

## GROB 75 S LOKALITETA PAKOŠTANE–CRKVINA

Na lokalitetu Pakoštone–Crkvina arheološkim su istraživanjima od 2006. do 2013. godine otkriveni ostaci crkve sv. Marije koja je pripadala srednjovjekovnom naselju Zablaće. Uz crkvu su otkrivene i pomoćne prostorije te srednjovjekovno groblje. Svojim osobitostima ističe se grob 75. Riječ je o zidanoj grobnici romaničkih stilskih karakteristika. Izgradnja ove neobične grobnice može se smjestiti u 12. stoljeće i usporediti s grobnicom opatice Vekenega u benediktinskom samostanu Sv. Marije u Zadru, a na osnovi očuvanih dijelova moguća je i njena djelomična rekonstrukcija. Osim raskošne arhitekture groba 75 treba također u njemu izdvojiti i nalaze koji se većim dijelom odnose na nakit, dijelove nošnje i novac. Grob 75 te ostatak otkrivenih grobova i nalaza na lokalitetu upućuju na njegov izuzetan značaj u razdoblju od 12. do 16. stoljeća.

KLJUČNE RIJEČI: *grob 75, Pakoštone–Crkvina, romanika*

Nalazište Pakoštone–Crkvina nalazi se na zapadnoj obali Vranskog jezera uz cestu koja vodi od Pakoššana prema Vrani. Ovaj je položaj još koncem 19. stoljeća zabilježio don Luka Jelić koji ga opisuje kao ostatke starohrvatske crkve sv. Marije i omanje kapele uz nju, koje su stradale u vrijeme ratova s Osmanlijama. Crkva je pripadala srednjovjekovnom naselju Zablaće koje se u povijesnim izvorima najprije spominje kao središte podžupanije.<sup>1</sup> Nakon što se u obližnjoj Vrani između 1165. i 1169. godine pojavljuju templari, Zablaće potpada pod vlast vranskog preceptorata, a od 13. stoljeća spominje se kao zasebni zablatski preceptorat (1280. *frater Robertus*, 1284. *frater Johannes de Foyis in Zablata preceptor*).<sup>2</sup> I. Kukuljević Sakcinski pri opisu templarskih posjeda u Hrvatskoj navodi da se u Zablaću nalazio preceptorat i samostan.<sup>3</sup> Čitavo područje stradalo je u 16. st. u razdoblju ratova s Turcima, kada se stanovništvo seli u Pakoštone

## GRAVE 75 AT THE PAKOŠTANE-CRKVINA SITE

In the course of archaeological excavations at the Pakoštone–Crkvina site from 2006 to 2013, the remnants of the Church of St. Mary, which was part of the medieval settlement of Zablaće, were unearthed. Auxiliary rooms and a medieval cemetery were uncovered beside the church. However, the features of grave 75 make it stand out. It is a constructed tomb with Romanesque style characteristics. The construction of this unusual grave can be dated to the 12<sup>th</sup> century. It can be compared to the tomb of the Abbess Vekenega in the Benedictine monastery of St. Mary in Zadar. Partial reconstruction is also possible based on the preserved parts. Apart from its rich architecture, grave 75 should also be singled out for the finds uncovered within it. These include jewellery, parts of attire and coins. Grave 75 and the other unearthed graves and finds indicate the site's importance in the period between the 12<sup>th</sup> and 16<sup>th</sup> century.

KEY WORDS: *grave 75, Pakoštone–Crkvina, Romanesque*

The Pakoštone–Crkvina site is located on the western shore of Lake Vrana along the road which leads from Pakoššana to Vrana. The location was recorded at the end of the 19<sup>th</sup> century by Father Luka Jelić, who described it as the remains of the early Croatian Church of St. Mary and a smaller chapel beside it, which had been destroyed during the wars with the Ottomans. The church belonged to the medieval settlement of Zablaće, which was first mentioned in historical sources as a sub-county centre.<sup>1</sup> When the Knights Templar appeared in nearby Vrana between 1165 and 1169, Zablaće became part of the Vrana preceptory, and from the 13<sup>th</sup> century was mentioned as the separate Zablaće preceptory (1280 – *frater Robertus*, 1284 – *frater Johannes de Foyis in Zablata preceptor*).<sup>2</sup> In his account of the Templars' properties in Croatia, I. Kukuljević Sakcinski mentions a preceptory and a monastery in Zablaće.<sup>3</sup> The entire area was devastated in the 16<sup>th</sup> century during the wars

1 L. JELIĆ, 1898, 117-120; B. GUŠIĆ, 1971, 163.

2 J. KOLANOVIĆ, 1971, 212; L. DOBRONIĆ, 1984, 81-82, 87-88; L. DOBRONIĆ, 2002, 31, 84-86.

3 I. KUKULJEVIĆ SAKCINSKI, 1886, 35.

1 L. JELIĆ, 1898, 117-120; B. GUŠIĆ, 1971, 163.

2 J. KOLANOVIĆ, 1971, 212; L. DOBRONIĆ, 1984, 81-82, 87-88; 2002, 31, 84-86.

3 I. KUKULJEVIĆ SAKCINSKI, 1886, 35.



SL. 1. / FIG. 1.

Pogled iz zraka na lokalitet Pakoštane - Crkvina s označenim položajem groba 75 (foto: Aeropixel).  
Aerial view of the Pakoštane-Crkvina site with the position of grave 75 marked (photo: Aeropixel).

i okolna mjesta. Crkva sv. Marije u Zablaću posljednji se put spominje 1664., a na katastarskim mapama iz 1792. navodi se samo crkva u Zablaću bez navedenog titulara.<sup>4</sup>

Sustavna arheološka istraživanja pod vodstvom Ante Uglešića započela su 2006. godine te je do 2013. provedeno više istraživačkih kampanja.<sup>5</sup> Uz crkvu sv. Marije otkrivene su dvije pomoćne prostorije, zvonik i srednjovjekovno groblje, a kako je čitav lokalitet ograđen zidom, vjerojatno se radi o ostacima samostanskog kompleksa (Sl. 1). Crkva sv. Marije jednobrodna je građevina longitudinalnog oblika s polukružnom apsidom na istoku. Na sjevernom i južnom zidu crkve nalaze se ostatci pojasnica koje su nosile bačvasti svod. Crkva se može pripisati romaničkom stilu. Ispred njenog se

with the Ottomans, when the population moved to Pakoštane and surrounding places. The Church of St. Mary in Zablaće was mentioned for the last time in 1664, and on the cadastral maps of 1792 only an unnamed church in Zablaće was mentioned.<sup>4</sup>

A systematic archaeological campaign lead by A. Uglešić started in 2006, and by 2013 several excavation campaigns had been conducted.<sup>5</sup> Two auxiliary rooms, a bell tower and a medieval cemetery were uncovered beside the Church of St. Mary. Since the entire site was walled in, this probably represents the remains of a monastery complex (Fig. 1). The Church of St. Mary is a single-naved structure of a longitudinal form with a semi-circular apse on the eastern side. On the northern and southern walls of the church, there are the remains of flanges which propped up the barrel-like vault. The church exhibits a Romanesque style. There was a bell tower in front of its façade, and side rooms on each side of the church to both the north and south. The north pas-

4 L. JELIĆ, 1898, 118, 121; J. BARAKA, 2009, 184.

5 A. UGLEŠIĆ, 2006; J. BARAKA, 2009; A. UGLEŠIĆ, K. GUSAR, 2009; J. BARAKA, J. ŠUČUR, 2009; J. BARAKA, J. ŠUČUR, 2011.

4 L. JELIĆ, 1898, 118, 121; J. BARAKA, 2009, 184.

5 A. UGLEŠIĆ, 2006; J. BARAKA, 2009; A. UGLEŠIĆ, K. GUSAR, 2009; J. BARAKA, J. ŠUČUR, 2009; J. BARAKA, J. ŠUČUR, 2011.



SL. 2. / FIG. 2.

Grob 75 nakon pronalaska (foto: E. Visković).

Grave 75 after uncovering (photo: E. Visković).

pročelja nalazio zvonik, a sa sjeverne i južne strane crkve nalazi se po jedna bočna prostorija. Sjeverna pastoforija longitudinalnog je oblika, a unutar nje otkrivene su tri zidane grobnice od kojih je najzanimljivija grobnica kojoj je unutrašnjost oslikana crvenim templarskim križevima na bijeloj žbuci (grob 8). Južno od crkve nalazi se još jedna pastoforija longitudinalnog oblika s polukružnom apsidom na istočnoj strani. Unutar ove prostorije nađeni su grobovi koji se pojavljuju i u unutrašnjosti crkve. Otkriven je i dio zidova kojima je bio ograđen čitav kompleks, a koji su mjestimično vidljivi i do 1,5 m visine. Ostaci arhitekture otkriveni su zapadno i istočno od crkve, no iako je njihova točna namjena trenutno nejasna, vjerojatno predstavljaju ostatke stambenog dijela samostanskog sklopa. Po čitavoj površini kompleksa unutar arhitektonskih ostataka a tako i oko njih nalazilo se srednjovjekovno groblje na kojem je do konca 2013. istraženo oko 100 grobova od kojih neki imaju više slojeva ukopa. Većina grobova se okvirno može datirati

tophorium is of a longitudinal form, and three built graves were uncovered within it, of which the most interesting is one which has an interior painted with red Templar crosses on white plaster (grave 8). To the south of the church, there is another pastophorium of a longitudinal form with a semi-circular apse on the eastern side. Graves were uncovered in this room which are similar to those occurring inside the church. The walls surrounding the entire complex were also partially uncovered and at some points are as high as 1.5 m. Architectural remains were uncovered to the west and east of the church. Although their exact purpose is still not clear, they probably represent the remains of a residential part of the monastery complex. There was a medieval cemetery both within and around the architectural remains of the entire area of the complex. By the end of 2013, approximately 100 graves had been excavated here, some of which had several burial layers. The majority of graves can be approximately dated to the period from the 13<sup>th</sup> to the 15<sup>th</sup> century. Numerous



Sl. 3. / FIG. 3.

Početak čišćenja groba 75 (foto: K. Gusar).

*Beginning of the cleaning of grave 75 (photo: K. Gusar).*

u vrijeme od 13. do 15. stoljeća. Na lokalitetu su pronađeni brojni ulomci kamenog crkvenog namještaja a pripadaju umjetničkim razdobljima predromanike, romanike i gotike, zatim sitni arheološki nalazi keramičkih, staklenih, metalnih predmeta i novca koji potječu od antičkog razdoblja pa sve do 19. stoljeća. Osobito treba istaknuti nalaz olovnog pečata – bule pape Hadrijana IV. (1154.-1159.) – otkrivenog ispod ukopa u grobu 21b koji za sada predstavlja najstariji arheološki nalaz papinske bule u Hrvatskoj.

Izuzetno zanimljiv nalaz predstavlja monumentalna zidana grobnica (grob 75) smještena s vanjske, južne strane crkve, odnosno između crkve i južne pastofrije (Sl. 2). Grobnica ima četiri zidane stranice a sjeverna je direktno prislonjena uza zid crkve. Uokolo nje nalazila se žbukana podnica. Iznad hodne površine nalaze se ostatci arhitekture grobnice, rađeni od devet<sup>6</sup> očuvanih fino klesanih

fragments of stone church furniture belonging to the Pre-Romanesque, Romanesque and Gothic periods as well as smaller archaeological finds of ceramic, glass and metal artefacts, and coins, which can be dated from the classical antique period up until the 19<sup>th</sup> century, were found at the site. The uncovering of a lead seal of Pope Hadrian IV's bull (1154-1159) is particularly noteworthy. This was uncovered below the burial in grave 21b, and represents the oldest archaeological find of a papal bull in Croatia.

Another extremely interesting find is the monumental tomb (grave 75) situated outside the church on the southern side, i.e. between the church and the southern pastophorium (Fig. 2). The grave has four built sides, the northern one of which leans directly against the church wall. It was surrounded by a mortared floor. Above the floor surface, there are the remnants of grave architecture made of nine,<sup>6</sup> well-preserved, finely carved blocks of limestone, which

6 S obzirom na prazni prostor u konstrukciji, izvorno ih je vjerojatno bilo deset.

6 In view of the empty space, there were probably originally ten blocks in the construction.



SL. 4. / FIG. 4.

