

KASNOANTIČKI I SREDNJOVJEKOVNI KAMENI SPOMENICI S TRGA PETRA ZORANIĆA U ZADRU

LATE ANTIQUITY AND MEDIEVAL STONE MONUMENTS FROM PETAR ZORANIĆ SQUARE IN ZADAR

O ostacima ranosrednjovjekovne crkve na Trgu Petra Zoranića, koja se povezuje sa, iz arhivske građe poznatom, crkvom sv. Petra od Vitla, pisano je u više navrata. Ovom prilikom objedinjuju se dosada pronađeni objavljeni i neobjavljeni kasnoantički i rano-srednjovjekovni kameni spomenici pronađeni u crkvi i njezinoj blizini. Obradeni ulomci uspoređuju se s poznatim istovrsnim spomenicima te se ukazuje na povezanost dijela kamenog namještaja i arhitektonske dekoracije crkve sv. Petra od Vitla s namještajem koji je koncem 8. i početkom 9. stoljeća izrađivala „Radionica pluteja zadarske katedrale“. Ponovno se osvrće na problematiku datiranja sarkofaga reklausa Jurja i moguću povezanost ove crkve s građevinskim djelatnostima koje je u Zadru koncem 8. i početkom 9. stoljeća provodio biskup Donat.

Ključne riječi: Zadar, kasnoantički kameni spomenici, ranosrednjovjekovni kameni spomenici, sarkofazi

Several authors wrote about the remains of the early medieval church in Petar Zoranić Square, associated with the Church of St. Peter of the Windlass, known from the archives. This paper consolidates the published and unpublished Late Antiquity and early medieval stone monuments found in the church and its vicinity. The fragments discussed here are compared with well-known identical monuments; the paper indicates that part of the stone furnishings and architectural decorations in the Church of St. Peter of the Windlass can be connected with the furnishings made by the Zadar Cathedral Chancel Panel Workshop in the late 8th and early 9th centuries. The paper also addresses the problem of dating of the sarcophagus of Georgius the Recluse and possible links between this church and the new structures built in Zadar by Bishop Donatus in the late 8th and early 9th centuries.

Key words: Zadar, Late Antiquity stone monuments, early medieval stone monuments, sarcophagi

UVOD

Cilj ovog rada je na jednom mjestu sakupiti i vrednovati kanoantičke i ranosrednjovjekovne kamene spomenike koji su pronađeni u blizini ostataka crkve na Trgu Petra Zoranića u Zadru. Analizom cjelokupne relevantne kamene građe dodatno će se pojasniti vrijeme izgradnje crkve i njen karakter.

Arheološka istraživanja na trgu Petra Zoranića, tijekom kojih su otkriveni ostatci crkve i kameni ulomci koji se uz nju vezuju, provedena su u četiri navrata.¹ Prvo istraživanje inicirao je pronalazak dvaju velikih kamenih vijenaca ukrašenih u korintskom stilu, na koja je naišao konzervator don Frane Bulić prilikom kopanja temelja kuće Krekić na istočnom kraju Poljane sv. Šime. Istraživanja su te 1884. godine povjereničar inženjeru Bartolu Taminu i konzervatoru Ivanu Smiriću.² Tijekom tih istraživanja pronađena su uz ostatke antičkih trijumfalnih vrata, pokraj ostataka srednjovjekovne crkve i četiri kamena ulomka, mramorni kapitel ukrašen reljefnim križem u krugu, kamena greda ukrašena troprutom lozicom u obliku sinusoidne iz koje izlaze listovi, natpis sa spomenom blaženog Hadrijana i svete Natalije i donatora imenom Donat i natpis koji spominje trojicu židovskih mladića koje je Nabukodonosor bacio u peć.³ Drugo istraživanje, prilikom denivelacije i uređenja trga, vodio je 1908. godine Josip Bersa. Tijekom tog iskopavanja otkrivena su tri ulomka tranzene, ulomak grede oltarne ograde s natpisom, ulomak mramornog stupića i ulomak prozorskog stupca.⁴ Tijekom istraživanja 2006. i 2007. godine koje je vodio I. Fadić pronađeno je šest ulomaka, a tijekom posljednjih istraživanja 2011. godine, koje je vodio autor ovog rada, pronađeno je deset kamenih spomenika koji se povezuju uz crkvu.⁵ Zanimljivo je da su 1908., 2006. i 2011. pronađeni ulomci iste prozorske tranzene.⁶

OPIS I ANALIZA KAMENIH SPOMENIKA

1. Prozorski impost (T. 2: 1)

Mramorni impost inventiran pod brojem 54 pronađen je 1884. godine.⁷ Prvi put je publiciran 1894. godine.⁸ Detaljan opis i fotografiju donosi I. Petricioli.⁹ Impost je visok 19 cm, širina gornje površine je 23, a dužina 59 cm. Baza je širine 14

1 U prošlosti Trg Petra Zoranića često je mijenjao ime, pa se za nalaze s tog položaja u staroj knjizi inventara kao mjesto pronalaska navodi: *Piazza Colonna, Campo Colonna, Campo V. Dandolo*. U kartoteci predmeta prostor se naziva *Trg Oslobođenja*.

2 G. Smirich, 1894, 20.

3 Spomenici nose inventarne brojeve 54, 55, 68 i 69. Prvi ih donosi Ivan Smirić: G. Smirich, 1894, 20, 21, kat. 54, 55, 68, 69; T. 19: 55, 68; T. 21: 2. Ti su spomenici kasnije višekratno obrađivani u literaturi, tako među ostalima fotografiju natpisa s imenom Donata donosi J. Bersa, impost i oba natpisa I. Petricioli, a gredu s viticom P. Vežić. Vidi: J. Bersa, 1910, 210, 211, sl. 19; I. Petricioli, 1960, 177, 178, sl. 3; I. Petricioli, 1962, 258, 259, T. 5: a, b; P. Vežić, 2015, 25, sl. 7.

4 Spomenici nose inventarne brojeve 150, 151, 152 i 153. Prvi ih donosi Josip Bersa, nakon njega I. Petricioli i drugi. Vidi: J. Bersa, 1910, 208, 210, sl. 18; I. Petricioli, 1960, 178, 179, sl. 4, 5; I. Petricioli, 1962, 259, 260, T. 5: c.

5 O istraživanjima 2006. i 2007. v. I. Fadić – B. Štefanec, 2011. Za spomenike pronađene 2011. v. J. Vučić, 2013; 2018. O ostacima pokojnika iz crkve v. M. Novak, 2014.

6 Ulomak tranzene pronađen 2011. zatečen je neposredno na podu porušene crkve.

7 U knjizi inventara uz redovni broj 54, kasnije je upisan i broj 2069. Isti je impost greškom ponovno inventiran u istoj inventarnoj knjizi pod brojem 461. Na samom impostu uz broj 54 nalazi se i broj 461 i dijelom izbrisan broj 2069.

8 G. Smirich, 1894, 20, kat. 54.

9 I. Petricioli, 1960, 177, 178, sl. 3.

INTRODUCTION

The author aims at evaluating in a single paper all the Late Antiquity and early medieval stone monuments found in the vicinity of the church remains in Petar Zoranić Square. An analysis of the said stone monuments will contribute to the accurate dating of the church and its characteristics.

The archaeological excavations in Petar Zoranić Square during which the remains of the church and related stone fragments were found were carried out in four campaigns.¹ The reason for the first campaign was the discovery of two large stone monuments – Corinthian cornices – found by conservator Father Frane Bulić when the foundation was dug for the Krekić house on the eastern end of Sv. Šime Square in 1884. These first excavations were led by architect Bartol Tamino and conservator Ivan Smirić.² In addition to the remains of the medieval church, the following monuments were also found near the remains of the Roman triumphal arch during these excavations: four stone fragments, a marble capital decorated with a relief cross-in-circle, a stone beam decorated with a sinusoidal three-braided vine with leaves sprouting from it, an inscription mentioning Blessed Hadrian, St. Natalia and a donor named Donatus, as well as an inscription mentioning three young Jewish men thrown by Nebuchadnezzar into a furnace.³ The second campaign, carried out during leveling and development of the square, was led by Josip Bersa in 1908. These excavations yielded three transenna fragments, a fragment of an inscribed altar-screen beam, fragment of a small marble column and fragment of a mullion.⁴ The 2006 and 2007 excavations led by I. Fadić yielded six fragments and the most recent excavations, led by the author of this paper in 2011, resulted in finding of ten stone monuments that can be associated with the church.⁵ Interestingly, fragments of the same transenna were found in 1908, 2006 and 2011.⁶

1 As Petar Zoranić Square often changed its name in the past, the old inventory book refers to it as *Piazza Colonna, Campo Colonna, Campo V. Dandolo* when the finds from this site are mentioned. In the card-files of the finds, it is referred to as *Trg Oslobođenja*.

2 G. Smirich, 1894, 20.

3 The inventory numbers of these monuments are 54, 55, 68 and 69. They were first published by Ivan Smirić: G. Smirich, 1894, 20, 21, cat. 54, 55, 68, 69, Pl. 19: 55, 68, Pl. 21: 2. The monuments were later repeatedly analyzed in literature. Among others, J. Bersa published a photo of the inscription with Donatus' name; I. Petricioli published the impost and both inscriptions; and P. Vežić published the beam with the vine. See J. Bersa, 1910, 210, 211, fig. 19; I. Petricioli, 1960, 177, 178, fig. 3; I. Petricioli, 1962, 258, 259, Pl. 5: a, b; P. Vežić, 2015, 25, fig. 7.

4 The inventory numbers of these monuments are 150, 151, 152 and 153. They were first published by Josip Bersa and then by I. Petricioli and others. See J. Bersa, 1910, 208, 210, fig. 18; I. Petricioli, 1960, 178, 179, fig. 4, 5; I. Petricioli, 1962, 259, 260, Pl. 5: c.

5 For 2006 and 2007 excavations, see I. Fadić – B. Štefanec, 2011. For monuments found in 2011, see J. Vučić, 2013; 2018. For the remains of the deceased from the church, see M. Novak, 2014.

6 The transenna fragment discovered in 2011 was found on the floor of the church's remains.

i dužine 16,5 cm. Na bočnim stranama uklesani su utori za uglavljivanje tranzene, široki 4 cm. Završna obrada iznimno je fina, pa se gotovo i ne naziru tragovi alatki. Na licu je u reljefu izrađen prikaz malteškog križa u kružnici. Lice križa i kružnice ukrašeno je uklesanom linijom koja prati njihov oblik.

I. Petricioli ovaj je spomenik pribrojio skulpturi iz razdoblja 5. do 8. stoljeća, a B. Migotti ga je pribrojila ranokršćanskim spomenicima.¹⁰ Više primjera slično ukrašenih ranokršćanskih imposta pronađeno je u Saloni.¹¹

2. Prozorski stupac pravokutnog presjeka (T. 2: 2)

Godine 2011., kao spolij uzidan u starijoj fazi zida pročelja crkve, pronađen je dio prozorskog stupca pravokutnog presjeka, kojem nedostaju vrh i dno. Širina stupca je 12 cm, dužina 13,5 cm, sačuvana visina 37 cm. Završna obrada površine stupca izvedena je nazubljenom alatkom. Na licu stupca uklesan je elegantan latinski križ proširenih krajeva.

