Italy, although there was a significant number of Slovenians who joined the seminar.

The seminar started with an ice-breaking party including beverages in our hands and our feet in the sea. The next day we started off in a professional tone: an opening lecture was given by Professor Joško Božanić who spoke about Croatian maritime



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)

heritage. Later, we went on a city tour, which was a lot of fun. Not only that, we even managed to visit the famous Game of Thrones dragon dungeon. Our afternoon was reserved for the workshops, and the whole group decided to show support to our great event organiser Anamarija Bašić, who successfully defended her master thesis. Thursday was the third day of the seminar during which we participated in the workshops, went on a trip to Klis (another Game of Thrones location) and ended it with a cherry on top: National Food and Drinks Party.

Warm kisses to Split and ISHA Split team!



7 APPENDIX

List of organisers (ISHA Split)

Anamarija Bašić

Ivan Čarić

List of participants (including workshop leaders):

Name	Surname	ISHA section	Country of Origin
Urša	Brinovec	Ljubljana	Slovenia
Mate	Božić	Split	Croatia
Josip	Burić	Split	Croatia
Alessandro	Del Vecchio	Milan	Italy
Peter	Gračner	Maribor	Slovenia
Nikola	Kjirikj	Skopje/Sarajevo	Macedonia
David	Kramberger	Maribor	Slovenia
Lara	Kren	Ljubljana	Slovenia
Domen	Kodrič	Maribor	Slovenia
Jürgen Thomas	Laber	Graz	Germany
Mario	Marasović	Zadar	Croatia
Francesca	Montecucco	Milan	Italy
Antonio	Plazonja	Split	Croatia
David	Prajnc	Maribor	Slovenia
Sabrina	Schwab	Lausanne	Switzerland
Csaba	Szabó	Budapest	Hungary
Iris	Živičnjak	Zagreb	Croatia



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)

Programme of the conference

	27.09. TUE	28.09. WED	29.09. THUR	30.09. FRI
08.00-09.00	Arrivals	Breakfast	Breakfast	
09.00-10.00				Breakfast
10.00-11.30		Opening ceremony and opening lecture	Workshops	Final conclusion
11.30-12.00		Sightseeing		
12.30-13.00			Lunch	
13.00-14.00				
14.00-15.00		Lunch	Half-day trip to Klis	Departures
16.00-18.45		Workshops		
19.00-20.00	Dinner	Dinner	Dinner	
20.00-21.00	Free time	Free time	Free time	
21.00	Ice-breaking party	Pub crawl	National Drinks and Food Party	



8 PHOTOS



Name tags (design and source: Anamarija Bašić)



Promotional materials

(design: Anamarija Bašić, source: Mario Marasović)



Opening ceremony



*Welcome speech by Anamarija Bašić, President of ISHA Split
(source: Students' Union of the University of Split)*



Welcome speech by Professor Josip Vrandečić, PhD (source: David Prajnc)





Opening ceremony (source: David Prajnc)

Opening lecture



Opening lecture by Professor Joško Božanić, PhD (source: Anamarija Bašić)