Mramorni dijelovi groba 75: a) baza; b) stupić; c) kapitel  
(foto: K. Gusar).

Marble parts of grave 75: a) base; b) pillar; c) capital  
(photo: K. Gusar).

kamenih blokova vapnenca koji su povezani željeznim spojka (Sl. 2, 3). Riječ je zapravo o samom vrhu grobnice čije vanjske mjere iznose 3,5 m x 1,6 m, a unutrašnje 2 m x 0,5 m. Kamene blokovi su s unutarnje strane ravni a s vanjske strane profilirani. Pasice blokova osobito su fino klesane. Na blokovima su očuvani utori za nasad mramornih profiliranih baza (Sl. 4a) na kojima su stajali stupići kružnog presjeka (Sl. 4b) koji su završavali malim kubičnim kapitelima (Sl. 4c), što je evidentno na jugoistočnom uglu groba gdje je *in situ* sačuvana baza jednog mramornog stupića (Sl. 2). Mramorne baze, stupići i kapiteli su vjerojatno tvorili neku vrstu ograde koja je stajala na masivnim kamenim blokovima koji su služili kao njena baza. Po sredini ograde nalazio se otvor što se vidi po prekidu relativno pravilnog rasporeda otisaka baza stupića. U sloju uokolo grobnice pronađena je velika količina fragmentarnih mramornih stupića, baza i kubičnih kapitela sa željeznim i olovnim trnovima za nasad. Mramorna ograda i njezina baza, rađena od vapnenca, pokazuju romaničke stilske karakteristike. Grobnica je bila pokrivena velikom kamenom pločom ukrašenom vegetabilnom ornamentikom s prednje strane (215 cm x 80 cm x 12,5 cm) (Sl. 3). Ploča je pukla na tri dijela a njeni su dijelovi pronađeni unutar grobnice. Riječ je o antičkoj spoliji ukrašenoj motivom kimationa koja je vjerojatno poklesana za potrebe poklopnice groba

are connected with iron couplings (Figs. 2-3). This is actually the top of the grave, the outside measurements of which are 3.5 x 1.6 m and the inside ones 2 x 0.5 m. The stone blocks are plain on the inside and profiled on the outside. Their *edges* are particularly finely carved. Grooves for placing profiled marble bases (Fig. 4a) are preserved in the blocks, upon which pillars with circular cross-sections stood, (Fig. 4b) ending in small cubic capitals (Fig. 4c). This is evident from the south-east corner of the grave where there is an *in situ* preserved base of a marble pillar (Fig. 2). Marble bases, pillars and capitals probably formed some sort of a railing which stood on the massive stone blocks which served as its base. There was an opening in the centre of the railing, which is evident from the interruption of the relatively regular arrangement of the impressions of the pillar bases. In the layer around the grave, a large quantity of fragmentary marble pillars, bases and cubic capitals with iron and leaden tangs for sockets was found. The marble railing and its limestone base exhibit Romanesque characteristics. The grave was covered with a large stone panel decorated with vegetal ornamentation on its front (215 x 80 x 12.5 cm) (Fig. 3). The panel had broken into three parts, which were found inside the grave. These are spolia from Classical Antiquity decorated with a cymatium motif which were probably altered by carving for the purpose of serving as a grave slab (Fig. 5). Inside the



SL. 5. / FIG. 5.

Fragment poklopnice groba 75 (foto: K. Gusar).

Fragment of the slab of grave 75 (photo: K. Gusar).

(Sl. 5). Unutar groba pronađeni su skeletni ostatci 44 pokojnika – muškaraca, žena i djece – razbacani bez vidljiva reda pa se može zaključiti da je grobnica zapravo služila kao kosturnica. Rezultati antropološke analize osteoloških ostataka dali su zanimljive podatke poput, primjerice, lubanje jednog pokojnika s tragovima traume nastale djelovanjem bojnog čekića.<sup>7</sup> Radiokarbonska analiza osteološkog uzorka uzetog s dna groba datira najstarije ukope u godinu 1170.<sup>8</sup>

Najveći dio nalaza otkrivenih u grobu 75 pripada dijelovima nošnje, nakitu te novcu, a nađeno je i nekoliko upotrebnih predmeta. Najstariji nalaz su tri zlatnika bizantskog cara Romana III. Argira

grave, the skeletal remains of 44 deceased individuals – men, women and children – were found. These were scattered around in no apparent order, which leads to the conclusion that the grave actually served as an ossuary. The results of an anthropological analysis of the osteological remains provide interesting data. For example, there is a skull of a deceased individual with traces of trauma caused by a battle hammer.<sup>7</sup> Radio-carbon analysis of the osteological sample taken from the bottom of the grave dates the oldest burials to 1170.<sup>8</sup>

The majority of the finds unearthed in grave 75 include parts of attire, jewellery and coins, but also several everyday objects. Three gold coins of the Byzantine emperor Romanos III Argyros (1028-1034) represent the oldest finds. They were minted in Constantinople (cat. nos. 1-3; Pl. I, 1-3).<sup>9</sup> These gold

7 M. ŠLAUS, 2013, 43-44.

8 Analiza provedena u radiokarbonskom laboratoriju Beta Analytic u Miamiu (Beta-302401) pokazala je starost uzorka  $870 \pm 30$  BP, a kalibrirane datacije (INTCAL09) iznose: Radiokarbonska starost s kalibracijskom krivuljom: Cal AD 1170 (Cal BP 780); 2 Sigma sa 95% vjerojatnosti: 1050.-1090. (Cal BP 900-860), 1130.-1140. (Cal BP 820-810), 1140.-1230. (Cal BP 810-720); 1 Sigma sa 65% vjerojatnosti: 1160.-1210. (Cal BP 790-740).

7 M. ŠLAUS, 2013, 43-44.

8 Analysis conducted in the Radiocarbon Dating Laboratory Beta Analytic in Miami (Beta-302401) showed the age of the sample as  $870 \pm 30$  BP, and the calibrated dating (INTCAL09): Radiocarbon age with calibration curve: Cal AD 1170 (Cal BP 780); 2 Sigma with 95 percent probability: 1050-1090 (Cal BP 900-860), 1130-1140 (Cal BP 820-810), 1140-1230 (Cal BP 810-720); 1 Sigma with 65 percent probability: 1160-1210 (Cal BP 790-740).

(1028.-1034.), koji su kovani u Konstantinopolisu (Kat. br. 1-3; T. I, 1-3).<sup>9</sup> Ovi se zlatnici nazivaju *nomisma histamenon* ili *solidus romanatus*, odnosno romanati. Na aversu se novca nalazi prikaz Krista na prijestolju oko kojeg je natpis +IhS XIS REX RCGNANTIhM. Na reversu je prikaz Bogorodice koja kruni Romana III. i natpis θCCbOHΘ' RWMANW M-Θ, dok je na jednom primjerku zabilježen i grafit XV (Kat. br. 2; T. I, 2).<sup>10</sup> Navedeni novac poprilično je čest nalaz na istočnoj jadranskoj obali,<sup>11</sup> a njihova se velika količina na našem području dovodi u vezu s Dobronjom, pripadnikom zadarske obitelji Madijevaca, koji je za vrijeme diplomatskih misija boravio u Carigradu na dvoru Romana III. kojom prilikom ga je car bogato obdario.<sup>12</sup> Osim nalaza iz Pakoštana trenutno je poznato preko 470 histamena s prostora istočne jadranske obale i njenog zaleđa iz 11. stoljeća.<sup>13</sup> Zanimljiva je i činjenica da romanati u Dalmaciji služe kao platežno sredstvo ne samo u 11. stoljeću, kada su kovani, već i u idućem 12. stoljeću.<sup>14</sup> Emisija novca završila je carevom smrću 1034. godine, što ne znači da je novac povučen iz uporabe. Često spominjani *romanati* u kupoprodajnim ugovorima starohrvatske države potvrđuju da su navedeni novci ostali u optjecaju dugo nakon careve smrti,<sup>15</sup> a njihova se učestalost u Dalmaciji, između ostalog, dovodi i u vezu s općim ekonomskim i kulturnim prilikama u dalmatinskim gradovima pod bizantskom vlašću kao i na teritoriju hrvatske države.<sup>16</sup>

Vremenski slijedi srebrni zdjeliciasti denar Republike Padove, kovan između 1271. i 1328. godine (Kat. br. 4; T. I, 4),<sup>17</sup> također čest na našem području<sup>18</sup> i do sada evidentiran na lokalitetu Pa-

coins are called *nomisma histamenon* or *solidus romanatus*, i.e. *romanata*. On the obverse of the coins, there is an illustration of Christ on a throne encircled by the inscription +IhS XIS REX RCGNANTIhM. On the reverse of the coins, there is the Mother of God, who is crowning Romanos III, and the inscription θCCbOHΘ' RWMANW M-Θ, while one of the coins also has graffiti XV (cat. no. 2; Pl. I, 2).<sup>10</sup> The abovementioned coins are quite frequent finds on the eastern Adriatic coast.<sup>11</sup> Their large quantity in our area is linked with Dobronja, a member of the Zadar family of the Madii, who during his diplomatic missions stayed at the court of Romanos III in Constantinople, on which occasions the emperor richly rewarded him.<sup>12</sup> Apart from the finds in Pakoštane, there are over 470 known histamenons from the area of the Croatian state of the 11<sup>th</sup> century.<sup>13</sup> An interesting fact about *romanata* in Dalmatia is that they were used as means of payment not only in the 11<sup>th</sup> century, when they were minted, but also in the following century.<sup>14</sup> Minting of the coins ended with the Emperor's death in 1034, though this does not imply that the coins were withdrawn from circulation. *Romanata* are often mentioned in sales contracts in the early Croatian state, which confirms that these coins were in circulation long after the Emperor's death.<sup>15</sup> Their frequent occurrence in Dalmatia can be related to the general economic and cultural circumstances in Dalmatian towns under Byzantine rule and in the territory of the Croatian state.<sup>16</sup>

Chronologically, next comes the silver *denaro scodellato* of the Republic of Padua, minted between 1271 and 1328 (cat. no. 4; Pl. I, 4),<sup>17</sup> which is also quite frequent in our area,<sup>18</sup> and which has been re-

9 C. MORRISON, 1970, 626-627, br. 43/Cp/Av/01-07; N. JAKŠIĆ, 1984, 175-176; I. MAROVIĆ, 2006.

10 Pregled grafiti vidljivih na solidima Romana III. Argira donosi I. Marović (2006), no još nema sigurnog odgovora na pitanje što oni znače. Marović otvara pitanja jesu li označavali razdoblje emisija novca, određene oznake na novcu koji je došao iz određenih kovnica gdje je količina zlata bila smanjena, tako da bi ih se na određeni način razlikovalo odmah nakon kovanja, ili su oni obilježja trgovaca kako bi označili povećanu ili umanjenu vrijednost važnih emisija.

11 N. JAKŠIĆ, 1982, 175-179; I. MAROVIĆ, 2006; N. JAKŠIĆ, 2007, Fig. 1; M. ILKIĆ, M. VUKUŠIĆ, 2012, 198.

12 N. JAKŠIĆ, 1982, 180-182; N. JAKŠIĆ, 2007, 137-143.

13 I. MAROVIĆ, 2006, 281-282; M. ILKIĆ, M. VUKUŠIĆ, 2012, 198, bilj. 9.

14 N. JAKŠIĆ, 1982, 183.

15 I. MAROVIĆ, 2006, 279.

16 T. ŠEPAROVIĆ, 2007, 135.

17 CNI VI, 1922, 183, br. 2(?).

18 T. ŠEPAROVIĆ, 2011, 371, kat. 18; M. ILKIĆ, M. VUKUŠIĆ, 2012, 201, kat. 41-43.

9 C. MORRISON, 1970, 626-627, No. 43/Cp/Av/01-07; N. JAKŠIĆ, 1984, 175-176; I. MAROVIĆ, 2006.

10 An overview of the graffiti present on the solidi of Romanos III Argyros was presented by I. Marović (2006). However, their meaning has still not been explained. Marović raises the question of whether they denoted the period of the coin's issuance, whether certain marks on the coins came from certain mints where the quantity of gold was reduced in order to differentiate them in a certain way immediately after minting, or whether tradesmen made the graffiti in order to mark the increased or decreased value of an important series.