Ovaj stupac spada u brojnu skupinu tzv. kompozitnih stupaca ukrašenih uklesanim križem koji su izrađivani tijekom kasne antike, a do sada su dokumentirani na širokom prostoru priobalnog dijela rimske provincije Dalmacije.¹²

3. Prozorski stupac s polustupovima (T. 2: 3)

Prozorski stupac ukrašen na dvije strane polustupovima i kapitelima nad njima pronađen je 1908. godine i inventiran pod brojem 153.¹³ Stupac je detaljno opisao I. Petricioli, pribrojivši ga skulpturi od 6. do 8. stoljeća.¹⁴ Stupac je širok 14 cm, dužina mu je 20 cm i sačuvana visina 39 cm. Kapiteli su visoki 22 cm. Prostor između polustupova širok je 9 cm. Na bočnim stranicama i tjemenu vidljivi su tragovi nazubljene alatke, dok su na polustupcima i kapitelima tragovi naknadnom obradom uklonjeni. Kapiteli su ukrašeni s po dva lista koja nisu reljefno istaknuta, već su prikazana koncentričnim nizom plitko uklesanih linija. Na vrhovima listova završavaju sitnim volutama predočenim uklesanom linijom. Među listovima s obje strane uklesan je latinski križ proširenih krajeva. Na jednom kapitelu iznad križa na abaku uklesane su dvije dvostruke kružnice. Unutar jedne plitko su urezane četiri radijalne linije, a unutar druge pet radijalnih linija. Na ovom kapitelu abak završava dvostrukom profilacijom. Na drugom kapitelu, na abaku su plitko uklesane dvije kružnice. Unutar jedne urezano je pet radijalnih linija, u centru druge je manja kružnica iz koje izlaze radijalne linije.

Na tjemenu stupca uklesan je znak sličan slovu V. Sličan znak, ali znatno veći, uklesan je i na bočnoj strani stupca.¹⁵ D. Maršić pretpostavlja, na primjeru nalaza iz Srime, kako su ovi znakovi služili spajanju odgovarajućih imposta i stupaca nakon njihove

DESCRIPTION AND ANALYSIS OF THE STONE MONUMENTS

1. Window impost (Pl. 2: 1)

The marble impost, inventoried as item 54, was found in 1884.⁷ It was published for the first time in 1894.⁸ A detailed description and a photograph were published by I. Petricioli.⁹ The impost is 23cm high and 59cm long. Its upper surface is 23cm wide. Its base is 14cm wide and 16.5cm long. Its lateral surfaces contain 4cm-wide grooves for fixing a transenna. The finish work is exceptionally fine – traces of tools are almost invisible. The relief on its front side depicts a Maltese cross in a circle. Carved into the face of the cross and the circle is a line that follows their shapes.

I. Petricioli classified this monument as belonging to the 5th-8th-century sculpture and B. Migotti classified it as an Early Christian monument.¹⁰ A number of similarly decorated Early Christian impostos were found at Salona.¹¹

2. Rectangular-section mullion (Pl. 2: 2)

In 2011, part of a rectangular-section mullion was found as a spolium embedded in the older section of the church's front. Its tip and bottom were missing. The mullion is 12cm wide and 13.5cm long. Its preserved height is 37cm. The finish work was done with a jagged tool. An elegant Latin cross with widened arms is carved in its face.

This mullion belongs to the large group of so-called composite mullions decorated with a carved cross, made in Late Antiquity. They were recorded throughout the coast part of the Roman province of Dalmatia.¹²

3. Mullion with semi-columns (Pl. 2: 3)

A mullion decorated with semi-columns and capitals on both ends was found in 1908 and was inventoried as item 153.¹³ It was described in detail by I. Petricioli, who classified it as 6th-8th-century sculpture.¹⁴ It is 14cm wide and 20cm long. Its preserved height is 39cm. The capitals are 22cm high. The space between the semi-columns is 9cm wide. Traces of a jagged tool can be seen on the lateral surfaces and on the top. No such traces can be seen on the semi-columns and capitals, due to subsequent finish work. Each capital is decorated with two leaves. The leaves are not in relief; they are executed as a series of shallow concentric lines. On the tip of each leaf, a tiny volute is carved. A Latin cross with widened ends is carved between the leaves on each side. On one of the capitals, on the abacus over the cross, two double circles are carved. One circle contains four shallow radiant lines and the other five radial lines. The abacus on this capital ends with a double molding. The one on the other capital contains two shallow circles. One circle

10 I. Petricioli, 1960; B. Migotti, 1991, 27.

11 Salona I, 1994, 39, 41, 53, III.c.1, 6, 7, 43.

12 J. Vučić, 2017, 519, 520, karta 2.

13 U knjizi inventara uz redovni broj 153, kasnije su upisani i brojevi 763 i 757. Na samom stupcu uz broj 153 nalazi se i broj 757.

14 I. Petricioli, 1960, 179, sl. 5.

15 Klesarske oznake na tjemenu prozorskog stupca, u vidu uklesanog slova, dokumentirane su na stupcima ranokršćanske crkve sv. Martina u Pridrazi kod Zadra i na stupcima dvojnih crkava u Srimi kod Šibenika. Sukladne oznake nalazile su se ponekad i na donjoj plohi imposta, što je dokumentirano na impostima iz Srime. Usp. P. Vežić, 2005, 162; D. Maršić, 2005, 116, 117, 158, 159, 161, sl. 30-32, kat. 115, 117, 118, 121, 126, 127.

7 The number 2069 was later added next to the number 54 in the inventory book. By mistake, the same impost was later entered into the same inventory book again as item 461. On the impost itself, the numbers 54 and 461 can be seen, together with the partly erased number 2069.

8 G. Smirich, 1894, 20, cat. 54.

9 I. Petricioli, 1960, 177, 178, fig. 3.

10 I. Petricioli, 1960; B. Migotti, 1991, 27.

11 Salona I, 1994, 39, 41, 53, III.c.1, 6, 7, 43.

12 J. Vučić, 2017, 519, 520, map 2.

13 The numbers 763 and 757 were later added next to the number 153 in the inventory book. On the mullion itself, the number 757 and be seen next to the number 153.

14 I. Petricioli, 1960, 179, fig. 5.



Slika 1. Prozorski stupac iz Preka

Figure 1. Mullion, Preko

foto / photo: I. Čondić

dopreme na gradilište.¹⁶ Najbližu paralelu ovom stupcu predstavlja gotovo identičan stupac koji se čuva u Arheološkom muzeju Zadar, a potječe iz crkve sv. Ivana u Preku na Ugljanu (Sl. 1, 2).¹⁷ Na sličan način ukrašen je ulomak kapitela pronađen kod crkve Sv. Duha na rimskoj Aseriji, koji A. Uglešić i P. Vežić drže ranokršćanskim.¹⁸ Ukrašavanjem plitkom uklesanom linijom i visokim abakom na kojem su uklesane kružnice s ovim stupcem usporediv je i stupac bifore ranokršćanske crkve u Galovcu kod Zadra.¹⁹ Isti način ukrašavanja kapitela stupova oltarne ograde nalazimo i kod ranokršćanske crkve na Smratinama na otoku Viru kod Zadra.²⁰ Ovaj stupac, kao i nabrojani njemu slični spomenici, vjerojatno je proizvod zadarskih klesarskih radionica iz vremena kasne antike.²¹

4. Stup s kapitelom (T. 3: 4)

Gornji dio mramornog stupca s kapitelom načinjen je od mramora i inventiran pod brojem 152, a pronađen je prilikom arheoloških istraživanja 1908. godine.²² Njega je prvi objavio G.

contains five radiant lines. In the center of the second circle there is a smaller circle from which radiant lines are sprouting.

On the top of the mullion, a mark resembling letter "V" is carved. A similar, much bigger mark is carved on one of the mullion's lateral surfaces.¹⁵ Based on the finds from Srma, D. Maršić assumes that these marks were used for connecting impostes and mullions after they had been delivered to the construction site.¹⁶ The analogy closest to this mullion is an almost identical mullion from St. John's Church in Preko on the island of Ugljan, now kept in the Archaeological Museum Zadar (Fig. 1, 2).¹⁷ Similar decoration can be seen on the fragment of a capital found near the Church of the Holy Spirit in Roman Asseria, believed by A. Uglešić and P. Vežić to be Early Christian.¹⁸ The mullion of a distyle of an Early Christian church in Galovac near Zadar has similar decorations as this mullion: Its lines are shallow and it has a high abacus with circles carved in it.¹⁹ The capitals of the altar screen pillars in the Early Christian church at Smratine on the island of Vir near Zadar are decorated in the same way.²⁰ Like many other similar monuments, this mullion was probably made in one of the stone-mason workshops that flourished in Zadar in Late Antiquity.²¹

16 D. Maršić, 2005, 116.

17 Stupac je širok 14 cm, dužina mu je 20,5 cm i sačuvana visina 30 cm. Gotovo je identičan stupcu s Trga Petra Zoranića i ima poput njega uklesan znak sličan slovu V na tjemenu. Kod ovog stupca na bočnoj strani sačuvane su i urezane linije kojima se klesar služio tijekom izrade. Stupac spominje P. Vežić i dovodi ga u vezu s pretpostavljenom ranokršćanskom crkvom na položaju groblja u Preku. Činjenica da autor greškom uz tekst donosi fotografiju stupca pronađenog u Zadru na Trgu Petra Zoranića zorno svjedoči o sličnosti ovih dvaju spomenika. Vidi: P. Vežić 2005, 107, 165.

18 A. Uglešić, 2003, 197, 198, sl. 4d ; P. Vežić, 2005, 112.

19 Usp. J. Belošević 1997, 316, sl. 7.

20 Spomenici još nisu publicirani. Istraživanje su vodili T. Fabijanić i M. Radović, kojima dugujem zahvalnost za uvid u gradu.

21 O ovim radionicama i disperziji njihovih proizvođača v. J. Vučić, 2017, 516, 520, 521, karta 1, 3.

22 U knjizi inventara uz redovni broj 152, kasnije su upisani i brojevi 696 i 2360. Stupac je ponovno inventiran u elektronsku knjigu inventara pod oznakom A30467. Na samom stupcu uz oznaku 152 nalazi se i oznaka A30467.

15 Stone-mason's marks (carved letters) can be seen on mullion tops in the Early Christian St. Martin's Church in Pridraga near Zadar and on mullions in the twin churches in Srma near Šibenik. Such marks would sometimes be carved on the lower surfaces of impostes, as can be seen on the impostes from Srma. Cf. P. Vežić, 2005, 162; D. Maršić, 2005, 116, 117, 158, 159, 161, fig. 30-32, cat. 115, 117, 118, 121, 126, 127.

16 D. Maršić, 2005, 116.

17 The mullion is 14cm wide and 20.5cm long. Its preserved height is 30cm. It is almost identical as the mullion from Petar Zoranić Square and, just like that mullion, has a mark resembling letter "V" carved on the top. On its lateral surface of this mullion, carved lines can be seen. The stone-mason used them when cutting the mullion. P. Vežić mentions the mullion, associating it with the Early Christian church believed to have been where the present-day cemetery in Preko is. The fact that the author mistakenly published a photo of the Zadar mullion next to the text on the Ugljan mullion graphically indicates the similarity of the two monuments. See P. Vežić, 2005, 107, 165.

18 A. Uglešić, 2003, 197, 198, fig. 4d; P. Vežić, 2005, 112.

19 Cf. J. Belošević, 1997, 316, fig. 7.

20 The monuments have not been published yet. The excavations were led by T. Fabijanić and M. Radović, to whom I am indebted for allowing me to get an insight into the finds.