Sightseeing

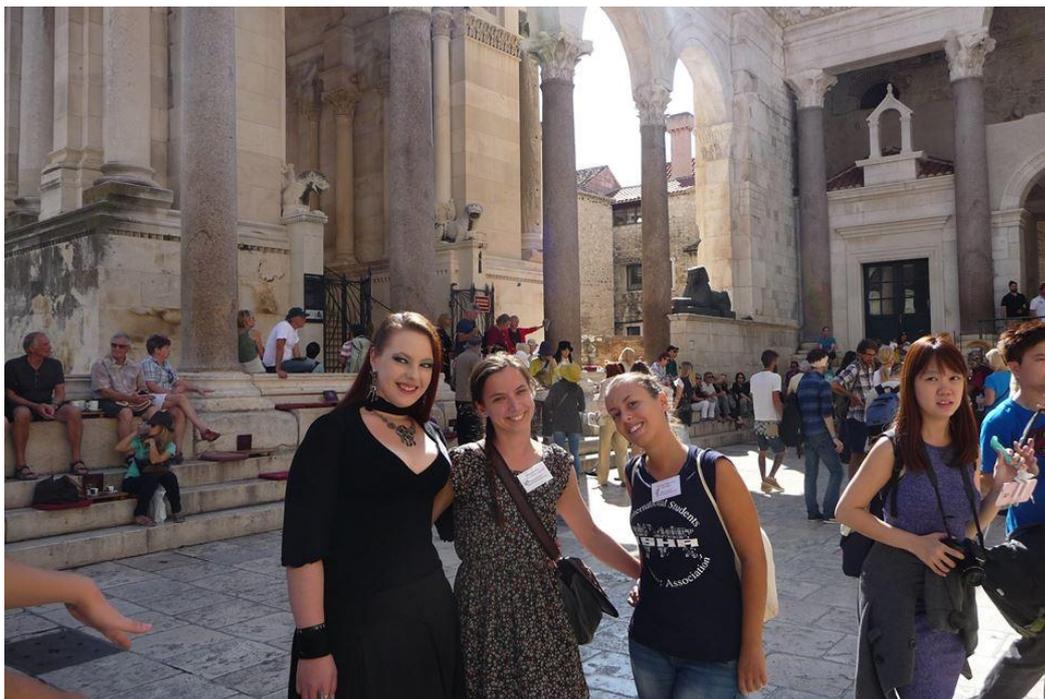


Group photo at Diocletian's Palace, at Peristyle, with Diocletian's guard (source: Antonio Plazonja)



With Diocletian's guard at Diocletian's Palace, at Peristyle (source: Sabrina Schwab)





Visiting Diocletian's Palace, at Peristyle (source: Jürgen Thomas Laber)

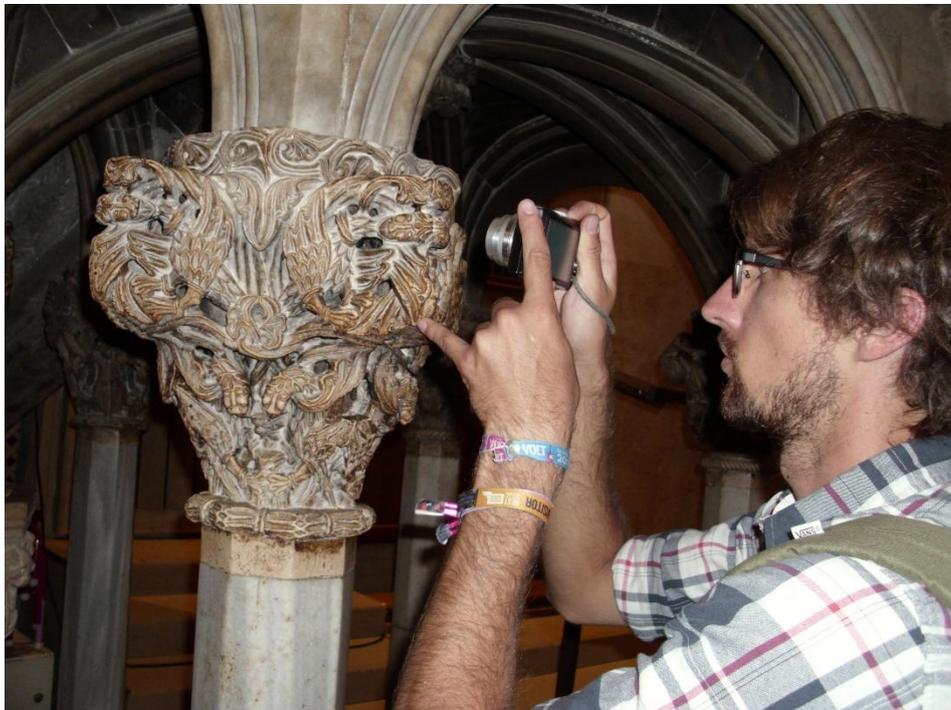


Visiting Diocletian's Palace, at Peristyle (source: David Prajnc)





In front of Saint Domnius Cathedral (source: David Prajnc)



Visiting Saint Domnius Cathedral (source: David Prajnc)





Visiting Saint Lucy's Chapel (source: David Prajnc)