11 N. JAKŠIĆ, 1982, 175-179; 2007, Fig. 1; I. MAROVIĆ, 2006; M. ILKIĆ, M. VUKUŠIĆ, 2012, 198.

12 N. JAKŠIĆ, 1982, 180-182; 2007, 137-143.

13 I. MAROVIĆ, 2006, 281-282; M. ILKIĆ, M. VUKUŠIĆ, 2012, 198, note 9, cat.

14 N. JAKŠIĆ, 1982, 183.

15 I. MAROVIĆ, 2006, 279.

16 T. ŠEPAROVIĆ, 2007, 135.

17 CNI VI, 1922, 183, No. 2?

18 T. ŠEPAROVIĆ, 2011, 371, cat. 18; M. ILKIĆ, M. VUKUŠIĆ, 2012, 201, cat. 41-43.

koštane-Crkvina.<sup>19</sup> Talijanske monete zastupljene su još jednim dosta izlizanim primjerkom srebrnog mletačkog soldina kovanog za vrijeme dužda Michelea Stena (1400.-1413.) (Kat. br. 5; T. I, 5).<sup>20</sup> U grobu su otkrivena i dva srebrna bavarska pfeniga Heinricha IV. (1393.-1450.) kovanog u Landshutu (Kat. br. 6; T. I, 6) i Alberta III. Pobožnog (1438.-1460.) kovanog u Münchenu (Kat. br. 7; T. I, 7).<sup>21</sup> Posljednji primjerak novca iz groba 75 je krivotvorina ugarskog denara s fragmentarno očuvanom godinom 155[5] (Kat. br. 8; T. I, 8).<sup>22</sup> Ugarski denari ovakve koncepcije kovali su se za vladavine Ferdinanda I. Habsburškog (1526.-1564.).<sup>23</sup> Krivotvorine rađene po uzoru na regularni ugarski, ali i poljski, turski te talijanski novac nisu neuobičajena pojava na našem području, a jedna krivotvorina talijanskog novca i ranije je registrirana na lokalitetu Crkvina.<sup>24</sup>

Slijede dijelovi nošnje kojima pripadaju nalazi četiriju kopča kružnog i D-oblika, rađenih od željeza i bronce (Kat. br. 9-12; T. II, 1-4). Veći primjerci (Kat. br. 9-11; T. II, 1-3) služili su za zakopčavanje odjeće, a najmanji primjerak za zakopčavanje obuće (Kat. br. 12; T. II, 4).<sup>25</sup> Jednostavne kružne kopče, promjera do 2 cm, javljaju se u vremenskom rasponu od kasnog 13. do 16. stoljeća, a rađene su od raznih vrsta metala.<sup>26</sup> Veći primjerci najčešće rađeni od bronce (Kat. br. 9, 11; T. II, 1, 3) na kojima se ponekad javljaju željezni trnovi (Kat. br. 9; T. II, 1), uobičajen su nalaz u čitavoj Europi u vremenu od sredine 13. do 15. stoljeća, a dosta se često javljaju i na hrvatskim grobljima kasnog srednjeg vijeka.<sup>27</sup> Kopče oblika slova D (Kat. br. 10; T. II, 2) također pripadaju istom

corded at the Pakoštan-Crkvina site.<sup>19</sup> Italian currency is represented by another significantly worn specimen of silver: the Venetian *soldino* minted during the reign of Doge Michele Steno (1400-1413) (cat. no. 5; Pl. I, 5).<sup>20</sup> Two silver Bavarian pfennigs were also uncovered in the grave: one of Henry IV (1393-1450), minted in Landshut (cat. no. 6; Pl. I, 6), and the other of Albert III the Pious (1438-1460), minted in Munich (cat. no. 7; Pl. I, 7).<sup>21</sup> The latter coin from grave 75 is a forgery of a Hungarian denar with the fragmentarily preserved year 155[5] (cat. no. 8; Pl. I, 8).<sup>22</sup> Hungarian denars of such form were minted during the reign of the Holy Roman Emperor Ferdinand I (1526-1564).<sup>23</sup> Forgeries based on regular Hungarian, but also Polish, Turkish and Italian coins are not uncommon in this area and one counterfeited Italian coin was also recorded earlier at the Crkvina site.<sup>24</sup>

The next finds are parts of attire: four buckles of round and D-forms made of iron and bronze (cat. nos. 9-12; Pl. II, 1-4). Larger specimens (cat. nos. 9-11; Pl. II, 1-3) were used for fastening attire and the smallest specimen was used for fastening footwear (cat. no. 12; Pl. II, 4).<sup>25</sup> Simple round buckles with a diameter of up to 2 cm occur from the late 13<sup>th</sup> until the 16<sup>th</sup> century and were made from different types of metal.<sup>26</sup> Larger specimens, mainly made of bronze (cat. nos. 9, 11; Pl. II, 1, 3), and which sometimes have iron tangs (cat. no. 9; Pl. II, 1), and which date from the period from the middle of the 13<sup>th</sup> until the 15<sup>th</sup> century are a common find throughout Europe, and also occur quite often in Croatian cemeteries from the late Middle Ages.<sup>27</sup> Buckles in the form of the letter D (cat. no. 10; Pl. II, 2) also belong to the same period from the

19 J. BARAKA, J. ŠUČUR, 2011, 358, kat. 2.

20 CNI VII, 1915, 116, br. 16(?).

21 J. P. BEIERLEIN, 1901, 25, 509, br. 175, br. 3428; M. ALRAM, 2001, 490, T. 3/62; L. BEKIĆ, 2011, 17-18, kat. 575-576; M. ILKIĆ, 2011, 131, kat. 129.

22 Na pomoći oko determinacije novca zahvaljujemo kolegi Mati Ilkiću.

23 E. UNGER, 1976, kat. 735-737, kat. 744-747, kat. 766-767.

24 I. MIRNIK, 2002; M. ILKIĆ, 2011a, 129, kat. 6-8, kat. 12-13, kat. 28; J. BARAKA, J. ŠUČUR, 2011, 359-360, kat. 5; M. ILKIĆ, M. VUKUŠIĆ, 2012, 201-202, kat. 27-29.

25 R. WHITEHEAD, 2003, 16.

26 F. SOGLIANI, 1995, 51, kat. 235-236; R. WHITEHEAD, 2003, 16, No. 31-33.

27 D. JELOVINA, 1976, 127, T. LVII/5-6; D. JELOVINA, D. VRSALOVIĆ, 1981, 128, T. X/188, T. XXXV/506, T. XXXVI/526, T. XLVI/60-61; J. BELOŠEVIĆ, 1993, T. XXVI/9-10; F. SOGLIANI, 1995, 51, kat. 222-223, 227; M. PETRINEC, 1996, 44, 60, 80, 123; M. ZEKAN, 1996, 50; M. BELLI, 2000, T. 2; T. BURIC, S. ČAČE, I. FADIĆ, 2001, 224, T. IV/3-4; R. WHITEHEAD, 2003, 16, No. 34-38; Ž. TOMIČIĆ, G. MAHOVIĆ, 2011, 138, T. 2/PN 30, PN 64.

19 J. Baraka, J. Šučur, 2011, 358, cat. 2.

20 CNI VII, 1915, 116, No. 16?

21 J. P. BEIERLEIN, 1901, 25, 509, No. 175, No. 3428; M. ALRAM, 2001, 490, Pl. 3/62; L. BEKIĆ, 2011, 17-18, cat. 575-576; M. ILKIĆ, 2011, 131, cat. 129.

22 We are grateful to our colleague Mato Ilkić for helping us in determining the coins.

23 E. UNGER, 1976, cat. 735-737, cat. 744-747, cat. 766-767.

24 I. MIRNIK, 2002; M. ILKIĆ, 2011a, 129, cat. 6-8, cat. 12-13, kat. 28; M. ILKIĆ, M. VUKUŠIĆ, 2012, 201-202, cat. 27-29; J. BARAKA, J. ŠUČUR, 2011, 359-360, cat. 5.

25 R. WHITEHEAD, 2003, 16.

26 R. WHITEHEAD, 2003, 16, Nos. 31-33; F. SOGLIANI, 1995, 51, cat. 235-236

27 R. WHITEHEAD, 2003, 16, Nos. 34-38; F. SOGLIANI, 1995, 51, cat. 222-223, 227; M. BELLI, 2000, Pl. 2; I. JELOVINA, 1976, 127, Pl. LVII/5-6; D. JELOVINA, D. VRSALOVIĆ, 1981, 128, Pl. X/188, Pl. XXXV/506, Pl. XXXVI/526, Pl. XLVI/60-61; M. ZEKAN, 1996, 50; T. BURIC, S. ČAČE, I. FADIĆ, 2001, 224, Pl. IV/3-4; J. BELOŠEVIĆ, 1993, Pl. XXVI/9-10; M. PETRINEC, 1996, 44, 60, 80, 123; Ž. TOMIČIĆ, G. MAHOVIĆ, 2011, 138, Pl. 2/PN 30, PN 64.



vremenskom okviru, a javljaju se od 13. do 15. stoljeća.<sup>28</sup> U grobu je nađena i srebrna dugmad kuglasta oblika, sastavljena od dviju polutki koja ima malu ušicu na vrhu (Kat. br. 13; T. II, 6), a također pripada dijelovima nošnje. Ukupno je nađeno 12 primjeraka koji su uglavnom fragmentarno očuvani. Ovakvi primjerci pojavljuju se u periodu od 13. do 15. stoljeća s povremenim trajanjem i početkom ranog novog vijeka, no kod nas su najčešći nalazi iz 14. i 15. stoljeća.<sup>29</sup> U povijesnim izvorima sa zadarskog područja dugmad se prvi puta spominje u inventarima 13. stoljeća, a tijekom 14. i 15. stoljeća najčešći su upravo navodi dugmadi rađene od srebra.<sup>30</sup>

U kategoriju nakita možemo ubrojiti i nalaze brončanog prstenja te jednu srebrnu karičicu. U grobu 75 otkriveno je šest jednostavnih prstena, tj. vitica (Kat. br. 14-19; T. II, 7-12). Svi su primjerci rađeni od bronce i imaju formu zatvorenog koluta. Presjek im je trakast (Kat. br. 14-17; T. II, 7-10), blago konkavan (Kat. br. 18; T. II, 11) ili u obliku slova D (Kat. br. 19; T. II, 12). Samo je jedan prsten bez ukrasa (Kat. br. 15; T. II, 8), dok su svi ostali primjerci ukrašeni (Kat. br. 14, 16-19; T. II, 7, 9-12), a najčešću dekoraciju čine dvije vodoravne kanelure (Kat. br. 14, 16-17; T. II, 7, 9-10). Nešto složeniju dekoraciju nalazimo na dva prstena od kojih je jedan ukrašen samo uz gornji i donji rub kombinacijom jedne pune urezane linije i dviju linija koje čine vodoravni kratki potezi (Kat. br. 18; T. II, 11), dok je drugom prstenu uz rubove po jedna linija koju tvore vodoravni kratki potezi, a po sredini motiv točkastih uboda koji se izmjenjuje s kosim kratkim linijama (Kat. br. 19; T. II, 12). Jednostavne brončane vitice uistinu su čest nalaz na raznim srednjovjekovnim lokalitetima. Pojavljuju se u dosta širokom vremenskom rasponu. Stariji primjerci, koji se datiraju u starohrvatsko razdoblje, naročito su prisutni u dalmatinskim grobljima,<sup>31</sup> a njihova se upotreba nastavlja i tijekom razvijenog i kasnog srednjeg vijeka, od 12. do 15. stoljeća.<sup>32</sup> Uža kronološka determinacija nije moguća ni za karičicu od srebrne žice (Kat.