21 For these workshops and distribution of their products, see J. Vučić, 2017, 516, 520, 521, map 1, 3.



Slika 2. Prozorski stupac iz Preka

Figure 2. Mullion, Preko

foto / photo: I. Čondić

Bersa, datiravši ga u 8. i 9. st.²³ Prilikom ponovne obrade I. Petricioli ukazuje na potrebu ranijeg datiranja.²⁴ Kapitel je dimenzija 12,5 x 12,5 cm, stup je promjera do 12,5 cm, sačuvana visina je 38 cm. Na tjemenu kapitela naziru se slabi tragovi nazubljene alatke, dok su na ostalim površinama finalnom obradom ti tragovi uklonjeni. Kapitel je od stupa odijeljen istaknutom polukružnom profilacijom. Ukrašen je sa četiri glatka lista u kutovima, koji nisu plastično istaknuti, već su samo opisani uklesanom obrubnom linijom.

Stupići s kapitelima sličnih dimenzija, načinjeni ponekad od vapnenaca, ali češće od mramora, većinom u grupama od po četiri, korišteni su u ranokršćanskim crkvama kao nosači oltarne menze.²⁵

5. Prozorska tranzena (T. 3: 5)

Tijekom istraživanja 1908. godine pronađena su tri ulomka bogato ukrašene prozorske tranzene, od kojih su se dva međusobno spajala. Ovi su ulomci inventirani pod brojem 151.²⁶ Prvi

4. Pillar with a capital (Pl. 3: 4)

The top part of a marble pillar with a capital is entered in the inventory book as item 152. It was found during the archaeological excavations carried out in 1908.²² It was first published by G. Bersa, who dated it to the 8th-9th centuries.²³ I. Petricioli, who also analyzed it, suggested it should be dated to an earlier period.²⁴ The size of the capital is 12.5x12.5cm. The pillar's diameter is 12.5cm and its preserved height is 38cm. Barely visible traces of a jagged tool can be seen on the top of the capital. On its other surfaces, the traces were removed by subsequent finish work. A prominent semicircular molding separates the capital from the pillar. The capital is decorated with four smooth leaves in the corners. The leaves are not well defined, they are merely outlined with a carved bordering line.

Pillars with capitals of similar size, sometimes made from limestone but more often from marble, mostly in groups of four, were used in Early Christian churches as altar mensa supports.²⁵

5. Window transenna (Pl. 3: 5)

Three fragments of a richly decorated window transenna – two of them interconnectable – were found during the 1908 excavations. These fragments were entered into the inventory book as item no. 151.²⁶ J. Bersa was the first one to publish them, with a photograph.²⁷ Another large fragment, connectable with the two above mentioned ones, was found during the 2006 excavations.²⁸ In 2011, a number of stone fragments were found on the church pavement. One of them could also belong to this transenna.²⁹ The transenna was 49cm wide and 9cm thick. Its preserved height is approx. 50cm. The lateral surfaces of the transenna's frame and lattice are roughly executed and traces of a pointed chisel can be seen on them. The rear (undecorated) side is polished and traces of a toothed tool can be seen on it. The front side is finely worked. The lower part of the transenna is shaped like a rectangular panel with four almond-shaped perforations between which are the bars that form an isosceles cross with very widened ends. Above this rectangular field there was another field of which only the tips of window bars remain. In its upper part, the transenna could have had a semi-circular end, like most monuments of this type, or a rectangular end, like in some cases.³⁰ The transenna frame is richly decorated with three-braided and two-braided interlaced ribbons. The cross-shaped lattice is also richly decorated with interlaced three-braided and two-braided ribbons disentangling at the cross arms' ends.

23 G. Bersa, 1910, 208, 210, sl. 18.

24 I. Petricioli, 1960, 178, 179, sl. 4.

25 Usp. Salona I, 91-120, T. 21-24; P. Chevalier, 1995, 135-152; R. Maršić, 2005, 81-84, 131, 132, 148-151, kat. 20-22, 78-92.

26 U knjizi inventara uz redovni broj 151, kasnije su upisani i brojevi 797 i 691. Na

22 The numbers 696 and 2360 were later added next to the number 152 in the inventory book. The mullion was later entered into the electronic inventory book again as item A30467. On the mullion itself, the designation A30467 can be seen next to the number 152.

23 G. Bersa, 1910, 208, 210, fig. 18.

24 I. Petricioli, 1960, 178, 179, fig. 4.

25 Cf. Salona I, 91-120, Pl. 21-24; P. Chevalier, 1995, 135-152; R. Maršić, 2005, 81-84, 131, 132, 148-151, cat. 20-22, 78-92.

26 The numbers 797 and 691 were later added next to the number 151 in the inventory book. The fragments have numbers 157 and 797 written on them in oil paint.

27 J. Bersa, 1910, 208, 210, fig. 18.

28 The fragment is 39cm high, 27.5cm wide and 9cm thick.

29 While still on the site, the fragment was designated as PN171. J. Vučić, 2018, cat. 7.

30 T. Marasović, 2008, 316.

put ih je uz fotografiju publicirao J. Bersa.²⁷ Tijekom istraživanja 2006. godine pronađen je još jedan veći ulomak koji se spaja s dva prethodna,²⁸ a 2011. na pločniku crkve zatečen je veći broj manjih kamenih ulomaka od kojih bi jedan također mogao pripadati ovoj tranzeni.²⁹ Širina tranzene iznosila je 49 cm, a debljina 9 cm. Sačuvana visina je oko 50 cm. Bočne stranice okvira i rešetki tranzene grublje su obrađene i na njima se vide tragovi šiljatog dljeteta, dok je stražnja (neukrašena) strana poravnana i na njoj se uočavaju tragovi nazubljene alatke. Lice je finije obrađeno. U donjem dijelu tranzena ima oblik pravokutne ploče sa četiri bademaste perforacije između kojih se nalaze rešetke koje tvore motiv istokračnog križa izrazito proširenih krajeva. Iznad ovog pravokutnog polja nalazilo se još jedno polje od kojeg su sačuvani tek ostatci začetak prozorskih rešetki. U gornjem dijelu tranzena je mogla završavati polukružno, poput većine spomenika ove vrste, ili pak pravokutno, što se sreće u manjem broju slučajeva.³⁰ Okvir tranzene bogato je ukrašen troprutim i dvoprutim prepletnim vrpcama. Rešetke oblika križa također su bogato ukrašene prepletnim troprutim i dvoprutim vrpcama koje se na krajevima križa raspliću.

Na ranosrednjovjekovnim crkvama istočne obale Jadrana najčešće se nalaze tranzene u vidu neukrašene perforirane ploče, poput one iz crkve sv. Stošije na Puntamici, sa sv. Ivana u Stivanjem polju, sv. Viktora u Telašćici i sv. Nikole u Poveljani.³¹ Manji broj tranzena ima ukrašen okvir, poput tranzene iz Brnaza kod Sinja,³² ili pak rešetke oblikovane poput troprutih vrpca kao na tranzenama iz sv. Marte u Bijaćima i sv. Andrije u Dubrovniku.³³ Usporedbom s ostalim spomenicima ove vrste tranzena s Trga Petra Zoranića čini se znatno bogatije ukrašena. Načinom ukrašavanja rešetki i okvira tranzeni s Trga Petra Zoranića slična je tranzena iz Rima datirana u 9. st.³⁴

6. Doprozornik (T. 4)

U nasipu na prostoru pred župnom kućom 21. travnja 2011. godine pronađen je cjelovit doprozornik.³⁵ Visina mu je 99 cm, širina 23 cm, debljina 49 cm. Prema visini unutrašnje strane lica doprozornika svjetlosni otvor prozora kojem je pripadao bio je visok 79 cm. Na gornjem kraju doprozornik je zasječen pod kutem od 45° kako bi na njega naleglo lice natprozornika. Lice doprozornika bogato je ukrašeno. Uz vanjski rub proteže se široka traka okvira ukrašena troprutom i dvoprutom pletenicom. Prema unutrašnjem rubu lica, uz okvir se pruža glatki obli štapa na kojem se omataju troprute trake, nakon njega slijede dvije jednostavne pravokutne profilacije.

U Arheološkom muzeju Zadar čuva se ulomak gotovo identičnog doprozornika, nešto manjih dimenzija, nepoznatog mjesta

ulomcima je masnom bojom napisan broj 151 i 797.

27 J. Bersa, 1910, 208, 210, sl. 18.

28 Ulomak je visok 39 cm, širok 27,5 cm i debljine 9 cm.

29 Ulomak je na terenu označen kao PN171. J. Vučić, 2018, kat. 7.

30 T. Marasović, 2008, 316.

31 M. Suić – I. Petricioli, 1955, 14, skica 3, sl. 6; I. Petricioli, 1958, 69, sl. 21; J. Vučić, 2012, 110, 134, kat. 42-44, sl. 13: 42-44; I. Petricioli, 1963, 172, 173, sl. 5.

32 S. Gunjača, 1955, 118, 119, kat. 19, 20 i 21, sl. 17, 19 i 20.

33 T. Šeparović, 2004, 144, 145, 148-150, kat. 9-12, 17-22, 24, 25; R. Menalo, 2011, 167-169, sl. 8, 10.

34 L. Pani Ermmini, 1974, 120, kat. 165, T. 55: 165.

35 Oznaka nalaza je PN133. J. Vučić, 2018, kat. 3. Element je identificiran kao doprozornik na temelju utora isklesanog na donjoj površini, koji je mogao služiti umetanju prozorske klupice.

The transennas on the early medieval churches of Eastern Adriatic mostly come like undecorated perforated panels, such as the ones from St. Anastasia's Church in Puntamika, St. John's Church in Stivanje polje karst field, St. Victor's Church in Telašćica and St. Nicholas' Church in in Poveljana.³¹ A small number of transennas have decorated frames, like the one in Brnaze near Sinj,³² or the lattice shaped like three-braided ribbons on the transennas in St. Martha's Church in Bijaći and St. Andrew's Church in Dubrovnik.³³ The transenna from Petar Zoranić Square seems much more decorated than the other monuments of this type. A 9th-century transenna from Rome is similar to the one from Petar Zoranić Square by the decorations on its lattice and frame.³⁴

6. Window jamb (Pl. 4)

A complete window jamb was found in the embankment in front of the parish house on 21 April 2011.³⁵ It is 99cm high, 23cm wide and 49cm thick. Based on the height of the inner side of the window jamb's face, we can tell that the window it belonged to was 79cm high. On its upper part it is canted at 45 degrees, so that the lintel face could lean against it. The window jamb face is richly decorated. Wide three-braided and two-braided ribbons follow the lintel's outer edge. A smooth round-section stick with three-braided ribbons wrapped around it stretches along the frame towards the face's inner edge. Then follow two plain rectangular moldings.

A fragment of an almost identical window jamb is kept in the Archaeological Museum Zadar. It is of a somewhat smaller size and comes from an unknown site (Fig. 3).³⁶ A transenna from the baptistery of the Zadar Cathedral can also be associated with these window jambs because it shares with them the motif of the smooth stick with a three-braided ribbon wrapped around it.³⁷ Interestingly, by its size, the Cathedral transenna corresponds to the window jamb from an unknown site, so one wonders if they once belonged to the same window.³⁸ I. Petricioli claims that no positive dating could have been made for the transenna fragments from the Cathedral, although he classifies them among post-9th-century sculpture.³⁹ The transenna lattice forms a fish scale motif, pointing at Late Antiquity role models, in this case additionally decorated with the pre-Romanesque motif of three-braided ribbons. The motif of the smooth stick with three-braided ribbons wrapped around it, found in all three monuments, is

31 M. Suić – I. Petricioli, 1955, 14, sketch 3, fig. 6; I. Petricioli, 1958, 69, fig. 21; J. Vučić, 2012, 110, 134, cat. 42-44, fig. 13: 42-44; I. Petricioli, 1963, 172, 173, fig. 5.