Visiting the smallest street in the world "Let me pass" (sources: Domen Kodrič and Nikola Kjirikj)





In front of the Temple of Jupiter (source: David Prajnc)



Visiting the Temple of Jupiter (source: David Prajnc)



Workshops



Workshops: Sea of the Pirates and Sea of the Captains (source: Antonio Plazonja)



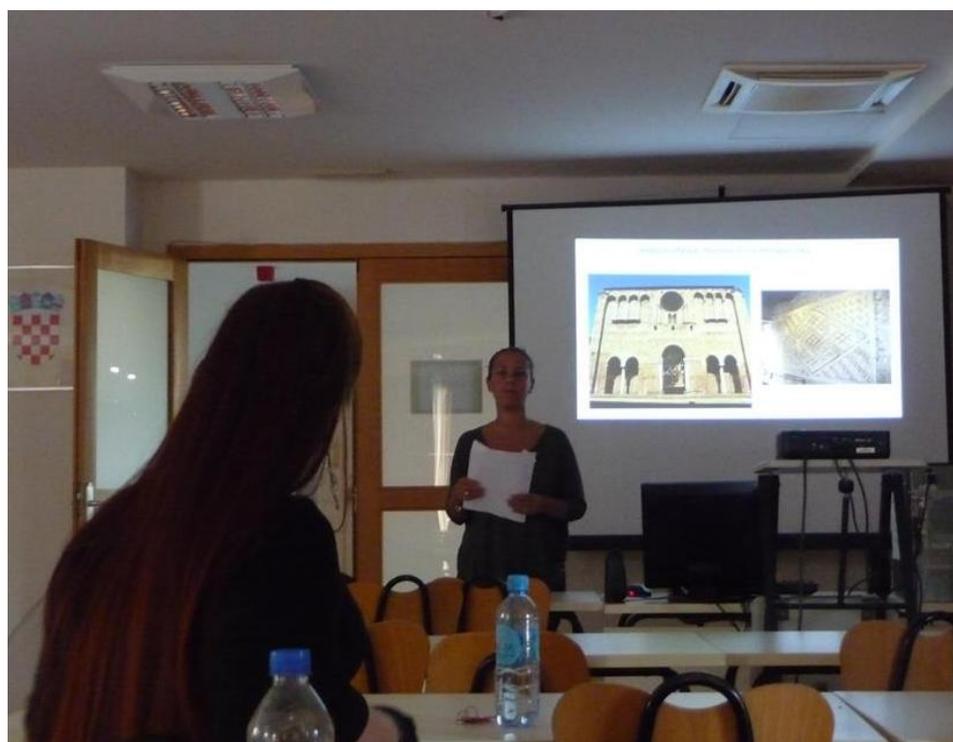
Workshops: Sea of the Pirates and Sea of the Captains (source: Antonio Plazonja)



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)



Workshops: Sea of the Pirates and Sea of the Captains (source: Antonio Plazonja)