13<sup>th</sup> until the 15<sup>th</sup> century.<sup>28</sup> Silver buttons of a spherical form made of two halves with a small eye on top (cat. no. 13; Pl. II, 6) were also unearthed in the grave and also represent parts of attire. Twelve specimens, mostly fragmentarily preserved, were found in total. Such specimens appear in the period from the 13<sup>th</sup> until the 15<sup>th</sup> century, occasionally lasting into the beginning of the early modern period. However, in Croatia the most frequent finds originate from the 14<sup>th</sup> and 15<sup>th</sup> centuries.<sup>29</sup> In historical sources from the Zadar area, buttons were mentioned for the first time in inventories from the 13<sup>th</sup> century, and in the 14<sup>th</sup> and 15<sup>th</sup> century the most frequently mentioned buttons are those made of silver.<sup>30</sup>

The jewellery category also includes finds of bronze rings and one silver circlet. Six simple rings, i.e. band rings (cat. nos. 14-19; Pl. II, 7-12) were uncovered in grave 75. All the specimens were made of bronze and have the shape of a closed band. Their cross-section is ridged (cat. nos. 14-17; Pl. II, 7-10), mildly concave (cat. no. 18; Pl. II, 11), or in the form of the letter D (cat. no. 19; Pl. II, 12). Only one ring has no ornamentation (cat. no. 15; Pl. II, 8), while all the other specimens are decorated (cat. nos. 14; 16-19, Pl. II, 7, 9-12), the most common decoration being two horizontal canelures (cat. nos. 14; 16-17, Pl. II, 7, 9-10). Slightly more complex decoration is found on two rings, one of which is only decorated along the upper and lower edge with a combination of one solid carved line and two lines made with short strokes (cat. no. 18; Pl. II, 11). The other one has short horizontal strokes along each edge and in the middle a motif of dotted points interchanging with short diagonal lines (cat. no. 19; Pl. II, 12). Simple bronze band rings are rather frequent finds at various medieval sites, occurring over a rather long time span. Older specimens, dated to the early Croatian period, are particularly present in Dalmatian cemeteries,<sup>31</sup> and their usage continued in the course of the High and Late Middle Ages from the 12<sup>th</sup> until the 15<sup>th</sup> century.<sup>32</sup> Neither is a more precise chronologi-

28 F. SOGLIANI, 1995, 51, kat. 237-247; R. WHITEHEAD, 2003, 16, No. 39-50; Ž. DEMO, 2007, 83, kat. 16.16-20.

29 G. EGAN, F. PRITCHARD, 1991, 272, 276; M. PETRINEC, 1996, 11, 39, 67, 99; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, T. V/3, T. X/12; Ž. DEMO, 2007, 72, kat. 13.1-4; A. PITEŠA, 2009, kat. 232-234, kat. 284.

30 I. ANZULOVIC, 2007, 256-269.

31 D. JELOVINA, 1976, 107; D. JELOVINA, D. VRSALOVIĆ, 1981, 120; J. BELOŠEVIĆ, 1992, 134, T. XXII/3.

32 G. EGAN, F. PRITCHARD, 1991, 332; M. ZEKAN, 1996, 50-51; N. JAKŠIĆ, 1996, 147; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, 224, T. VI/4, T. VIII/5, T. XI/8; Ž. DEMO, 2007, 70, kat. 11.1; A. PITEŠA, 2009, 164, kat. 236, 186, kat. 277-279.

28 R. WHITEHEAD, 2003, 16, Nos. 39-50; F. SOGLIANI, 1995, 51, kat. 237-247; Ž. DEMO, 2007, 83, kat. 16.16-20.

29 G. EGAN, F. PRITCHARD, 1991, 272, 276; Ž. DEMO, 2007, 72, kat. 13.1-4; M. PETRINEC, 1996, 11, 39, 67, 99; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, Pl. V/3, Pl. X/12; A. PITEŠA, cat. 232-234, cat. 284.

30 I. ANZULOVIC, 2007, 256-269.

31 D. JELOVINA, 1976, 107; D. JELOVINA, D. VRSALOVIĆ, 1981, 120; J. BELOŠEVIĆ, 1992, 134, Pl. XXII/3.

32 G. EGAN, F. PRITCHARD, 1991, 332; M. ZEKAN, 1996, 50-51; N. JAKŠIĆ, 1996, 147; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, 224, T. VI/4, Pl. VIII/5, Pl. XI/8; Ž. DEMO, 2007, 70, kat. 11.1; A. PITEŠA, 2009, 164, kat. 236; 186, kat. 277-279.

br. 20; T. II, 5). Ovalnog je oblika i ima rastavljene, ravno odrezane krajeve. Taj se tip nakita učestalo javlja od 9. stoljeća do konca srednjeg vijeka, pa čak i kroz 16. stoljeće.<sup>33</sup>

Slijede nalazi željeznih uporabnih predmeta. Prvi je nalaz fragmentarnog predmeta koji je vjerojatno služio kao projektil (Kat. br. 21; T. III, 1). Vrh mu je trokutastog a tijelo kružnog presjeka te se pri dnu širi, odnosno tu mu počinje neka vrsta tuljca za nasad. Predmet oblikom podsjeća na antički *pilum*, no puno je manji od uobičajenih primjeraka. Usporedbe bi se mogle povući i s veretonima srednjovjekovnih samostrijela, no oni su dosta širi i masivniji, a ujedno i kraći od navedenog primjera te zasada ostaje nejasno kojem je oružju ovaj projektil pripadao. Slijede nalazi željeznog noža s očuvanom oštricom ravnog hrpta i bazom drška (Kat. br. 22; T. III, 2) te fragmentarno željezno kresivo oblika lire pronađeno na samom dnu groba (Kat. br. 23; T. III, 3). Noževi i kresiva u obliku lire u srednjem vijeku najčešće pojavljuju u dalmatinskim grobovima poganskog horizonta, dok su tijekom kršćanskog horizonta u razdoblju od 9. do 12. stoljeća u Dalmaciji rijetki.<sup>34</sup> U grobljima bjelobrdske kulture noževi i kresiva navedena oblika pojavljuju se među nalazima 11. stoljeća.<sup>35</sup> Noževi u grobljima kršćanskog horizonta u Dalmaciji nešto su češći nalaz te su, primjerice, evidentirani u grobljima Cetina-Sv. Spas i Biljane Donje-Begovača u slojevima od 9. do 13. stoljeća<sup>36</sup> dok se u istom periodu kresivo oblika lire javlja jedino na lokalitetu Cetina-Sv. Spas.<sup>37</sup> Osim navedenih nalaza u grobu je pronađen jedan željezni čavao te ostatci olovnih trnova kojima su se povezivali dijelovi mramorne ograde. Nakon istraživanja sadržaja groba 75 uočeno je da bočne stranice grobnice čini priklesano kamenje vezano žbukom, a sama se grobnica iznutra sužava prema vrhu te ima trapezast presjek (Sl. 6). Sužavanje grobnice prema vrhu izvedeno da bi se smanjio otvor groba i pritom smanjila težina poklopnice koju su nosile bočne stranice. Na pojedinim primjercima kamenja kojim je rađena grobnica pojavljuju se klesarski znakovi, što je zamijećeno i na unutarnjim zidovima crkve.

cal determination possible for a circlet made of silver wire (cat. no. 20; Pl. II, 5). It is of an oval shape and has separated, straight cut ends. This type of jewelry was very common from the 9<sup>th</sup> century until the end of the Middle Ages, and even in the 16<sup>th</sup> century.<sup>33</sup>

The next set of finds are iron artefacts. First, there is the find of a fragmentary artefact which probably served as a projectile (cat. no. 21; Pl. III, 1). Its point is triangular, and its body has a round cross-section which expands towards the bottom, i.e. some kind of a spike for hafting. The artefact resembles an ancient pilum. However, it is much smaller than other common specimens. It can be compared with the quarrels of medieval crossbows, although they are significantly wider and larger and, at the same time, shorter than the abovementioned specimen. Thus, it remains unclear which weapon this projectile belonged to. The next finds are an iron knife with a preserved edge with a straight spine and handle base (cat. no. 22; Pl. III, 2) and a fragmentary lyre-shaped iron strike-a-light, which were found at the very bottom of the grave (cat. no. 23; Pl. III, 3). Knives and lyre-shaped strike-a-lights occur mainly in Dalmatian graves of the pagan horizon in the Middle Ages but are rare in the Christian horizon in Dalmatia from the 9<sup>th</sup> to the 12<sup>th</sup> century.<sup>34</sup> Knives and strike-a-lights of the abovementioned shape occur among finds from the 11<sup>th</sup> century in the cemeteries of the Bijelo Brdo culture.<sup>35</sup> Knives in the cemeteries of the Christian horizon in Dalmatia are a somewhat more common find and have been recorded, for example, in the cemeteries of Cetina-Sveti Spas and Biljane Donje-Begovača in the layers from the 9<sup>th</sup> until the 13<sup>th</sup> century,<sup>36</sup> while a lyre-shaped strike-a-light occurs in the same period only at the Cetina-Sveti Spas site.<sup>37</sup> Apart from the aforementioned finds, an iron nail and the remnants of lead tangs, which were used for connecting parts of the marble railing, were also found in the grave. After researching the contents of grave 75, it became noticeable that the lateral sides of the grave were made of slightly dressed stones bound by mortar, and the interior of the grave itself became narrow towards the top and had a trapeziform cross-section (Fig. 6). The narrow-

33 D. JELOVINA, 1976, 93; J. BELOŠEVIĆ, 1992, T. XXIII/11, 13, T. XXVII/1, 4-5; M. ZEKAN, 1996, 48, 53; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, 223, T. V/2, T. VIII/12.

34 D. JELOVINA, 1976, 121-122, 128-129; J. BELOŠEVIĆ, 1980, 117-120; M. PETRINEC, 2009, 177-180, 259-260.

35 Ž. DEMO, 2009, 409-415.

36 D. JELOVINA, D. VRSALOVIĆ, 1981, 126-127; N. JAKŠIĆ, 1996, 140, 151; M. PETRINEC, 1996, 20-21.

37 M. PETRINEC, 1996, 13.

33 D. JELOVINA, 1976, 93; J. BELOŠEVIĆ, 1992, Pl. XXIII/11, 13, Pl. XXVII/1, 4-5; M. ZEKAN, 1996, 48, 53; T. BURIĆ, S. ČAČE, I. FADIĆ, 2001, 223, Pl. V/2, Pl. VIII/12.

34 J. BELOŠEVIĆ, 1980, 117-120; D. JELOVINA, 1976, 121-122, 128-129; M. PETRINEC, 2009, 177-180, 259-260.

35 Ž. DEMO, 2009, 409-415.

36 M. PETRINEC, 1996, 20-21; N. JAKŠIĆ, 1996, 140, 151; D. JELOVINA, D. VRSALOVIĆ, 1981, 126-127.

37 M. PETRINEC, 1996, 13.



SL. 6. / FIG. 6.

Pogled na zapadnu (a) i istočnu (b) bočnu stranicu groba 75 (foto: J. Šučur).