32 S. Gunjača, 1955, 118, 119, cat. 19, 20 and 21, fig. 17, 19 and 20.

33 T. Šeparović, 2004, 144, 145, 148-150, cat. 9-12, 17-22, 24, 25; R. Menalo, 2011, 167-169, fig. 8, 10.

34 L. Pani Ermmini, 1974, 120, cat. 165, Pl. 55: 165.

35 The find was designated as PN133. J. Vučić, 2018, cat. 3. The element was identified as a window jamb on the basis of a groove carved on its lower surface, which could have been used for fixing the window sill.

36 In 2016, the Commission for Revision of Museum Holdings entered the window jamb into the NN list as item no. 81. The jamb is 17cm wide; its preserved height is 18cm and its preserved thickness 14cm. The fragment's face is decorated with a frame enclosing a three-braided ribbon and a smooth round-section stick along it, with three-braided ribbons wrapped around the stick at every 7cm. The surface on which the transenna leans against is 8cm wide.

37 Cf. I. Petricioli, 1960, fig. 11-13.

38 With its thickness of 8cm, the transenna corresponds to the width of the inner side of the window jamb. The distance between coils of the three-braided ribbon on the stick is also the same as on the transenna – 7cm.

39 I. Petricioli, 1960, 186, fig. 11-13.

Slika 3. Doprozornik iz Arheološkog muzeja Zadar, nepoznatog mjesta pronalaska

Figure 3. Window jamb from Archaeological Museum Zadar, from unknown site

foto / photo: I. Condić

nalaska (Sl. 3).³⁶ Motivom glatkog štapa omotanog troprutom trakom ovim je doprozornicima bliska i tranzena iz krstionice zadarske katedrale.³⁷ Zanimljivo je napomenuti kako tranzena iz katedrale dimenzijama odgovara doprozorniku nepoznatog mjesta nalaska, pa se možemo zapitati nisu li oni možda bili dijelovi istog prozora.³⁸ Za ulomke tranzene iz katedrale I. Petricioli navodi kako ne daju sigurne podatke o datiranju, mada ih svrstava u skulpturu mlađu od 9. st.³⁹ Rešetke tranzene formiraju motiv ribljih ljuski, čime ukazuju na kasnoantičke uzore, u ovom primjeru oplemenjene predromaničkim motivom troprutih traka. Motiv glatkog štapa, oko kojeg se omataju troprute trake, koji povezuje spomenuta tri spomenika, nije česta pojava na predromaničkoj skulpturi istočne obale Jadrana, za sada se čini pojavom specifičnom za Zadar. Općenito, ukrašeni doprozornici nisu česti arhitektonski elementi na predromaničkim crkvama istočne obale Jadrana, za sada su poznati primjeri na crkvama sv. Mihajla u Stonu, sv. Nikole na Koločepu i sv. Martina u Čepikućama.⁴⁰

Omjer visine svjetlosnog otvora prozora kojem je pripadao ovaj doprozornik u odnosu na širinu tranzene kat. 5 iznosi 1,6 : 1, što odgovara vrijednosti zlatnog reza, pa se možemo zapitati jesu li ova dva spomenika možda dio iste cjeline.

7. Greda s biljnim ukrasom (T. 5: 7)

Greda je načinjena od prokoneškog mramora. Pronađena je na Trgu Petra Zoranića 1884. godine i inventirana pod brojem 55.⁴¹ Prvi ju je opisao I. Smirić, a fotografiju donosi i P. Vežić.⁴² Greda je visoka 106 cm, širine 14,5 cm, debljine 16 cm. Lice spomenika bogato je ukrašeno prikazom sinusoidne troprute vitice s karakterističnim ljevkastim proširenjem na stabljici iz koje izbijaju razgranati izduženi listovi. Bočne i stražnja stranica fino su obrađene i na njima su vidljivi tragovi nazubljene alatke. Vrh i dno nešto su grublje obrađeni, dok je lice fino obrađeno. Zbog kvalitetne obrade stražnje i bočnih stranica čini se kako ovaj spomenik nije bio uzidan u zid. Možda je služio kao dovratnik.⁴³

Slično ovoj gredi ukrašeni su ulomci iz Osora koje, zajedno s ovom gredom, M. Zornija dovodi u vezu sa spomenicima *Klesarske*



not common on the pre-Romanesque architectural sculptures in Eastern Adriatic. For now, it seems to be limited to the Zadar area. Generally, decorated window jambs are not common architectural elements on pre-Romanesque churches in Eastern Adriatic. The only examples known so far are the ones in St. Michael's Church in Ston, St. Nicholas' Church on the island of Koločep and St. Martin's Church in Čepikuće.⁴⁰

The ratio between the height of the window that this jamb belonged to and the width of the transenna cat. 5 is 1.6:1. As this corresponds to the value of the golden section, the question arises if these two monuments belonged to the same architectural unit.

7. Beam with a plant motif (Pl. 5: 7)

This beam, made of Proconessos marble, was found in Petar Zoranić Square in 1884. It was inventoried as item no. 55.⁴¹ It was first described by I. Smirić and its photograph was first published by P. Vežić.⁴² The beam is 106cm high, 14.5cm wide and 16cm thick. The rich decoration on the monument's face includes a depiction of a sinusoidal three-braided ribbon with distinctive funnel-shaped widening on a stem from which elongated leaves are branching out. The lateral and rear surfaces are finely worked; traces of a toothed tool can be seen on them. The top and the bottom are somewhat roughly worked and the face is finely worked. The high-quality execution of the rear and lateral surfaces indicates that this monument was not embedded in a wall. Perhaps it was used as a door jamb.⁴³

Similar decorations can be found on the fragments from Osor that M. Zornija associates – together with this beam – with the monuments made in the *Stone-mason's Workshop from Kotor*

36 Komisija za reviziju muzejske građe 2016. godine doprozornik je registrirala na listi BB pod brojem 81. Širina doprozornika je 17 cm, sačuvana visina je 18 cm i sačuvana debljina 14 cm. Ulomak je na licu ukrašen okvirom unutar kojeg se proteže tropruti pletar, uz koji se pruža glatki obli štapa na kojem se na udaljenosti od 7 cm omataju troprute trake. Površina na koju se naslanjala tranzena široka je 8 cm.

37 Usp. I. Petricioli, 1960, sl. 11-13.

38 Tranzena debljinom od 8 cm odgovara širini površine unutrašnje strane doprozornika, bliska mu je također i razmakom između namotaja troprutih traka na štapu, koji i kod tranzene iznosi 7 cm.

39 I. Petricioli, 1960, 186, sl. 11-13.

40 Ž. Peković, 2008, 97-100, sl. 105-107, 109; T. Marasović, 2008, 354, sl. 348; I. Tomas, 2016, 47, 48, sl. 5.

41 U knjizi inventara uz redovni broj 55, kasnije je upisan broj 754 i broj 840. Na samom spomeniku uz broj 54 nalazi se i broj 840.

42 I. Smirić, 1894, 20, kat. 5, T. 19: 55.; P. Vežić, 2015, 24, 25, sl. 7.

43 Slične spolirane mramorne dovratnike nalazimo na portalu romaničke crkve sv. Luke u Kotoru. Usp. M. Zornija, 2017, 53, sl. 10.

40 Ž. Peković, 2008, 97-100, fig. 105-107, 109; T. Marasović, 2008, 354, fig. 348; I. Tomas, 2016, 47, 48, fig. 5.

41 The numbers 754 and 840 were later added next to the number 55 in the inventory book. On the monument itself, the number 840 can be seen next to the number 54.

42 I. Smirić, 1894, 20, cat. 5, Pl. 19: 55.; P. Vežić, 2015, 24, 25, fig. 7.

43 Similar marble door jambs used as spolia are found on the portal of the Romanesque St. Luke's Church in Kotor. Cf. M. Zornija, 2017, 53, fig. 10.

radionice iz doba kotorskog biskupa Ivana i pretpostavljenim putujućim majstorima koji su djelovali na prostoru od Istre do Boke kotorske krajem 8. i početkom 9. stoljeća.⁴⁴ Upravo motiv kakav se nalazi na gredi s Trga Petra Zoranića, prema M. Zorniji, preuzimaju i majstori *Kotorske klesarske radionice* čije spomenike datira u prvu polovicu 9. st.⁴⁵

8. Krak križa (T. 5: 8)

Tijekom 2011. na pločniku crkve zatečen je ulomak kraka križa, izrađen u punoj plastici, odlomljen na oba kraja.⁴⁶ Ulomak je visine 12,5 cm, širine 8,7 cm, debljine 6,5 cm. Na licu, naličju i dijelu bočnih stranica uočavaju se tragovi nazubljene alatke. Središnji dio bočnih stranica nemarnije je obrađen i u ovom dijelu ulomak podsjeća na rešetke prozorskih tranzena. Slično ukrašen cjeloviti križ, za koji se pretpostavlja da je možda stajao na akroteriju nekog od ciborija, potječe iz episkopalnog kompleksa u Zadru.⁴⁷

9. Kamena greda s natpisom (T. 5: 9)

Među ulomcima pronađenim kod crkve na Trgu Petra Zoranića posebnu je pažnju do sada privlačio ulomak grede pronađen prilikom istraživanja 1884. godine. Na licu grede unutar obrubne linije uklesan je natpis: *(B)EATI ADRIANUS ET S(an)C(t)E NATALIE MARTIRES TUE VOVIT ET FECIT DONAT(us)* (...*Blaženom Hadrijanu i svetoj Nataliji, tvojoj mučenici, zavjetovao i načinio Donat.*)⁴⁸ Spomenik je prvi publicirao I. Smirić, a kasnije ga donose, među ostalima, J. Bersa, I. Petricioli i V. Delonga.⁴⁹ Spomenik je na desnoj strani odlomljen. Za pretpostaviti je kako se s lijeve strane nastavljao drugi kameni element na kojem je bio uklesan početak natpisa. Greda je duga 177 cm, visoka je 17, debljine 19 cm. Na licu se uočavaju tragovi nazubljene alatke, kao i na lijevoj bočnoj strani. Na dnu je vidljiv niz paralelnih tragova šiljatog dlijeta, dok je vrh grubo obrađen. Po sredini vrha uklesano je udubljenje široko do 62 cm na kojem se uočavaju paralelni tragovi šiljatog dlijeta. Stražnja strana grubo je obrađena.

Na temelju grube obrade gornje, donje i stražnje strane možemo zaključiti kako je ova greda izvorno bila uzidana u zid crkve, što je već ranije pretpostavio I. Petricioli.⁵⁰ Ista se funkcija pretpostavlja za natpis pronađen 1954. u Zadru i gredu iz crkve sv. Andrije i Petra Starog, kod koje je natpis također bio uokviren plitkom uklesanom linijom.⁵¹ Među uzidane natpise može se pribrojiti i onaj nadbiskupa Ursa, uzidan danas u sjeverno lice katedrale.⁵²

from the time of Bishop John and with the traveling stone-masons believed to have flourished between Istria and Bay of Kotor in the late 8th and early 9th centuries.⁴⁴ According to M. Zornija, the very motif found on the beam from Petar Zoranić Square was taken over by the *Kotor Workshop* stone-masons. M. Zornija dated the workshop's monuments to the first half of the 9th century.⁴⁵

8. Cross arm (Pl. 5: 8)

In 2011, a fragment of a cross arm was found on the church pavement. It was well-defined and decorated, broken on both ends.⁴⁶ The fragment is 12.5cm high, 8.7cm wide and 6.5cm thick. On the front, rear and some lateral surfaces, traces of a toothed tool can be seen. The central section of the lateral surfaces is somewhat roughly worked and reminds on the lattice of a window transenna. A completely preserved cross with similar decorations, believed to have been in the acroterion of a ciborium, comes from the episcopal complex in Zadar.⁴⁷

9. Stone beam with an inscription (Pl. 5: 9)

The fragment of a beam found in Petar Zoranić Square during the 1884 excavations has figured prominently among the fragments found there. The following inscription is carved within the bordering line on the beam's face: *(B)EATI ADRIANUS ET S(an)C(t)E NATALIE MARTIRES TUE VOVIT ET FECIT DONAT(us)* (...*vowed to Blessed Hadrian and St. Natalia, your martyr, and made by Donatus.*)⁴⁸ The monument was first published by I. Smirić and later, among others, by J. Bersa, I. Petricioli and V. Delonga.⁴⁹ The monument is broken off on its right side. It is believed that a second stone element continued on the left side and that the beginning of the inscription was on it. The beam is 177cm long, 17cm high and 19cm thick. Traces of a toothed tool can be seen on the front and left lateral surfaces. A series of parallel traces made by a pointed chisel are visible on the bottom. The top is roughly worked. A recess up to 62cm wide is carved along the center of the top part, with visible parallel traces of a pointed chisel. The back side is roughly worked.