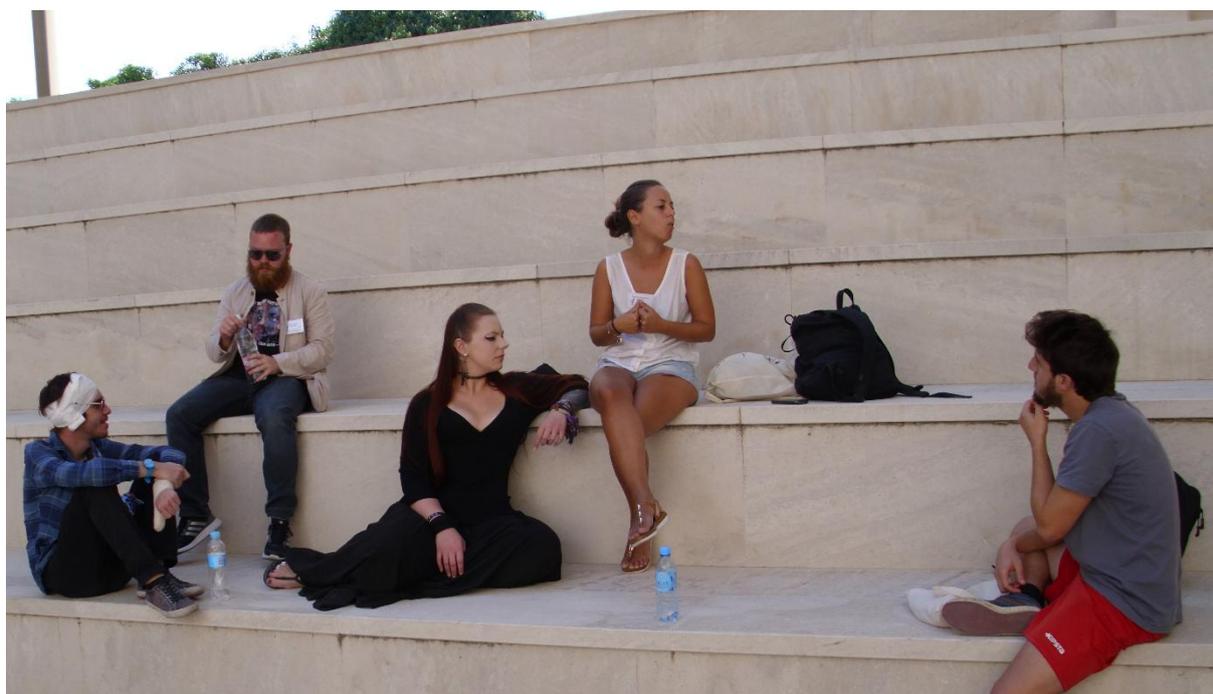
Workshops: Sea as the Inspiration for Artists, Sea as the Inspiration of Poets and Novelists, Sea of the Shipwrecks (source: Jürgen Thomas Laber)



10th Adriatic Encounters: Adriatic Sea – Rough Sea (Split, 27th – 30th of September 2016)



Workshops: Sea as the Inspiration for Artists, Sea as the Inspiration of Poets and Novelists, Sea of the Shipwrecks (source: Francesca Montecucco)



Workshops: Sea as the Inspiration for Artists, Sea as the Inspiration of Poets and Novelists, Sea of the Shipwrecks – preparations for the final conclusion (source: David Prajnc)



Field trip to Fortress of Klis



On the way to the Fortress of Klis (source: Mario Marasović)



Fortress of Klis (source: David Prajnc)





At the Fortress of Klis (source: David Prajnc)



At the Fortress of Klis (source: David Prajnc)





Guided tour at the Fortress of Klis by Andi Jankov, member of the historical military army unit “Kliški uskoci” (source: David Prajnc)



Guided tour at the Fortress of Klis by Andi Jankov, member of the historical military army unit “Kliški uskoci” (source: Jürgen Thomas Laber)





Having fun at the Fortress of Klis (source: Domen Kodrič)



Khaleesi left one of her dragons (source: Mario Marasović)





*Swordsmanship workshop given by the historical military army unit “Kliški uskoci”
(source: David Prajnc)*



*Swordsmanship workshop given by the historical military army unit “Kliški uskoci”
(source: Anamarija Bašić)*





Archery workshop (sources: Jürgen Thomas Laber, David Prajnc, Domen Kodrič)





*Having fun at the Fortress of Klis. Francesca proclaiming Anamarija a magistra
(source: Nikola Kjirikj)*



Having fun at the Fortress of Klis (sources: David Prajnc, Nikola Kjirikj)





Group photos at the Fortress of Klis (sources: source: Jürgen Thomas Laber)



Final conclusion



*Final conclusion by participants of the workshops: Sea of the Pirates and Sea of the Captains
(source: David Prajnc)*





Final conclusion and performance by participants of the workshops: Sea as the Inspiration for Artists, Sea as the Inspiration of Poets and Novelists, Sea of the Shipwrecks (source: Nives Mijić)



National Drinks and Food Party



National Drinks and Food Party (source: Nives Mijić)





Performance of the reggaeton/dancehall dancing group (source: Ana Katić)



*Greetings from Split from the organisers and the participants of “Adriatic Encounters”
(sources: Sabrina Schwab)*



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