*View of the western and eastern lateral sides of grave 75 (photo: J. Šučur).*

Uokolo grobnice, između južnog zida crkve i zapadnog zida južne pastoforije, mjestimično je očuvana žbukana podnica koja je predstavljala tadašnju hodnu površinu (Sl. 7-8). Prema sačuvanim ostacima arhitektonskih dijelova i mramorne skulpture pretpostavljen je izvorni izgled grobnice (Sl. 9a-d). Na masivnoj se bazi, rađenoj od vapnenca, nalazilo deset mramornih stupića s ukrasnim bazama i kubičnim kapitelima na vrhu. Iznad stupića se vjerojatno nalazila greda ili rukohvat koji je povezivao čitavu konstrukciju pretpostavljene ograde, što bi se moglo povezati s postojanjem dviju rupa na južnom zidu crkve u koje se mogao uglaviti njen rukohvat (Sl. 7). Grobnica je poklopljena vapnenom pločom s ukrasom kimationa koji joj služi kao poklopnica. Međutim, prilikom istraživanja unutrašnjosti grobnice pronađeno je još nekoliko ulomaka mramora s ukrasnim profilacijama na bočnim rubovima (Sl. 10: 1-3). Navedeni ulomci na gornjim i donjim dijelovima imaju uture i trnove za nasad te se može pretpo-

ing of the grave towards the top was made in order to make the grave opening smaller, and in this way the weight of the slab – borne by the lateral sides – was also decreased. Certain stone pieces used in the construction of the tomb exhibit traces of stonemasonry, which was also noticeable on the church's inner walls. Around the grave, between the southern church wall and the western wall of the southern pastophorium, a mortared floor was partially preserved, which represents what was then the walking surface (Fig. 7-8). The original appearance of the grave can be assumed from the preserved remains of the architectural parts and marble sculpture (Fig. 9 a-d). The massive base made of limestone had 10 small marble pillars with decorative bases and cubic capitals on top. Above the columns, there was probably a beam or hilt which connected the whole construction of what was probably a railing. This can be connected with the existence of two holes in the southern church wall, which could have been used for placing the hilt (Fig. 7). The grave was covered with a limestone panel with cymatium decoration which served as slab. However, during research of the inside of the grave, more marble fragments with decorative profiles on the lateral edges (Figs. 10: 1-3) were found. These fragments have grooves and tangs on their upper and lower parts, and



Sl. 7. / FIG. 7.

Pogled s juga na grob 75 (foto: J. Šučur).

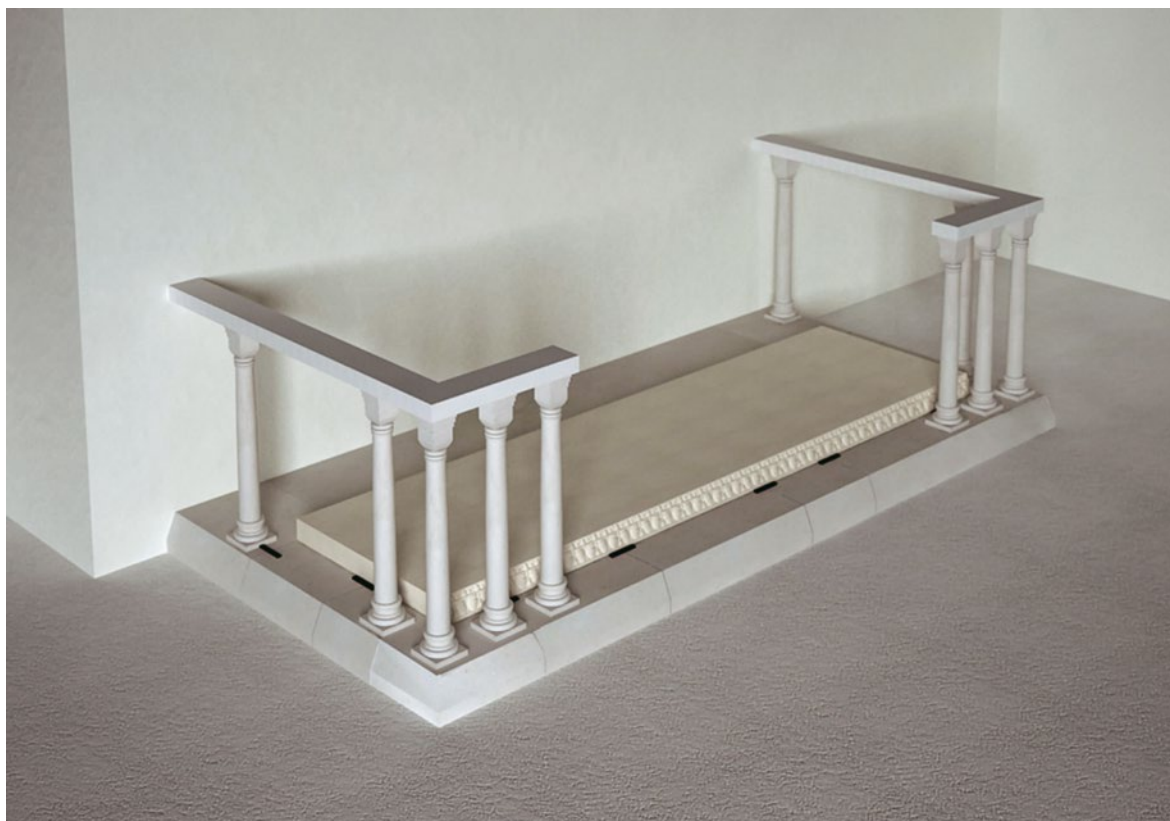
*View of grave 75 from the south (photo: J. Šučur).*



Sl. 8. / FIG. 8.

Pogled sa zapada na grob 75 (foto: J. Šučur).

*View of grave 75 from the west (photo: J. Šučur).*



Sl. 9a. / FIG. 9a.

Idejna rekonstrukcija groba 75 – varijanta 1 (izradio: D. Vujević).

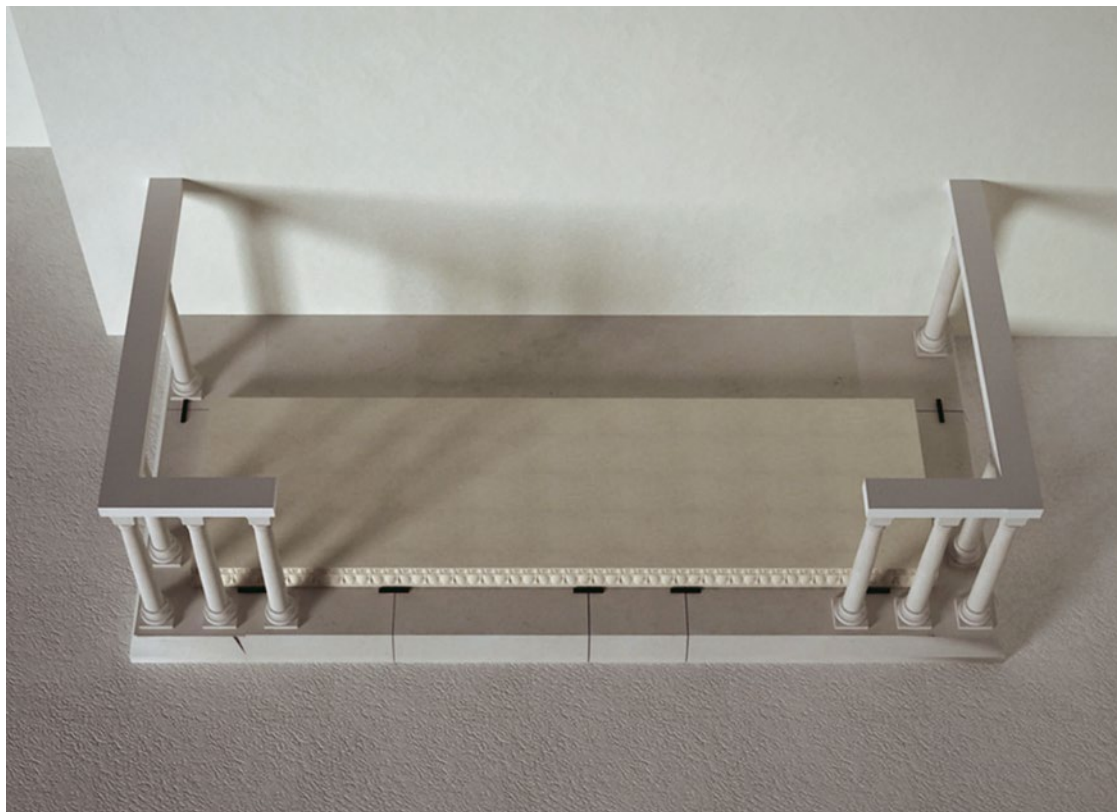
*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*



Sl. 9b. / FIG. 9b.

Idejna rekonstrukcija groba 75 – varijanta 1 (izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*



Sl. 9c. / FIG. 9c.

Idejna rekonstrukcija groba 75 – varijanta 1 (izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*



Sl. 9d. / FIG. 9d.

Idejna rekonstrukcija groba 75 – varijanta 1 (izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*

staviti postojanje još jednog arhitektonskog elementa koji se nalazio iznad ploče s kimationom u formi izduženog kvadra. Ova konstrukcija protezala se od samog zida crkve do početka ploče s kimationom (Sl. 11a-c), što je vidljivo po ostacima veće količine žbuke na zidu crkve kao i po žbuci nađenoj između zida i ploče s kimationom (Sl. 7-8) koja je vjerojatno služila kao podloga navedene mramorne konstrukcije ukrašene konkavnim i konveksnim profilacijama s frontalne strane i na bočnim stranama. U grobu je pronađeno još nekoliko mramornih ulomaka (Sl. 10: 4-5), no zasada nije moguće sa sigurnošću utvrditi da su pripadali konstrukciji groba, a ako i jesu, na kojim su to dijelovima stajali. Također se postavlja i pitanje zašto je ovako raskošna grobnica ukrašena mramornom skulpturom postavljena izvan, a ne unutar crkve. Iako se oko nje nalaze dva zida crkve i pastoforije (sjeverno i istočno od grobnice) te ona okružena žbukom podnicom, dva zida koji bi zatvarali prostoriju (zapadni i južni) u potpunosti nedostaju, a nisu pronađeni ni tragovi bilo kakve drvene konstrukcije koja bi natkrivala grob. Ovo je pitanje to zanimljivije što su na nekim stupićima pronađeni tragovi bojanja bijelim vapnom (Sl. 4b-c) što svakako upućuje na to da se u nekom trenutku pokušavala prekriti raskošnost grobnice, tj. materijal od kojega je načinjena.

Ovakva koncepcija groba posve je neuobičajena za srednjovjekovno razdoblje te je riječ o jedinstvenom nalazu u Hrvatskoj. Raskošna grobnica s mramornom skulpturom u formi ograde nad grobom vjerojatno predstavlja neku vrstu oltarnog groba na kojem se molilo, što se vidi i po samoj konstruktivnoj organizaciji s otvorom u ogradi koji omogućava pristup grobnoj poklopnici iznad koje se nalazila neka vrsta duge mramorne klupice ili nečeg sličnog. Također treba napomenuti kako je vrlo vjerojatno da se iznad nje nalazio još poneki element, što je vidljivo po trnovima i rupama na gornjim stranama ulomaka klupice (Sl. 10: 1-2) iz kojih je vidljivo da se na njih još nešto oslanjalo. Međutim, o čemu je točno riječ, na osnovi sadašnjeg stanja istraženosti nije moguće točno utvrditi. S obzirom na stilske karakteristike dijelova ograde riječ je o grobnici nastaloj u vrijeme romanike. Najbližu komparaciju nalazimo u zadarskom samostanu sv. Marije gdje je u kapitularnoj dvorani sačuvana grobnica opatice Vekenega koja se datira na početak 12. stoljeća. Riječ je o romaničkoj grobnici građenoj od mramora čija je forma drugačija: u obliku je oble arkade unutar koje je bifora ispod koje je epitaf.<sup>38</sup> Sličnog oblika

it can be assumed that there was another architectural element above the panel with cymatium in the form of an elongated cuboid. This structure stretched from the church wall itself to the beginning of the panel with cymatium (Figs. 11 a-c), which is evident from the remnants of the large quantities of mortar on the church wall, as well as the mortar found between the wall and the panel with cymatium (Figs. 7-8), which probably served as the base for the abovementioned marble construction decorated with concave and convex profiles on its front and lateral sides. Several more marble fragments were unearthed in the grave (Figs. 10: 4-5), but it is not possible to claim with certainty that they belonged to the grave structure. If they did, it is not known where they were placed. The question also arises as to why such a sumptuous grave decorated with a marble sculpture was placed outside and not within the church. Although there are two church walls and that of the pastophorium (north and east of the grave) around it, and it is also surrounded by a mortared floor, the two walls which would have enclosed the room (the western and southern ones) are missing completely, and there are also no traces of any wooden construction which would have covered the grave. This question is an interesting one, as traces of white lime painting were found on the columns (Figs. 4b-c), which certainly implies the intention of hiding the sumptuousness of the grave at a certain point, i.e. the material it was made of.