The roughly worked upper, lower and rear surfaces indicate that the beam was originally built into a church wall, as was earlier suggested by I. Petricioli.⁵⁰ It is believed that an inscription found in Zadar in 1954 and a beam from the Church of St. Andrew and St. Peter the Elder (with an inscription also framed with a shallow line) had the same function.⁵¹ An inscription of Bishop Urso, today built into the northern face of

44 M. Zornija, 2016, 36, sl. 17. Teze o pretpostavljenim putujućim majstorima koji su djelovali na prostoru od Istre do Boke kotorske krajem 8. i početkom 9. stoljeća prvi je 2012. godine iznio I. Basić na međunarodnom znanstvenom skupu *The Treaty of Aachen, AD 812: The Origins and Impact on the Region between the Adriatic, Central, and Southeastern Europe*, Zadar, 27. – 29. rujna 2012. Vidi: I. Basić, 2017.

45 M. Zornija, 2017, 49, 50, 60, sl. 2, 10, 11, 14.

46 Oznaka nalaza je PN174. J. Vučić, 2018, kat. 6.

47 Usp. P. Vežić – M. Lončar, 2009, 85.

48 U knjizi inventara je, uz redovni broj 68, kasnije upisan broj 2047. Sadašnja oznaka spomenika je SV2047. Spomenik je izložen u stalnom postavu.

49 G. Smirich, 1894, 21, T. 19: 68, T. 21; J. Bersa, 1910, 211, sl. 19; I. Petricioli, 1962, 258, 259, T. 5: b; V. Delonga, 2000a, 168, kat. III.57.

50 I. Petricioli, 1962, 258.

51 I. Petricioli, 1962, 263, kat. 18; I. Petricioli – S. Vučenović, 1971, 194, 195, kat. 7, sl. 13, T. 13: 25.

52 Usp. P. Vežić, 2013, 8. Rapski biskup istog imena sudjelovao je na koncilu u Niceji 787. godine.

44 M. Zornija, 2016, 36, fig. 17. The theory on traveling stone-masons who supposedly flourished in the region between Istria and Bay of Kotor in the 8th and early 9th centuries was first presented by I. Basić at the international conference *The Treaty of Aachen, AD 812: The Origins and Impact on the Region between the Adriatic, Central, and Southeastern Europe*, Zadar, 27–29 September 2012. See I. Basić, 2017.

45 M. Zornija, 2017, 49, 50, 60, fig. 2, 10, 11, 14.

46 The cross fragment is designated as PN174. J. Vučić, 2018, cat. 6.

47 Cf. P. Vežić – M. Lončar, 2009, 85.

48 The number 2047 was later added next to the number 68 in the inventory book. The monument's current designation is SV2047. It is part of the permanent exhibition.

49 G. Smirich, 1894, 21, Pl. 19: 68, Pl. 21; J. Bersa, 1910, 211, fig. 19; I. Petricioli, 1962, 258, 259, Pl. 5: b; V. Delonga, 2000a, 168, cat. III.57.

50 I. Petricioli, 1962, 258.

51 I. Petricioli, 1962, 263, cat. 18; I. Petricioli – S. Vučenović, 1971, 194, 195, cat. 7, fig. 13, Pl. 13: 25.

Natpis iz crkve s Trga Petra Zoranića datira se u prvu četvrtinu 9. st.⁵³ U kontekstu datiranja natpisa zanimljivo je napomenuti kako je konac 8. stoljeća vrijeme papinstva Hadrijana I. (772. – 795.) koji u Rimu uređuje crkvu svog svetog imenjaka, a na namještaju susjedne crkve komemorira, uz ostale svetce, Hadrijana i ženu mu Nataliju.⁵⁴ Ime Donata koji se spominje na natpisu, I. Smirić 1894. godine povezao je sa zadarskim biskupom Donatom.⁵⁵ S biskupom Donatom spomenik je prilikom objave rezultata istraživanja godine 1908. povezao i Josip Bersa, koji pritom navodi kako slova na natpisu pripadaju 9. st. i kako su gotovo identična slovima na sarkofagu sv. Stošije.⁵⁶ Na ovaj natpis osvrnuo se I. Petricioli obrađujući ranosrednjovjekovne natpise iz Zadra. Tom prilikom zaključuje kako slova na natpisu nisu puno slična onima na škrinji sv. Anastazije, što je ranije potencirao Bersa, ali ne odbacuje mogućnost povezivanja imena Donat s poznatim zadarskim biskupom.⁵⁷ Ovog Donata sa zadarskim biskupom poistovjećuje i V. Delonga, koja uz to pretpostavlja kako je crkva uz koju se natpis vezuje možda bila i zavjetna obiteljska crkva biskupa Donata.⁵⁸ Crkvu na temelju ovog natpisa s biskupom Donatom povezuje i P. Vežić.⁵⁹ N. Jakšić također drži da se na gredi spominje biskup Donat.⁶⁰ S mišljenjem prethodnika, koji na temelju ovog natpisa crkvu otkrivenu na Trgu Petra Zoranića dovode u vezu sa zadarskim biskupom Donatom, složio se i autor ovog teksta.⁶¹ Suprotno navedenim autorima, M. Matijević Sokol povezivanje Donata spomenutog na gredi s Trga Petra Zoranića sa zadarskim biskupom istog imena drži spornim, pozivajući se pritom na I. Petriciolija koji je doveo u pitanje tvrdnju Berse o sličnosti slova na ovom natpisu sa slovima na relikvijaru sv. Anastazije.⁶² Nije jasno zbog čega zaključak I. Petriciolija kako slova na natpisu i relikvijaru nisu puno slična M. Matijević Sokol drži ključnim argumentom za osporavanje izjednačavanja Donata spomenutog na natpisu s istoimenim biskupom.

Ime Donat, spomenuto u kontekstu izgradnje gradske crkve koja nosi titular istovjetan katedrali, na natpisu datiranom u vrijeme djelovanja biskupa Donata koji je bio osobito angažiran na izgradnji i opremanju zadarskih crkava, argument je na temelju kojeg s velikom vjerojatnošću možemo pretpostaviti kako je u ovom slučaju riječ o spomenutom biskupu, a ne nekom nepoznatom Zadraniču istog imena.

53 V. Delonga, 2000a, 168. Autorica donosi raniju literaturu o spomeniku.

54 Vidi: N. Jakšić, 2004b, 285 i bilj. 57-60; I. Basić – M. Jurković, 2011, 171.

55 G. Smirich, 1894, 21.

56 „...Die Buchstaben gehören dem IX. Jh. an und gleichen fast in allen Einzelheiten denen der Inschrift auf dem Schreine der hl. Anastasia, den Bischof Donatus von Zara hat machen lassen. So ist es wohl erlaubt anzunehmen, daß der Donatus des Schreines und jener des Campo Colonna eine und dieselbe Person sind...” J. Bersa, 1910, 211, 212.

57 Autor navodi: „Ime Donat dovodi nas u vezu s poznatim biskupom Donatom, tako da je Bersa postavio hipotezu da je Donat s ovog natpisa identičan s njime. Dokaz mu je sličnost slova sa slovima natpisa na sarkofagu sv. Anastazije. Slova su na ovom natpisu vrlo slobodno ukomponirana u pojas, a oblik nije puno sličan onima na sarkofagu.” I. Petricioli, 1962, 259.

58 V. Delonga, 2000, 224, 225.

59 P. Vežić, 2002, 30, 31.

60 N. Jakšić, 2010a, 316.

61 J. Vučić, 2013, 233, 234.

62 Autorica navodi: „Već pri njegovu otkriću povezivalo se ovaj natpis s onim na kapsi sv. Stošije, a biskupa Donata identificiralo s Donatom s ovog natpisa. Tragom ovakve pretpostavke izneseno je mišljenje da se radi o zadužbinskoj crkvi biskupa Donata i njegove obitelji. Začetnik ove hipoteze bio je Bersa koji je zaključio da ova dva natpisa imaju epigrafske sličnosti. No, zaključak o sličnosti natpisa opovrgnuo je i I. Petricioli. Dakako da onda i ostale teze koje se izvode iz ovakvih premisa nisu vjerodostojne.” M. Matijević Sokol, 2017, 83.

the Cathedral, can also be included among embedded inscriptions.⁵²

The inscription from Petar Zoranić Square was dated to the first quarter of the 9th century.⁵³ As regards the dating, it is interesting to note that the late 8th century was the period of the pontificate of Hadrian I (772-795), who was arranging a church in Rome dedicated to his namesake, while commemorating on the furnishings of a nearby church St. Hadrian and his wife St. Natalia, among other saints.⁵⁴ In 1894, I. Smirić associated the name Donatus mentioned in the inscription with Bishop of Zadar of the same name.⁵⁵ Josip Bersa also associated the monument with Bishop Donatus when he published the results of the 1908 campaign. He then pointed out that the characters in the inscription belonged to the 9th century and that they were almost identical to the ones on St. Anastasia's sarcophagus.⁵⁶ I. Petricioli also commented on this inscription when analyzing early medieval inscriptions from Zadar. While he concluded that the characters in the inscription are not particularly similar to the ones on the St. Anastasia's chest (as had been suggested by Bersa), he did not discard the possibility that the Donatus mentioned in the inscription could be the well-known Bishop of Zadar.⁵⁷ V. Delonga also believes that the Donatus from the inscription can be identified as the Bishop. She also supposes that the church the inscription is associated with could have been Bishop Donatus' votive family church.⁵⁸ P. Vežić is yet another author who associates the inscription with Bishop Donatus.⁵⁹ N. Jakšić also believes it is Bishop Donatus whose name is mentioned on the beam.⁶⁰ The author of this text also agrees with the opinion of his predecessors who, based on this inscription, associate the church discovered in Petar Zoranić Square with Donatus, the Bishop of Zadar.⁶¹ Unlike the said authors, M. Matijević Sokol finds associating the Donatus mentioned on the beam with the Bishop of Zadar of the same name debatable, invoking I. Petricioli who questioned Bersa's assertion that the characters in the inscription were similar to those on the reliquary of St. Anastasia.⁶² It is not

52 Cf: P. Vežić 2013, 8. A bishop of Rab of the same name took place at the Council of Nicaea in AD 787.

53 V. Delonga, 2000a, 168. The author cites here the earlier literature on the monument.

54 See N. Jakšić, 2004b, 285 and n. 57-60; I. Basić – M. Jurković, 2011, 171.

55 G. Smirich, 1894, 21.

56 „...Die Buchstaben gehören dem IX. Jh. an und gleichen fast in allen Einzelheiten denen der Inschrift auf dem Schreine der hl. Anastasia, den Bischof Donatus von Zara hat machen lassen. So ist es wohl erlaubt anzunehmen, daß der Donatus des Schreines und jener des Campo Colonna eine und dieselbe Person sind...” J. Bersa, 1910, 211, 212.

57 The author says: “The name Donatus does associate [the inscription] with the well-known Bishop Donatus, so Bersa hypothesized that the Donat from the inscription can be identified as the Bishop. In his opinion, the similarity between the characters in the inscription and the characters on the sarcophagus of St. Anastasia can be seen as evidence of it. However, the characters in this inscription are not uniformly laid out and their shape is not very similar to those on the sarcophagus.” I. Petricioli, 1962, 259.

58 V. Delonga, 2000, 224, 225.

59 P. Vežić, 2002, 30, 31.

60 N. Jakšić, 2010a, 316.

61 J. Vučić, 2013, 233, 234.

62 The author's quote: “This inscription has been associated with the one on the reliquary of St. Anastasia since the very beginning and Bishop Donatus has been identified as the person referred to in this inscription. In line with this hypothesis, an opinion was expressed that it was a foundation church of Bishop Donatus and his family. Bersa, the author of the hypothesis, concluded that the two inscriptions exhibited a certain epigraphic similarity. However, I. Petricioli challenged this conclusion. Naturally, this affects the credibility of all the other theses derived from these premises.” M. Matijević Sokol, 2017, 83.

10. Ulomci oltarne menze (T. 6: 10)

Ulomak kamene ploče kojoj po rubovima teče natpis na kojem se spominju starozavjetna imena Ananije i Azarije pronađen je 1884. godine.⁶³ Spomenik je prvi publicirao Ivan Smirić, a detaljniji opis i fotografiju donosi Ivo Petricioli.⁶⁴ I. Petricioli natpis datira u rani srednji vijek, a V. Delonga smješta ga u kontekst liturgijskih natpisa iz karolinškog vremena i datira u prvu četvrtinu 9. stoljeća.⁶⁵

Sačuvani dio ploče čine dva ulomka koji se spajaju. Ploča je debljine do 8 cm, širine 70 cm i sačuvane dužine do 18 cm. Na cjelovito sačuvanoj užoj bočnoj stranici teče natpis + ANANIAS AZARI. Na idućoj stranici natpis se nastavlja i od njega je sačuvano slovo A i djelomično slovo S. Na bočnim stranicama na kojima je uklesan natpis i na donjoj površini ploče uočavaju se tragovi nazubljene alatke. Gornja ploha brižljivo je zaglačana i na njoj se tragovi dljijeta tek naziru. Na donjoj plohi uklesan je polukružni utor od kojeg je sačuvan jedan segment. Utor je dubok oko 2,5 cm a promjer mu je iznosio oko 26 cm. Utor je od prednje, dobro sačuvane stranice ploče udaljen 12 cm, pa ukoliko pretpostavimo da je bio smješten u centru ploče, utoliko možemo pretpostaviti kako je ploča izvorno mogla imati dimenzije 70 x 50 cm.

U literaturi nije bila prepoznata funkcija ove ploče, pretpostavljalo se kako pripada nekom dijelu crkvenog namještaja ili je možda bila uzidana u zid crkve.⁶⁶ Prilikom ranijih objava spomenika nisu bila uočena slova AS na desnoj užoj bočnoj stranici, ni utor za stupac na donjoj površini ploče. Iz svih spomenutih elemenata proizlazi kako je ovo dio menze oltara koja je stajala na cilindričnom stupu promjera oko 26 cm. Ostatci oltara sačinjenih od menze koja je počivala na stupu (stipesu) otkriveni su u desetak ranosrednjovjekovnih crkava na prostoru Dalmacije.⁶⁷ Cilindrični stipes na kojem je počivala oltarna menza, načinjen od antičkog stupa, pronađen je prilikom istraživanja crkve sv. Stošije na Puntamici u Zadru.⁶⁸ Slične oltarne menze koje su stajale ponekad na cilindričnim, a ponekad na pravokutnim stipesima dokumentirane su na zadarskom prostoru.⁶⁹ Najbliži primjer oltarne menze s natpisom na užim stranicama pronađen je u crkvi sv. Martina u Lepurima, a datiran je oko sredine 9. st.⁷⁰ Izostankom rubne profilacije menzi sa Trga Petra Zoranića bliska je menza iz crkve sv. Spasitelja s brda Spas u Kninu.⁷¹

11. Stupac oltarne ograde (T. 6: 11)

Pod inventarnim brojem A30490, u čuvaonici Muzeja nalazi se ulomak stupca oltarne ograde, koji je pronađen na Trgu Petra

clear why I. Petricioli's observation that there is not much resemblance between the characters in the inscription and those on the reliquary is considered by M. Matijević Sokol crucial argument for challenging the claim that Donatus from the inscription and Bishop Donatus are the same person.

The fact that the patron saint of a city church that is being built is the same as the one of the Cathedral and that his name is written in an inscription dated to the period of Bishop Donatus, who was particularly dedicated to building and furnishing Zadar's churches, suggests it is very probable that the person in question is the said bishop and not some unknown citizen of Zadar of the same name.

10. Fragments of altar mensa (Pl. 6: 10)

The fragment of a stone slab with a long inscription along its edges mentioning the Old Testament names of Ananias and Azarias was found in 1884.⁶³ The monument was first published by Ivan Smirić and its first detailed description and a photograph were published by Ivo Petricioli.⁶⁴ I. Petricioli dated the inscription to Early Middle Ages and V. Delonga contextualized it with Carolingian liturgical inscriptions and dated it to the first quarter of the 9th century.⁶⁵

The preserved part of the slab consists of two interconnectable parts. The slab is up to 8cm thick and 70cm wide. Its preserved length is up to 18cm. The completely preserved narrower lateral side contains the inscription + ANANIAS AZARI. The inscription continues on the next lateral side – the letter "A" is preserved and part of the letter "S". Traces of a toothed tool can be seen on the inscribed lateral sides and on the lower surface of the slab. The upper surface was carefully polished and chisel traces on it are barely visible. The lower surface contains a semicircular groove only a segment of which has been preserved. The groove is approx. 2.5cm deep and its diameter was approx. 26cm. As it is 12cm away from the front, well-preserved side of the slab, if we presume that the groove was in the center of the slab, we can also presume that the slab's original dimensions could have been 70x50cm.

The slab's function has never been determined in literature; there were assumptions that it had been part of church furniture or that it had been embedded in a church wall.⁶⁶ Earlier literature did not notice letters AS on the right, narrow lateral side, nor did it notice the groove for the pillar on the bottom surface of the slab. All these elements indicate that it is a part of the altar mensa that once stood on a cylindrical pillar with a diameter of around 26cm. Remains of altars that once consisted of a mensa resting on a pillar (stipes) were discovered in a dozen early medieval churches in Dalmatia.⁶⁷ A cylindrical stipes (made of a Roman pillar) that supported the altar mensa was found during the research in St. Anastasia's Church in Puntamika (Zadar).⁶⁸ Similar

63 U knjizi inventara, uz redovni broj 69, kasnije su upisani i brojevi 832 i 758. Na licu spomenika otisnut je broj 832, a na vrhu 69.

64 I. Smirić, 1894, 21, kat. 69; I. Petricioli, 1962, 258, T. 5: a.

65 I. Petricioli, 1962; V. Delonga, 2000, 225; 2000a, 167, 168, kat. III.56.

66 I. Petricioli, 1962, 258; V. Delonga, 2000, 225; 2000a, 167.

67 T. Šeparović, 1995, 86, 87, kat. 18, 19; T. Marasović – M. Marasović Alujević, 2005, 154, sl. 6; T. Marasović, 2008, 316, 317.

68 M. Suić – I. Petricioli, 1955, 13, 15, sl. 12; T. Marasović, 2009, 371, sl. 461.

69 Nalaze ove grupe donosi: A. Pikunić, 2005. Stipesu ovog tipa oltara mogao je pripadati i ulomak stupa iz Galovca kod Zadra. Usp. J. Belošević, 1992, 85, 86, T. 13.

70 Usp. V. Delonga, 1996, 318-320; N. Jakšić, 2000b, 280, kat. IV.168. Menza se vremenski dovodi u vezu s gredom ukrašenom u gornjoj zoni kukama, a u donjoj natpisom. Slično postavljen natpis uzduž užih stranica nalazimo na oltarnim menzama u Španjolskoj, datiranim u 7., 9. i 10. st. Usp. A. Caballero Cobos – H. Gimeno – M. Ramírez Ayas – I. Sastre De Diego, 2006, sl. 3; I. Sastre de Diego, 2005, 103, sl. 11; G. Ripoll – A. Chavarría, 2005, 41, sl. 26; I. Sastre de Diego, 2009, sl. 23, 24.

71 Vidi: T. Marasović, 2008, 317, sl. 366.

63 The numbers 832 and 758 were later added next to the number 69 in the inventory book. The number 832 is stamped on the monument's face and the number 69 on its top.

64 I. Smirić, 1894, 21, kat. 69; I. Petricioli, 1962, 258, Pl. 5: a.

65 I. Petricioli, 1962; V. Delonga, 2000, 225; 2000a, 167, 168, kat. III.56.

66 I. Petricioli, 1962, 258; V. Delonga, 2000, 225; 2000a, 167.

67 T. Šeparović, 1995, 86, 87, kat. 18, 19; T. Marasović – M. Marasović Alujević, 2005, 154, fig. 6; T. Marasović, 2008, 316, 317.

68 M. Suić – I. Petricioli, 1955, 13, 15, fig. 12; T. Marasović, 2009, 371, fig. 461.



Slika 4. Stupac oltarne ograde iz Arheološkog muzeja Zadar, nepoznatog mjesta pronalaska

Figure 4. Altar screen pillar from Archaeological Museum Zadar, from unknown site

foto / photo: I. Čondić

Zoranića tijekom arheološkog istraživanja 2006. godine.⁷² Sačuvan je donji kraj stupca. Stupac je načinjen od vapnenca, širok je 20 cm i deo 15 cm, dok mu je sačuvana visina 15 cm. Na licu je sačuvan dio okvira i ukrasa koji čine tri lista. Na okviru se uočavaju tragovi nazubljene alatke, a na prikazu tragovi finijeg oštrog plosnatog dljeteta. Na desnoj bočnoj strani uklesan je žlijeb za uvlačenje pera pluteja. Žlijeb je širok do 7,5 cm i dubok do 2,5 cm, započinje 5 cm iznad dna, a uklesan je šiljatim dljetom. Ostale plohe stranice obrađene su nazubljenom alatkom. Lijeva bočna strana grublje je obrađena, pa se čini kako je izvorno bila prislonjena uz zid. Dno je ravno, obrađeno nazubljenom alatkom. Stražnja je strana sačuvana tek u malom segmentu, pa nije moguće prepoznati na koji je način bila obrađena. Prema opisu može se pretpostaviti kako je ovaj stupac stajao s lijeve strane oltarne ograde, gledano od ulaza, prislonjen uz lijevi zid.

U Arheološkom muzeju Zadar čuva se stupac identične širine i debljine s identičnim prikazom na licu, načinjen od mramora i nešto mekše modeliran (Sl. 4).⁷³ Na lijevoj strani ovog stupca uklesan je žlijeb za umetanje pera pluteja, koji se pruža od samog dna. Na desnoj bočnoj strani stupac je ukrašen troprutom

72 Predmet je uveden u digitalnu knjigu inventara 17. lipnja 2015. godine. Kao vrijeme nalaza naveden je datum 15. rujna 2006. godine.