Such a grave concept is very uncommon in the medieval period, and it is a completely unique find in Croatia. This sumptuous grave with a marble sculpture in the form of a railing over it probably represents some sort of an altar grave at which people prayed, which is also implied by the opening in the railing to enable access to the grave slab over which a certain type of long marble ledge or something similar was placed. It should also be mentioned that it is highly likely that there were further elements over it, which is evident from the tangs and holes on the upper sides of the ledge fragments (Figs. 10: 1-2), which imply that there were other elements which leant on them. However, they cannot be precisely identified based on the present state of excavations. Given the stylistic features of the parts of the railing, the grave was built during the Romanesque period. The closest comparison can be made with the grave of the Abbess Vekenega in the Benedictine monastery of St. Mary in Zadar. This is situated in the chapterhouse and has been dated to the beginning of the 12<sup>th</sup> century. It is a Romanesque grave made of marble and

38 I. PETRICIOLI, 1988, 11, 28.



1



2



3



4



5

SL. 10. / FIG. 10.

Ulomci mramornih dijelova groba 75  
(foto: K. Gusar, D. Vujević).

Marble fragments of grave 75  
(photo: K. Gusar, D. Vujević).





SL. 11a. / FIG. 11a.

Idejna rekonstrukcija groba 75 – varijanta 2 (izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*



SL. 11b. / FIG. 11b.

Idejna rekonstrukcija groba 75 – varijanta 2 (izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1 (made by D. Vujević).*



SL. 11C. / FIG. 11C.

Idejna rekonstrukcija groba 75 – varijanta 2  
(izradio: D. Vujević).

*Conceptual reconstruction of grave 75 – version 1  
(made by D. Vujević).*

bila je i grobnica otkrivena koncem 19. stoljeća u crkvi sv. Marije u Biskupiji s fragmentarno očuvanim epitafom, datirana krajem 11. stoljeća.<sup>39</sup> No usporedbe između Vekenegine i pakoštanske grobnice moguće je povući jedino u raskošnom oblikovanju Vekenegine grobnice kao i s obzirom na činjenicu da je građena od mramora, dok joj je oblik posve različit od pakoštanske. Osim same grobnice paralele u samostanu sv. Marije u Zadru nalazimo i u oblikovanju kubičnih kapitela koji se javljaju u kapitularnoj dvorani i u zvoniku sv. Marije na kojima je uklesano ime kralja Kolomana i 1105. godina.<sup>40</sup> Međutim, koncepcija raskošnih romaničkih grobnica u zapadnoj Europi u oblikovnom rješenju u potpunosti odudara od pakoštanske grobnice. Tijekom 11. i 12. stoljeća na području Francuske uobičajene su grobnice unutar slijepih arkada utopljenih u zidnu masu poput grobnice u opatiji Montmajur, koja više sličnosti pokazuje s Vekeningom

has a different form of rounded arcade within which there is a mullion, and an epitaph below it.<sup>38</sup> 11<sup>th</sup> century grave in the church of St. Mary in Biskupija, discovered in the 19<sup>th</sup> century, had similar shape with fragmented epitaph.<sup>39</sup> However, only the sumptuous modelling of Vekenega's grave and the fact that it was made of marble represent common features. The form of the grave is completely different to the one from Pakoštane. Apart from the grave itself, analogies with the monastery of St. Mary in Zadar can also be found in the modelling of the cubic capitals in the chapter-house and in the bell-tower of St. Mary's which have the name of King Coloman I and the year 1105 engraved on them.<sup>40</sup> However, the concept of sumptuous Romanesque graves in Western Europe differs entirely in form from the grave in Pakoštane. In the course of the 11<sup>th</sup> and 12<sup>th</sup> centuries, graves positioned within blind arcades blended into the wall frequently occurred in France, such as a grave in Montmajour Abbey, which shows more similarities with Vekenega's grave than with the one from Crkvina.<sup>41</sup> The second concept, for example, was that appearing on the grave of Abbot Isarn in the Abbey of Saint Victor, Marseille

39 V. DELONGA, 1996, 37, 283-284.

40 I. PETRICIOLI, 1990, 72-75.

38 I. PETRICIOLI, 1988, 11, 28.

39 V. DELONGA, 1996, 37, 283-284.

40 I. PETRICIOLI, 1990, 72-75.

41 M. AUBERT, 1961, 402.



SL. 12. / FIG. 12.

Grobnica u crkvi Santa Maria Magdalena u Zamorri (prema [http://commons.wikimedia.org/wiki/File:Zamora\\_Santa\\_Mar%C3%ADa\\_Magdalena\\_Tomb\\_674.jpg](http://commons.wikimedia.org/wiki/File:Zamora_Santa_Mar%C3%ADa_Magdalena_Tomb_674.jpg)) (01. 11. 2013.).

*Tomb in the Church of Santa María Magdalena in Zamora* (source: [http://commons.wikimedia.org/wiki/File:Zamora\\_Santa\\_Mar%C3%ADa\\_Magdalena\\_Tomb\\_674.jpg](http://commons.wikimedia.org/wiki/File:Zamora_Santa_Mar%C3%ADa_Magdalena_Tomb_674.jpg)) (01. 11. 2013.).

grobnicom negoli onom s Crkvine.<sup>41</sup> Drugo konceptijsko rješenje javlja se na primjerima grobnice opata Isarna u St. Victor de Marseille ili grobnici Richarda Lavljeg Srca u crkvi u Fontevraultu gdje je riječ o grobovima s pločom s reljefnim prikazom pokojnika na odru koji može pratiti i epitaf.<sup>42</sup> Najsličniji način oblikovanja grobnice javlja se u crkvi Santa Maria Magdalena u Zamorri u Španjolskoj. To je romanička crkva s građevnim fazama 12. i 13. stoljeća koje se gradnja povezuje s viteškim redovima templara ili hospitalaca.<sup>43</sup> Navedena grobnica nalazi se u unutrašnjosti i prislonjena je uza sjeverni zid crkve, a predstavlja mješavinu romaničko-gotičkog stila 13. stoljeća (Sl. 12). Grobnica se pripisuje kraljici Urraci i sastoji se od baze pokrivena poklopnicom koja je okružena stupićima.

or the tomb of Richard the Lionheart in Fontevraud Abbey. These represent tombs with recumbent effigies, which can also contain epitaphs.<sup>42</sup> The most similar tomb modelling occurs in the church of Santa María Magdalena in Zamora, Spain. This is a Romanesque church with construction phases in the 12<sup>th</sup> and 13<sup>th</sup> centuries, the architecture of which is associated with the Orders of the Knights Templar or Hospitallers.<sup>43</sup> The abovementioned tomb is situated inside the church and leans against the northern church wall. It represents a mixture of the Romanesque and Gothic styles of the 13<sup>th</sup> century (Fig. 12). The tomb is supposedly that of Queen Urraca, and consists of a base with a slab which is surrounded by pillars. However, there is no railing above the pillars but a sumptuous, richly decorated canopy with vaulted shells with lateral presentations in relief. The decoration of the canopy and capitals differs entirely from the specimen from Crkvina, although the basic construction elements (base, slab, pillar with capitals) overlap. It is also interesting that above the slab in Zamora – on the lateral sides decorated with profiles – there is a figure of the deceased lying in state. Taking into consideration this specimen, as well as the abovementioned tangs on the

41 M. AUBERT, 1961, 402.

42 M. AUBERT, 1961, 402; R. TOMAN, 2007, 157.

43 L. I. GUTIÉRREZ, A. F. FERRO, 2008, 48.

42 M. AUBERT, 1961, 402; R. TOMAN, 2007, 157.

43 L. I. GUTIÉRREZ, A. F. FERRO, 2008, 48.

Međutim, iznad ovih se stupića ne javlja ograda, nego raskošni, bogato ukrašeni baldahin s nadsvođenim školjkama s reljefnim bočnim prikazima. Dekoracija baldahina i kapitela potpuno je različita od primjera s Crkvine, no osnovni konstrukcijski elementi (baza, poklopnica, stupići s kapitelima) u potpunosti se podudaraju. Također je zanimljiva i činjenica da se u Zamorri iznad poklopnice ukrašene profilacijama na bočnim stranama javlja figura pokojnika na odru. Na osnovi ovog primjera i prije spomenutih trnova na klupčici, moguće je pretpostaviti nešto slično i u Pakoštanima, vjerojatno ne figura pokojnika na odru, ali svakako još neki element na koji su se možda postavljale svijeće ili križ.

Što se pak tiče vremena nastanka grobnice vjerojatno je riječ o 12. stoljeću na što upućuje arhitektura i skulptura groba te nalazi u njemu. Radiokarbonska analiza datira najdonji sloj ukopa na dnu groba u 1170. godinu. Najveći dio nalaza u grobu moguće je okvirno datirati od 12. do 16. stoljeća, uz izuzetak zlatnika Romana III. Argira, koji su, kako je to već navedeno, u optjecaju i u 12. stoljeću, što znači da je u grobu 75 ukapanje započelo u 12. stoljeću i nastavljeno tijekom idućih stoljeća, vjerojatno do stradavanja lokaliteta u 16. stoljeću tijekom osmanlijskih prodora na ovo područje. No, treba također istaknuti da su kosti pokojnika u grobu bile razbacane bez vidljivog reda te da unutar grobnice nisu bile vidljive razlike u slojevima ukopa, boji zapune i položajima kostura. Kost i nalazi su potpuno ispremiješani, a u zapuni groba nađeni su ulomci žbuke, pijesak te ulomci grobnice. Razlog tome vjerojatno leži u činjenici da je poklopnica groba bila uništena i da je u komadima upala u grob kao i dijelovi mramorne skulpture groba, što je vjerojatno i poremetilo same ukope. Također treba istaknuti da su na dnu groba nađeni željezni nož i kresivo u obliku lire što su česti nalazi u poganskom horizontu dalmatinsko-hrvatske materijalne kulture, iako se pojedinačni primjerci u Dalmaciji javljaju i kasnije u slojevima globalja koji se datiraju do 13. stoljeća. Njihov izvorni kontekst u ovom slučaju nije u potpunosti jasan te nije sigurno jesu li položeni u grob ili su u njega dospjeli sekundarno, kao raniji ostatci na koje se naišlo prilikom gradnje grobnice. Ono što je moguće utvrditi na osnovi stilskih karakteristika grobnice jest da nije ranija od 12. stoljeća, a potvrde nalazimo i u samostanu sv. Marije u Zadru gdje su kubični kapiteli zvonika i Vekenegina grobnica sa sigurnošću smješteni u sam početak 12. stoljeća.

Postavlja se i pitanje tko su graditelji i naručitelji ovako raskošne grobnice i za koga je ona naprav-

ljena, it is possible to assume a similar construction in Pakoštane, though probably not the figure of the deceased lying in state but certainly some other element on which candles or a cross may have been placed.

As far as the date of the tomb's construction is concerned, it was probably built in the 12<sup>th</sup> century, which is suggested by the architecture and sculpture of the grave as well as the finds within it. The lowest burial layer at the bottom of the grave was radiocarbon dated to the year 1170. The majority of the grave finds can be approximately dated from the 12<sup>th</sup> until the 16<sup>th</sup> century, with the exception of the golden coins of Romanos Argyros, which, as already mentioned, were still in circulation even in the 12<sup>th</sup> century, which means that burials in grave 75 started in the 12<sup>th</sup> century and continued throughout the following centuries, i.e. probably until the destruction of the site in the 16<sup>th</sup> century during the Ottomans' incursions into this area. However, it should also be pointed out that the bones of the deceased were scattered in the grave without evident order, and that within the grave there were no evident differences in the burial layers, colour of the fill or skeleton position. Both the bones and finds were in complete disorder, and mortar fragments, sand and grave fragments were found in the grave fill. The reason for this lies in the fact that the grave slab was destroyed and had crumbled into the grave, as had parts of the marble sculpture of the grave, which probably disarranged the burials. It should also be emphasised that an iron knife and lyre-shaped strike-a-light were found in the grave, which are common finds in the pagan horizon of the Dalmatian-Croatian material culture, although individual specimens also occur later in Dalmatia in cemetery layers up to the 13<sup>th</sup> century. Their original context in this case is not entirely clear and it cannot be determined with certainty whether they were placed in the grave or they ended up there secondarily as earlier remains which were found during the construction of the grave. Based on its stylistic characteristics, it can be established with certainty that the tomb originates from the 12<sup>th</sup> century at the earliest, which can also be confirmed by St. Mary's monastery in Zadar, where the cubic capitals of the bell tower and Vekenega's grave have been dated with certainty to the 12<sup>th</sup> century.

The question of who constructed and commissioned such a sumptuous tomb and for whom it was made also arises. According to medieval sources, the tomb is located on a practically unknown site. Sources from the 12<sup>th</sup> and 13<sup>th</sup> century mention only the village of Zablacé as part of the Vrana preceptory and from the 13<sup>th</sup> century as belonging to the separate Zablacé

ljena. Prema srednjovjekovnim izvorima grobnica se nalazi na praktički nepoznatom lokalitetu. Izvori tijekom 12. i 13. stoljeća spominju samo selo Zablaće u okviru vranskog, a od 13. stoljeća i zasebnog zablatskog preceptorata, dok tek od 15. stoljeća nalazimo spomene crkve Sv. Marije u Zablaću.<sup>44</sup> Međutim, na važnost lokaliteta tijekom 12. stoljeća upućuju arheološki nalazi bule pape Hadrijana IV. kao i sam grob 75. Usprkos tome što konačan izgled groba 75 zasada nije moguće u potpunosti rekonstruirati, iz svega se navedenog može zaključiti da se radi o iznimno važnom nalazu kojem ne nalazimo direktne paralele u Hrvatskoj, ali ni u ostatku Europe. Određene sličnosti mogu se povući s romaničkom arhitekturom u Zadru izgrađenom za vrijeme hrvatsko-ugarskog kralja Kolomana, te spomenutim primjerima u Francuskoj i Španjolskoj u kojima vjerojatno treba tražiti izravne utjecaje ovih likovnih rješenja. Kako je to još i ranije uočeno uzori za oblikovanje Vekenegine grobnice također dolaze s područja Francuske.<sup>45</sup> Također treba napomenuti da u 12. stoljeću ovim područjem vladaju vranski templari, pripadnici čijeg reda su uglavnom francuski i španjolski vitezovi koji na ovo područje sigurno prenose kulturne i umjetničke utjecaje svojih matičnih zemalja. Zablaće, kojem pripada i kompleks na Crkvini, u tom razdoblju predstavlja neku vrstu ispostave templarskog središta u Vrani, a i donji sloj ukopa u grobu 75 s <sup>14</sup>C datumom oko 1170. godine može se povezati s pojavom prvih templara u Vrani koja se prema povijesnim izvorima smješta između 1165. i 1169. godine te bi značilo da se ovaj sloj ukopa vremenski podudara s prvom generacijom templara u obližnjoj Vrani. S obzirom da je u grob 75 ukopano preko 40 pokojnika obiju spolova, čije su kosti izmiješane, i da je ukapanje trajalo od 12. do 16. stoljeća, nije moguće točno utvrditi kome je grobnica primarno napravljena, ali je sigurno da je riječ o nekoj važnoj osobi ili više njih. Moguće je pretpostaviti da je riječ o nekom pripadniku templarskog reda. Neobično oblikovanje grobnice, izuzetna kvaliteta klesarske izrade i njena raskošnost, kojoj ne nalazimo poredbe među radovima domaćih majstora toga vremena, mogli bi upućivati i na činjenicu da utjecaji za njenu izradu, a možda i sami majstori, dolaze upravo iz tog viteškog reda koji je tijekom 12. stoljeća na Crkvini podigao grobnicu u koju su se ukapali pripadnici tog reda nakon čijeg ukinuća se ukapanje nastavlja i dalje, vjerojatno u

preceptory. Only from the 15<sup>th</sup> century is the church of St. Mary in Zablaće mentioned.<sup>44</sup> However, the importance of the site in the course of the 12<sup>th</sup> century is indicated by the archaeological finds of Pope Hadrian IV's bull and by grave 75 itself. Despite the fact that the final appearance of grave 75 has not been completely reconstructed, everything previously mentioned leads to the conclusion that this is an extraordinarily important find which has no direct analogies in Croatia or the rest of Europe. There are certain similarities with the Romanesque architecture in Zadar constructed during the reign of the Croatian-Hungarian King Coloman and with the abovementioned examples in France and Spain, where a direct influence on these artistic solutions should probably be looked for. As already established, sources for the design of Vekenega's tomb also originate from France.<sup>45</sup> It should be mentioned that in the 12<sup>th</sup> century this area was ruled by the Knights Templar from Vrana, the members of this order being mostly French and Spanish knights who most certainly brought cultural and artistic influences from their homelands to this area. Zablaće, which the complex in Crkvina belonged to, represented a sort of affiliate of the Templar preceptory in Vrana in this period, and the lower burial layer in grave 75 with a <sup>14</sup>C date of around 1170 can be linked with the arrival of the Knights Templar in Vrana, which according to historical sources occurred between 1165 and 1169. This means that this burial layer coincides chronologically with the first generation of the Knights Templar in nearby Vrana. Given that more than 40 individuals of both genders were buried in grave 75, their bones were mixed and that the burials lasted from the 12<sup>th</sup> until the 16<sup>th</sup> century, it is not possible to establish precisely for whom the tomb was originally built, but it is certain that it was a very important person or even several persons. One possible assumption is that this was a member of the Order of the Knights Templar. The unusual design of the tomb, the extraordinary quality of the stonemasonry and its sumptuousness, which has no analogy among the works of the local craftsmen of the period, might suggest that the influence for its construction and maybe even the craftsmen themselves came from this order of knights, who during the 12<sup>th</sup> century built the tomb in Crkvina in which the members of this order were buried. The burials continued even after the order had been dissolved as part of the site's function as a parish cemetery. These took place up until the 16<sup>th</sup> century when

44 J. BARAKA, 2009, 186-187.

45 I. PETRICIOLI, 1988, 11.

44 J. BARAKA, 2009, 186-187.

45 I. PETRICIOLI, 1988, 11.

funkciji župnog groblja, sve do 16. stoljeća kada ovo područje osvajaju Turci. Dodatnu potvrdu o boravku templara na ovom lokalitetu nalazimo i u otkriću grobnice oslikane crvenim templarskim križevima na bijeloj žbuci (grob 8), pronađene u sjevernoj pastoforiji. Međutim, svakako treba istaknuti da je na Crkvini u Pakoštanima do sada arheološki istražen samo gornji sloj nalazišta te se može očekivati da će se pronaći još elemenata koji će rasvijetliti izgled i značenje groba 75 kao i cjelokupnog lokaliteta.

## KATALOG NALAZA

**Kat. br. 1 (T. I, 1):** Roman III. Argir (1028.-1034.), *Nomisma histamenon*, Au, 25 mm, 4,39 gr, Konstantinopol, položaj kalupa: 180°. Literatura: C. MORRISON, 1970, 626-627, br. 43/Cp/AV/a.

Av. +IhSXISREX REFNANTIHM

Krist (s bradom) s križnim nimbusom, obučen u stolu i kolobion, desnom rukom blagoslivlja, Evandjelja u lijevoj ruci, sjedi frontalno u prijestolju s naslonom. S lijeve i desne strane naslona 7 točkica. Dvostruki rub;

Rv. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

H poput N. Bogorodica s nimbusom, stoji, odjevena u stolu i maforion kruni Romana III. (s bradom) koji stoji ispred obučen u sakos i loros (s 4 točke); desna ruka na njegovim prsima, lijevom rukom drži kuglu iznad koje je križ. MΘ u sredini iznad. ✠

**Kat. br. 2 (T. I, 2):** Roman III. Argir (1028.-1034.), *Nomisma histamenon*, Au, 23 mm, 4,33 gr, Konstantinopol, položaj kalupa: 180°. Literatura: C. MORRISON, 1970, 626-627, br. 43/Cp/AV/a.

Av. +IhSXISREX REFNANTIHM

Krist (s bradom) s križnim nimbusom, obučen u stolu i kolobion, desnom rukom blagoslivlja, Evandjelja u lijevoj ruci, sjedi frontalno u prijestolju s naslonom. S lijeve i desne strane naslona 6 točkica. Dvostruki rub. X poput K;

Rv. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

Bogorodica s nimbusom, stoji, odjevena u stolu i maforion kruni Romana III. (s bradom) koji stoji ispred obučen u sakos i loros (s 4 točke); desna ruka na njegovim prsima, lijevom rukom drži kuglu iznad koje je križ. MΘ u sredini iznad. ✠

Grafit: X V

the area was conquered by the Ottomans. Additional confirmation of the Knights Templars' presence at this location is the discovery of a tomb painted with red Templar's crosses on white plaster (grave 8), which was found in the northern pastophorium. However, it should be pointed out that in Crkvina in Pakoštane only the upper layer of the site has been archaeologically researched and more elements can be expected which could shed light on the design and importance of grave 75 and the entire site.

## CATALOGUE OF FINDS

**Cat. No. 1 (Pl. I, 1);** Romanos III Argyros (1028-1034), *Nomisma histamenon*, Au, 25 mm, 4.39 gr, Constantinople, mould position: 180°. Bibliography: C. Morrison, 1970, 626-627, No. 43/Cp/AV/a.

Obv. +IhSXISREX REFNANTIHM

Christ (with beard) with a cross-shaped nimbus, wearing a stole and colobium, giving his blessing with his right hand and holding the Gospels in his left, seated frontally on a throne with a back rest. 7 dots on the right- and left-hand side of the back rest. Double edge;

Rev. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

H like an N. Mother of God with a nimbus, standing, wearing a stole and a maphorion, crowning Romanos III (with beard) who is standing in front of her wearing a sakkos and a loros (with 4 dots); his right hand on his chest, in his left hand holding a globus cruciger. MΘ in the middle above. ✠

**Cat. No. 2 (Pl. I, 2);** Romanos III Argyros (1028-1034), *Nomisma histamenon*, Au, 23 mm, 4.33 gr, Constantinople, mould position: 180°. Bibliography: C. Morrison, 1970, 626-627, No. 43/Cp/AV/a.

Obv. +IhSXISREX REFNANTIHM

Christ (bearded) with a cross-shaped nimbus, wearing a stole and colobium, with his right hand giving his blessing, holding the Gospels in his left hand, seated frontally on a throne with a back rest. 6 dots on the right- and left-hand side of the back rest. Double edge. X like a K;

Rv. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

Mother of God with a nimbus, standing, wearing a stole and a maphorion, crowning Romanos III (with beard), who is standing in front of her, wearing a sakkos and a loros (with 4 dots); his right hand on his chest, in his left hand holding a globus cruciger. MΘ in the middle above. ✠ Graffiti: X V

**Kat. br. 3 (T. I, 3):** Roman III. Argir (1028.-1034.), Nomizma histamenon, Au, 22 mm, 3,75 gr, Konstantinopol, položaj kalupa: 180°. Literatura: C. MORRISON, 1970, str. 627, br. 43/Cp/Av/06/b.

Av. +IHSXISREX REFNANTIHM

Krist (s bradom) s križnim nimbusom, obučen u stolu i kolobion, desnom rukom blagoslivlja, Evanđelja u lijevoj ruci, sjedi frontalno u prijestolju s naslonom. S lijeve i desne strane naslona 7 točkica. Dvostruki rub;

Rv. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

Bogorodica s nimbusom, stoji, odjevena u stolu i maforion kruni Romana III. (s bradom) koji stoji ispred obučen u sakos i loros (sa 7 točaka); desna ruka na njegovim prsima, lijevom rukom drži kuglu iznad koje je križ. MΘ u sredini iznad. ✠

**Kat. br. 4 (T. I, 4):** Republika Padova (1271.-1328.), zdjelčasti denar, Ar, 9 mm, 0,9 gr. Literatura: CNI VI, str. 183, br. 2?

Av. • C[ivitas •] Zvijezda sa šest krakova.