73 Ovaj je stupac također širine 20 i debljine 15 cm, dok mu je sačuvana visina 19 cm. Revizija muzejske građe iz 2016. godine donosi ga na BB listi pod brojem 84. Ulomak je, među 18 spomenika koje je tadašnji Zavod za zaštitu spomenika kulture 1. srpnja 1974. predao Arheološkom muzeju Zadar, zaveden na reversu pod brojem 9. Na navedenom dokumentu ne spominje se mjesto nalaska ulomka.

altar mensae that sometimes stood on cylindrical and sometimes on rectangular stipites have been recorded in Zadar area.⁶⁹ The closest example of an altar mensa with an inscription on narrow sides was found in St. Martin's Church in Lepuri. It was dated to c. mid-9th century.⁷⁰ By lack of molding on its edge, the mensa from the Church of the Holy Savior in Knin is closest to the mensa from Petar Zoranić Square.⁷¹

11. Altar screen pillar (Pl. 6: 11)

An item no. A30490 is kept in the Museum Depot. It is the fragment of an altar screen pillar found in Petar Zoranić Square during the archaeological excavations of 2006.⁷² The pillar's lower part has been preserved. Made from limestone, it is 20cm wide and 15cm thick. Its preserved height is 15cm. Parts of the frame and decorations (three leaves) have been preserved on its front side. Traces of a toothed tool can be seen on the frame and traces of a fine and sharp flat chisel on the decorated part. There is a groove on the pillar's right lateral side, intended for a pluteus tongue. The groove is 7.5cm wide and up to 2.5cm deep. It begins 5cm above the bottom and was carved with a pointed chisel. Other surfaces of the side were worked with a toothed tool. The left lateral side is roughly worked, so it seems it was originally leant against a wall. The bottom is flat, worked with

69 This group of finds was published by A. Pikunić, 2005. The fragment of the mullion from Galovac near Zadar could have belonged to the stipes of this type of altar. Cf. J. Belošević, 1992, 85, 86, Pl. 13.

70 Cf. V. Delonga, 1996, 318-320; N. Jakšić, 2000b, 280, cat. IV.168. The mensa is chronologically associated with the beam decorated with hooks in the upper zone and with an inscription in the lower zone. A similarly positioned inscription (along the narrow sides) is found on altar mensas in Spain, dated to the 7th, 9th and 10th centuries, respectively. Cf. A. Caballero Cobos – H. Gimeno – M. Ramírez Ayas – I. Sastre De Diego, 2006, fig. 3; I. Sastre de Diego, 2005, 103, fig. 11; G. Ripoll – A. Chavarría, 2005, 41, fig. 26; I. Sastre de Diego, 2009, fig. 23, 24.

71 See T. Marasović, 2008, 317, fig. 366.

72 The item was entered into the digital inventory book on 17 June 2015. The book specified 15 September 2006 as the date of find.

pletenicom s „očima“. Ovaj je stupac po svemu sudeći stajao s lijeve strane prolaza oltarne ograde, gledano od pročelja. Iako je nezahvalno pretpostaviti od kuda potječe ovaj ulomak, treba ukazati na njegovu iznimnu podudarnost s mramornim ulomkom pluteja, koji je u Arheološki muzej dospio također iz Konzervatorskog odjela u Zadru, a potječe možda iz crkve sv. Marije Male u Zadru.⁷⁴

Uz spomenuti stupac iz Arheološkog muzeja Zadar, stupcu s Trga Petra Zoranića dekoracijom su slični stupac iz Biograda, stupac iz Račića kod Tivta i stupci iz Osora,⁷⁵ dok se gotovo identičan motiv nalazi na ciboriju iz katedrale u Kotoru, pluteju iz iste katedrale i na gredama iz Osora i Raba.⁷⁶ Nabrojani spomenici pribrajaju se *Radionici pluteja zadarske katedrale*, za koju su karakteristični pilastri ukrašeni motivom intermitirajuće lozice iz koje izbijaju razgranati izduženi listovi, i *Klesarskoj radionici iz doba kotorskog biskupa Ivana*.⁷⁷ Spomenici *Radionice pluteja zadarske katedrale* datiraju se u kraj 8. i početak 9. stoljeća,⁷⁸ dok cijelu grupu spomenika vezanih uz *Klesarsku radionicu iz doba kotorskog biskupa Ivana M. Zornija* vezuje uz urbani ambijent bizantskih gradova na istočnoj obali Jadrana i datira u kraj 8. i rano 9. stoljeće.⁷⁹ Na temelju sličnosti i stupac iz crkve sv. Petra od Vitla moguće je dovesti u vezu s ovim grupama spomenika i datirati u kraj 8. i početak 9. st.

12. Greda oltarne ograde (T. 6: 12)

Oltarnoj ogradi crkve na Trgu Petra Zoranića, uz ovaj ulomak stupca, pripadao je i vapnenački ulomak arhitrava oltarne ograde s natpisom, pronađen 1908. godine.⁸⁰ Ulomak je prvi objavio J. Bersa, nakon njega donosi ga I. Petricioli i potom V. Delonga.⁸¹ Spomenik se datira u početak 9. st.⁸²

Greda je odlomljena na desnom kraju, visoka je 20 cm, od čega 11 cm iznosi visina letve s natpisnim poljem, a 9 cm visina polja s kukama. Sačuvana dužina grede je 44 cm, a debljina do 12 cm. Na licu, tjemenu i lijevoj bočnoj strani vidljivi su tragovi nazubljene alatke. Na donjem dijelu spomenika uočava se zaokružena uglačana ploha, na temelju čega se može pretpostaviti kako je spomenik u sekundarnoj funkciji bio uzidan u površinu po kojoj se hodalo. Stražnja strana je većim dijelom otučena. Na tjemenu, 34 cm desno od kraja grede sačuvala se rupa kružnog presjeka, promjera 15 mm, možda za nasad metalnog križa. Na licu spomenika, unutar okvira predočenog plitko uklesanom linijom, uklesan je dvoredni natpis. U gornjem redu sačuvana su slova *DE DONIS DI E* i horizontalni krak idućeg slova, najvjerojatnije *T*. U donjem redu čita se *PECCATOR DI*. Između slova *DI* u gornjem

a toothed tool. Only a small segment of the back side remains, so it is not possible to determine the way it was worked. Based on this description, we can assume that, when viewed from the entrance, this pillar stood left to the altar screen and was leant against the left wall.

The Archaeological Museum Zadar keeps a pillar of identical width and thickness, with an identical depiction on the front side, made from marble and with somewhat softer relief (Fig. 4).⁷³ On the pillar's left side there is a groove for the pluteus tongue, extending all the way from the bottom. The pillar's right lateral side is decorated with a three-braided lace with "eyes". To all appearances, the pillar stood left from the altar screen aisle, viewed from the front. Although making assumptions about the origin of this fragment is a thankless task, we should point to its exceptional similarity to the marble pluteus fragment that also came to the Museum from the Zadar Conservation Department and that perhaps belonged to the Church of St. Mary the Small in Zadar.⁷⁴

Besides the above mentioned pillar from Archaeological Museum Zadar, pillars from Biograd, Račić near Tivat and Osor also resemble the one from Petar Zoranić Square.⁷⁵ Also, almost an identical motif can be found on the ciborium from the Kotor Cathedral, on a pluteus from the same cathedral and on beams from Osor and Rab.⁷⁶ These monuments are all attributed to *Zadar Cathedral Chancel Panel Workshop*, typical of which is the motif of an intermittent vine with elongated leaves sprouting from it, and *Stone-mason's Workshop from Kotor from the time of Bishop John*.⁷⁷ While the monuments of the former workshop are dated to the late 8th century and early 9th century,⁷⁸ the entire group of the monuments attributed to the latter workshop is associated with the urban ambiance of the Byzantine cities in Eastern Adriatic and is dated to the late 8th century and early 9th century.⁷⁹ Based on similarity, the pillar from Church of St. Peter of the Windlass can also be associated with these groups of monuments and date it to the late 8th century and early 9th century.

12. Altar screen beam (Pl. 6: 12)

In addition to this pillar fragment, the fragment of a limestone altar screen architrave with an inscription, found in 1908, also belonged to the altar screen of the church in Petar Zoranić Square.⁸⁰ The fragment was first published by J. Bersa, followed

74 Revizija muzejske građe iz 2016. godine ovaj ulomak donosi na listi BB pod brojem 297. Ulomak je 19. srpnja 2002. iz Konzervatorskog odjela Zadar predan u Muzej. Na reversu je kao mjesto pronalaska uz upitnik navedena Sv. Marija Mala. Na licu pluteja vidljiva je istaknuta gornja letva ukrašena tropustom pletenicom s „očima“ i dio polja ukrašen motivom intermitirajuće lozice iz koje izbijaju razgranati izduženi listovi.

75 I. Josipović, 2014, T. 4: 2; M. Zornija, 2016, sl. 13, 17.

76 M. Zornija, 2016, sl. 8, 10, 17.

77 O radionicama i njihovim obilježjima v. I. Josipović, 2014; M. Zornija, 2016.

78 I. Josipović, 2014, 56, 57; 2017, 77, 78.

79 M. Zornija, 2016, 36.

80 U knjizi inventara, uz redovni broj 150, kasnije su upisani i brojevi 800 i 690. Na licu spomenika napisan je broj 150, a na dnu 800.

81 J. Bersa, 1910; I. Perecioli, 1962, 259, 260, T. 5: c; V. Delonga, 2000a, 168, kat. III.58.

82 V. Delonga, 2000a, 168.

73 This pillar is also 20cm wide and 15cm thick, while its preserved height is 19cm. The 2016 revision of the museum holdings included it in the NN list as item 84. The fragment was one of 18 monuments that the Institute for the Protection of Cultural Monuments handed over to the Archaeological Museum Zadar on 1 July 1974. It is listed as item no. 9 on the receipt. The said document does not specify the place where the fragment was found.

74 The 2016 revision of museum holdings included this fragment in the NN list as item no. 297. The Zadar Conservation Department handed over the fragment to the Museum on 19 July 2002. The receipt specifies St. Mary the Small as the place where it was found, but with a question mark next to it. Visible on the pluteus' front side are the prominent upper framing strip decorated with a three-braided ribbon with "eyes" and part of the field decorated with an intermittent vine with elongated leaves sprouting from it.

75 I. Josipović, 2014, Pl. 4: 2; M. Zornija, 2016, fig. 13, 17.

76 M. Zornija, 2016, fig. 8, 10, 17.

77 For the workshops and their characteristics, see I. Josipović, 2014; M. Zornija, 2016.

78 I. Josipović, 2014, 56, 57; 2017, 77, 78.

79 M. Zornija, 2016, 36.

80 The numbers 800 and 690 were later added next to the number 150 in the inventory book. The number 150 is written on the monument's front side and the number 800 at its bottom.

i donjem redu, umjesto uobičajenije horizontalne linije, uklesan je trokutić koji označava kraticu.⁸³ Lijevo od natpisa, izvan okvira uklesan je mali latinski križ proširenih krajeva. Na natpisu se kao karakteristično može izdvojiti slovo D, oblikom nalik pravokutnom trokutu, rastvorena slova R i P, iznimno široko slovo A, s prelomljenom horizontalnom hastom, i uncijalno slovo E.