Rv. [• DE• PADVA •]

**Kat. br. 5 (T. I, 5):** Dužd Michele Steno (1400.-1413.), soldino, Ar, 13 mm, 0,33gr, položaj kalupa: 45°. Literatura: CNI VII, 115, br. 16?.

Av. [+ MICH]AE[L STEN' DVX] Dužd stoji nalijevo, s obje ruke drži stijeg, sigla \*[P] desno u polju iza dužda.

Rv. + [S • MARCVS • VE]NETI • Krilati lav Sv. Marka s aureolom.

**Kat. br. 6 (T. I, 6):** Heinrich IV. (1393.-1450.), pfennig, Ar, 14 mm, 0,39 gr, Landshut, položaj kalupa: 45°. Literatura: J. P. BEIERLEIN, 1901, 509, br. 3428; M. ALRAM, 2001, 490, T. 3/62.

Av. Kaciga.

Rv. Slovo **h** između dva prstena.

**Kat. br. 7 (T. I, 7):** Albert III. der Fromme (1438.-1460.), pfennig, Ar, 14 mm, 0,26 gr, München, položaj kalupa: 45°. Literatura: J. P. BEIERLEIN, 1901, 25, br. 175.

Av. Poprsje redovnika nalijevo u linearnom kolo-  
baru. Križ na ramenu.

Rv. Slovo **A**, naokolo biserni krug.

**Cat. No. 3 (Pl. I, 3):** Romanos III Argyros (1028-1034), *Nomisma histamenon*, Au, 22 mm, 3.75 gr, Constantinople, mould position: 180°. Bibliography: Morrison, 1970, p. 627, No. 43/Cp/Av/06/b.

Obv. +IHSXISREX REFNANTIHM

Christ (bearded) with a cross-shaped nimbus, wearing a stole and colobium, with his right hand giving his blessing, holding the Gospels in his left hand, seated frontally on a throne with a back rest. 7 dots on the right- and left-hand side of the back rest. Double edge;

Rv. ΘΕΒΟΗΘ'ΡΩΜΑΝΩ' ΜΘ

Mother of God with a nimbus, standing, wearing a stole and a maphorion, crowning Romanos III (with beard), who is standing in front of her, wearing a sakos and a loros (with 7 dots); his right hand on his chest, in his left hand holding a globus cruciger. MΘ in the middle above. ✠

**Cat. No. 4 (Pl. I, 4):** Republic of Padua (1271-1328), *denaro scodellato*, Ar, 9 mm, 0.9 gr. Bibliography: CNI VI, p. 183, No. 2?

Obv. • C[ivitas •] Six-pointed star.

Rev. [• DE• PADVA •]

**Cat. No. 5 (Pl. I, 5):** Doge Michele Steno (1400-1413), *soldino*, Ar, 13 mm, 0.33gr, mould position: 45°. Bibliography: CNI VII, p. 115, No. 16?.

Obv. [+ MICH]AE[L STEN' DVX] The doge standing to the left, holding a flagpole with both of his hands, siglum \*[P] to the right in the field behind the doge.

Rev. + [S • MARCVS • VE]NETI • Winged lion of Saint Mark wearing a halo.

**Cat. No. 6 (Pl. I, 6):** Henry IV (1393-1450), pfennig, Ar, 14 mm, 0.39 gr, Landshut, mould position: 45°. Bibliography: J. P. Beierlein, 1901, 509, No. 3428; M. Alram, 2001, 490, Pl. 3/62.

Obv. Helmet.

Rev. Letter **h** between two rings.

**Cat. No. 7 (Pl. I, 7):** Albert III the Pious (1438-1460), pfennig, Ar, 14 mm, 0.26 gr, Munich, mould position: 45°. Bibliography: J. P. Beierlein, 1901, 25, No. 175.

Obv. Bust of a monk on the left in a linear circle. A cross on his shoulder.

Rev. Letter **A**, surrounded by a pearly circle.

**Kat. br. 8 (T. I, 8):** Ferdinand I. Habsburški (1526.-1564.), krivotvorina denara, AE, 14 mm, 0,36 gr, položaj kalupa: 135°.

Av. Grb s zaobljenim stranama. Natpis //// x A x N x VN xx 155[5]

Rv. Bogorodica s djetetom frontalno, natpis PA8R-8NA VN8AR8A

**Kat. br. 9 (T. II, 1):** Kružna, brončana kopča elipsoidnog presjeka sa željeznim trnom pravokutnog presjeka. Ø 43 mm, deb.: 4 mm.

**Kat. br. 10 (T. II, 2):** Željezna kopča D-oblika kružnog presjeka s trnom kvadratnog presjeka. Ø 45 mm, deb.: 7 mm.

**Kat. br. 11 (T. II, 3):** Kružna, brončana kopča elipsoidnog presjeka s brončanim trnom pravokutnog presjeka. Ø 39 mm, deb.: 4 mm.

**Kat. br. 12 (T. II, 4):** Mala, kružna, željezna kopča kružnog presjeka sa željeznim trnom kružnog presjeka. Ø 16 mm, deb.: 2 mm.

**Kat. br. 13 (T. II, 6):** Fragmentarna srebrna dugmad (12) kuglastog oblika s ušicom na vrhu. Ø 6 mm, duž.: 12 mm.

**Kat. br. 14 (T. II, 7):** Fragmentirani brončani prsten, trakastog presjeka, ukrašen s dvije kanelure. Ø 22 mm, deb.: 4,5 mm.

**Kat. br. 15 (T. II, 8):** Brončani prsten zatvorenog koluta, trakastog presjeka. Neukrašen. Ø 21 mm, deb.: 3 mm.

**Kat. br. 16 (T. II, 9):** Brončani prsten zatvorenog koluta, trakastog presjeka, ukrašen s dvije kanelure. Ø 21 mm, deb.: 4,5 mm.

**Kat. br. 17 (T. II, 10):** Brončani prsten zatvorenog koluta, trakastog presjeka, ukrašen s dvije kanelure. Ø 20 mm, deb.: 4,5 mm.

**Kat. br. 18 (T. II, 11):** Brončani prsten zatvorenog koluta, blago konkanvnog presjeka. Po rubovima ukrašen nizom od dviju iskucanih i jednom urezanom linijom. Ø 20 mm, deb.: 7 mm.

**Cat. No. 8 (Pl. I, 8):** Ferdinand I, Holy Roman Emperor (1526-1564), forged denar, AE, 14 mm, 0.36 gr, mould position: 135°.

Obv. Coat of arms with rounded sides. Inscription //// x A x N x VN xx 155[5]

Rev. Mother of God facing, inscription PA8R8NA VN8AR8A

**Cat. No. 9 (Pl. II, 1):** Circular, bronze buckle with elliptic cross-section with an iron tang of a rectangular cross-section. Ø 43 mm, thickness: 4 mm.

**Cat. No. 10 (Pl. II, 2):** D-shaped iron buckle with round cross-section with a tang with square cross-section. Ø 45 mm, thickness: 7 mm.

**Cat. No. 11 (Pl. II, 3):** Circular, bronze buckle with elliptic cross-section with a bronze tang with a rectangular cross-section. Ø 39 mm, thickness: 4 mm.

**Cat. No. 12 (Pl. II, 4):** Small, circular, iron buckle with round cross-section with an iron tang with round cross-section. Ø 16 mm, thickness: 2 mm.

**Cat. No. 13 (Pl. II, 6):** Fragmentary silver buttons (12) of spherical form with an eye on top. Ø 6 mm, length: 12 mm.

**Cat. No. 14 (Pl. II, 7):** Fragmentary bronze ring, ridged cross-section, decorated with two cannellures. Ø 22 mm, thickness: 4.5 mm.

**Cat. No. 15 (Pl. II, 8):** Bronze ring with closed band, ridged cross-section. Not decorated. Ø 21 mm, thickness: 3 mm.

**Cat. No. 16 (Pl. II, 9):** Bronze ring with closed band, ridged cross-section, decorated with two cannellures. Ø 21 mm, thickness: 4.5 mm.

**Cat. No. 17 (Pl. II, 10):** Bronze ring with closed band, ridged cross-section, decorated with two cannellures. Ø 20 mm, thickness: 4.5 mm.

**Cat. No. 18 (Pl. II, 11):** Bronze ring with closed band, mildly concave cross-section. Along the edges decorated with a series of two embossed and one carved line. Ø 20 mm, thickness: 7 mm.



**Kat. br. 19 (T. II, 12):** Brončani prsten zatvorenog koluta, D - presjeka. Uz rubove ukrašen iskucanim linijama. Središnji dio ukrašen naizmjenično nizom uboda i kratkih, kosih linija. Ø 22 mm deb.: 6 mm.

**Kat. br. 20 (T. II, 5):** Srebrna karičica ravno odrezanih krajeva, kružnog presjeka. Ø13 mm, deb.: 1 mm.

**Kat. br. 21 (T. III, 1):** Željezni vrh projektila u stilu piluma. Piramidalni vrh trokutastog presjeka. Dno se širi u tuljac. Duž.: 148 mm, deb.: 6 mm.

**Kat. br. 22 (T. III, 2):** Željezni jednosjekli nož s očuvanom oštricom i trnom za nasađivanje drška. Duž.: 160 mm, šir.: 25 mm, deb.: 3 mm.

**Kat. br. 23 (T. III, 3):** Fragmentarno željezno kresivo u obliku lire. Duž.: 66 mm, šir.:32 mm, deb.: 7 mm.

**Cat. No. 19 (Pl. II, 12):** Bronze ring with closed band, D-shaped cross-section. Along the edge decorated with embossed lines. Central part decorated alternatively with a series of punches and short, diagonal lines. Ø 22 mm, thickness: 6 mm.

**Cat. No. 20 (Pl. II, 5):** Silver cirlet with straight cut ends, round cross-section. Ø 13 mm, thickness: 1 mm.

**Cat. No. 21 (Pl. III, 1):** Iron point of a pilum-style projectile. Pyramidal point with a triangular cross-section. Bottom spreads to make a cylindrical shape. Length: 148 mm, thickness: 6 mm.

**Cat. No. 22 (Pl. III, 2):** Iron single-edged knife with a preserved blade and a tang for placing the handle. Length: 160 mm, width: 25 mm, thickness: 3 mm.

**Cat. No. 23 (Pl. III, 3).** Fragmentary iron lyre-shaped strike-a-light. Length: 66 mm, width: 32 mm, thickness: 7 mm

Translation: Nina Matetić Pelikan (za Etnotrend d.o.o.)  
Proof-reading: Stephen Hindlaugh

T. I. / Pl. I.



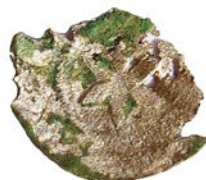
1



2



3



4



5



6



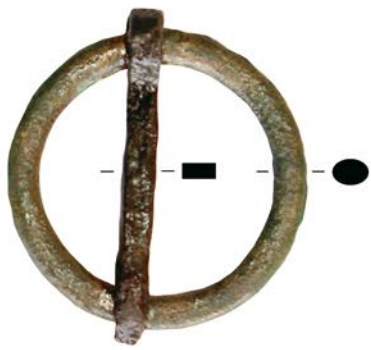
7



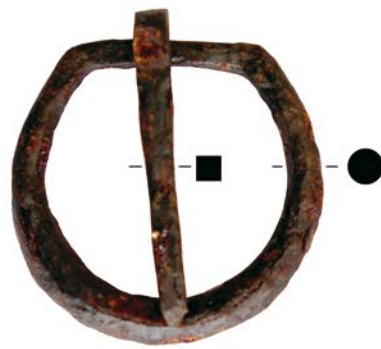
8



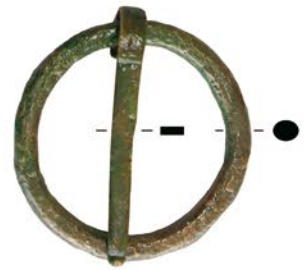
T. II. / Pl. II.



1



2



3



4



5



6



7



8



9



10



11



12

T. III. / Pl. III.



1

2

3

0 3cm

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