Veliku podudarnost s ovim spomenikom pokazuje ulomak grede iz Osora na otoku Cresu.⁸⁴ Sličan mu je i ulomak arhitrava iz Betike, datiran u prvu polovicu 9. st., mada ima znatno elegantnije oblikovane kuke.⁸⁵ Zanimljivo je kako se kod sva tri spomenika pojavljuje karakteristično slovo D, oblikom slično pravokutnom trokutu, posuđeno iz grčkog uncijalnog pisma.⁸⁶ Gredi s Trga Petra Zoranića sličan je i ulomak mramorne grede s nepoznatog nalazišta iz Zadra, kod kojeg se ispod zone kuka nalazi uokviren natpis klesan u jednom redu.⁸⁷ Sličnu koncepciju pokazuje i greda s Poljuda kod Splita.⁸⁸ Koncepcijskom podjelom površine na gornju zonu s neprofiliranim kukama te donju s natpisnim poljem, arhitrav s Trga Petra Zoranića ne odudara od arhitrava iz Biograda, Galovca, Novalje i Caske, koji se pripisuju *Radionici pluteja zadarske katedrale*.⁸⁹ Oni se ipak razlikuju od grede s Trga Petra Zoranića različitim odnosom visine gornje i donje zone i posljedično znatno elegantnijim kukama te izostankom uklesanog okvira oko natpisa. Grede usporedive s onima koje se pribrajaju grupi *Radionice pluteja zadarske katedrale* nalazimo u crkvi sv. Marije Velike u Zadru i u crkvi sv. Martina u Lepurima.⁹⁰ Istu koncepciju, ali s uokvirenim natpisom nalazimo na gredama iz katedrale sv. Tripuna u Kotoru i iz crkve sv. Petra u Bijeloj u Boki kotorskoj, karakterističnima za spomenike *Klesarske radionice iz doba kotorskog biskupa Ivana*.⁹¹ Spomenici obiju radionica datiraju se u konac 8. i početak 9. st.⁹² Temeljem navedene usporedbe, greda oltarne ograde iz crkve na Trgu Petra Zoranića u Zadru može se također datirati u konac 8. ili početak 9. st.⁹³

by I. Petricioli and then V. Delonga.⁸¹ The monument is dated to the early 9th century.⁸²

Broken off at its right end, the beam is 20cm high (with the framing strip with the inscription field accounting for 11cm and the field with hooks accounting for 9cm). The beam is up to 12cm thick and its preserved length is 44cm. Traces of a toothed tool can be seen on its front side, top and left lateral side. A slanting polished surface can be seen on the monument's lower part, indicating it was reused as part of a walking surface. The rear part is mostly beaten off. On the top, 34cm right to the beam's end, a 15mm-diameter round hole can be seen. Perhaps it was used for fixing a metal cross. On the monument's front side, framed with a shallow line, a two-line inscription is carved. The letters DE DONIS DI E have been preserved in the upper line, together with the horizontal element of the next letter, most likely a "T". The lower line reads PECCATOR DI. Between letters DI in both the upper and the lower line, a small triangle indicating an abbreviation can be seen instead of the more common horizontal line.⁸³ To the left of the inscription, outside the frame, a small Latin cross with widened arms is carved. The inscription contains some distinctive letters: "D" (executed like a right-angled triangle), open "R" and "P", an exceptionally wide "A" with a broken horizontal bar, and the letter "E" in the uncial style.

The beams from Osor on the island of Cres exhibit a strong resemblance with this monument.⁸⁴ The fragment of an architrave from Baetica, dated to the first half of the 9th century, is also similar to it, although its hooks are much more elegantly executed.⁸⁵ Interestingly, all three monuments include a specific letter "D", executed like a right-angled triangle, borrowed from Greek uncial script.⁸⁶ The fragment of a marble beam from an unknown location in Zadar is also similar to the beam from Petar Zoranić Square. On that beam, a framed single-line inscription is carved underneath the hook zone.⁸⁷ A similar conception can also be seen on a beam from Poljud near Split.⁸⁸ By the conceptual division of its surface – an upper zone with unadorned hooks and a lower zone with the inscription field – the Petar Zoranić Square architrave is identical to the architraves from Biograd, Galovac, Novalja and Casca, all of them attributed to the *Zadar Cathedral Chancel Panel Workshop*.⁸⁹ They, in turn, differ from the Petar Zoranić Square beam by a different ratio of the heights of upper and lower zones and, consequently, by much more elegant hooks and lack of a carved frame around the inscription. Beams comparable with the ones attributed to the can *Zadar Cathedral Chancel Panel Workshop* be found in the Church of St. Mary the

83 Vedrana Delonga predložila je ispravno čitanje sačuvanog dijela natpisa, *DE DONIS D(e) E(t)... / PECCATOR D(e)...* Usp. V. Delonga, 2000a, 168.

84 Ova dva spomenika imaju slično oblikovane kuke i uokvireno natpisno polje s dvorednim natpisom te identičan početak natpisa: *DE DONIS DI ET...* Usp. T. Marasović, 2009, 101, sl. 111.

85 Usp. V. Delonga, 2000d.

86 V. Delonga pojavu ovog slova u Zadru tumači jačim utjecajem grkokonske sredine. Vidi: V. Delonga, 1995, 135.

87 Usp. I. Petricioli, 1962, 262, T. 7: b.

88 Usp. Ž. Rapanić, 1971, 291, kat. 25.

89 I. Josipović, 2014, 51, T. 4: 4-9, T. 5: 1, T. 6: 11-15, T. 7: 6.

90 Usp. I. Petricioli, 1962, 257, 258, T. 4: b; V. Delonga, 1997, 309; N. Jakšić, 2000b, 279, kat. IV.165. Greda iz crkve sv. Martina u Lepurima datira se u sredinu 9. st. Shodno ostalim sličnim spomenicima trebalo bi razmotriti i mogućnost njezine ranije datacije, posebno u kontekstu u Lepurima pronađenog ulomka pilastra, ukrašenog gotovo identično plutejima iz Ljupča, Božave, Biograda, Galovca i Novalje, koje I. Josipović pribraja *Radionici pluteja zadarske katedrale*. Sličan ukras nalazi se i na pilastru oltarne ograde iz crkve sv. Martina u Rabu, koji se također datira u kraj 8. i početak 9. st. Usp. V. Delonga, 1997, 315; I. Josipović, 2014, T. 2: 2, 3, T. 3: 1, 6; T. 6: 4, 6; M. Jarak, 2010, 91, sl. 20.

91 Prema M. Zorniji, arhitravi su vrlo prepoznatljivi, redovito klesani u dvije zone: u gornjoj je uglavnom motiv pasjeg skoka s nizom jednostavnih, neprofiliranih kuka koje u svojim bazama nisu povezane, dok su natpisi pisani izduženom i pravilnom kapitalom uvijek istih dimenzija, redovito uokvireni linijom sa svih strana." Vidi: M. Zornija, 2016, 24, 25, 35, sl. 1-3.

92 I. Josipović, 2014, 56, 57; M. Zornija, 2016, 36.

93 U prilog ranijem datiranju greda ukrašenih neprofiliranim kukama u gornjoj i natpisom u donjoj zoni govori i činjenica kako se one iznimno rijetko javljaju na teritoriju ranosrednjovjekovne Hrvatske. Kada su i zabilježene na tom prostoru, u pravilu su vezane za crkve sa zasvjedočenim ranokršćanskim horizontom. Za spomenike s prostora ranosrednjovjekovne Hrvatske usp. V. Delonga, 1996a.

81 J. Bersa, 1910; I. Petricioli, 1962, 259, 260, Pl. 5: c; V. Delonga 2000a, 168, cat. III.58.

82 V. Delonga, 2000a, 168.

83 Vedrana Delonga proposed that the correct reading of the preserved part of the inscription should be, *DE DONIS D(e) E(t)... / PECCATOR D(e)...* Cf. V. Delonga, 2000a, 168.

84 These two monuments have identical hooks and identical framed inscription fields with two-line inscriptions, with identical beginnings: *DE DONIS DI ET...* Cf. T. Marasović, 2009, 101, fig. 111.

85 Cf. V. Delonga, 2000d.

86 V. Delonga explains the appearance of this character in Zadar with the growing influence of the local Greek-speaking community. See V. Delonga, 1995, 135.

87 Cf. I. Petricioli, 1962, 262, Pl. 7: b.

88 Cf. Ž. Rapanić, 1971, 291, cat. 25.

89 I. Josipović, 2014, 51, Pl. 4: 4-9, Pl. 5: 1, Pl. 6: 11-15, Pl. 7: 6.

13. Ulomak pluteja (T. 7: 13)

S Trga Petra Zoranića potječe i ulomak spomenika nepoznate namjene koji je pronađen 28. lipnja 2006. u otkopu sjeverozapadno od oktogonalne kule. Na temelju ostataka istaknutih letvi okvira i dviju dvoprutih zavinih vrpca možemo pretpostaviti kako je riječ o kutu ukrašenog lica spomenika, možda pluteja. Ulomak je visok 7,5 cm, širok 19 cm i debljine 7,5 cm. Način na koji se spajaju dvije zavinate dvoprute vrpce ukazuje kako se na licu spomenika možda nalazio motiv virovite rozete. Slične virovite rozete, među ostalim motivima, prisutne su i na spomenicima *Radionice pluteja zadarske katedrale* i spomenicima *Klesarske radionice iz doba kotorskog biskupa Ivana*,⁹⁴ s kojima su usporediva i dva ranije opisana elementa oltarne ograde s Trga Petra Zoranića.

14. Ulomak stupa (T. 7: 14)

Ulomak stupa osmerokutnog presjeka, od vapnenca. Odlomljen je na donjem kraju. Stup se od dna prema vrhu sužava. Na dnu je širok 14 cm, a na vrhu 13 cm. Sačuvana je visina 27 cm. Na gornjoj površini i stranicama vidljivi su tragovi nazubljene alatke. Ulomak je pronađen 19. rujna 2006. godine i inventiran pod brojem A30499.

Stup osmerokutnog presjeka nalazimo na ranokršćanskoj ogradi iz Podvršja kod Zadra, ali i na predromaničkoj ogradi na sv. Ceciliji u Biskupiji kod Knina, na kapitel stupu predromaničke oltarne ograde iz Trogira i namještaju predromaničke crkve na Kapitululu kod Knina.⁹⁵ Kako se ovaj oblik stupa koristio tijekom dužeg vremena, ulomak s Trga Petra Zoranića nije moguće za sada pobliže datirati.

15. Ulomak stupa (T. 7: 15)

Ulomak stupa osmerokutnog izduženog presjeka, od vapnenca. Odlomljen na oba kraja. Širok je 16 cm i debljine 18 cm. Sačuvana je visina 28 cm. Na stranicama su vidljivi tragovi nazubljene alatke. Ulomak je pronađen 15. rujna 2006. godine i inventiran pod brojem A30511.

16. Ulomak stupa (T. 7: 16)

Ulomak stupa osmerokutnog izduženog presjeka od vapnenca pronađen je 27. travnja 2011. godine u širokom iskopu 2 metra jugozapadno od kolone. Odlomljen je na oba kraja. Stupac je visine 27 cm, neznatno se sužava, pa je na jednom kraju širok 11 cm, a na drugom 10,5 cm. Stranice su nejednake širine, četiri nasuprotne od 5 do 5,5 cm, a druge četiri oko 4 cm. Na stranicama su vidljivi tragovi nazubljene alatke.

17. Ulomak dna sarkofaga

Ulomak je pronađen 10. lipnja 2011. na zidu 48. Sačuvana je desna polovica dna, na kojoj su vidljive baze stranica. Širina sanduka sa stopom iznosi 91 cm, bez stope 87 cm, sačuvana dužina je 90 cm. Sačuvana visina ulomka je 12 cm. Unutrašnja širina sarkofaga bila je oko 75 cm. Na prednjoj i bočnoj strani, na dnu, nalazi se stopa široka do 5 i visoka 9 cm. Zbog

Great in Zadar and in St. Martin's Church in Lepuri.⁹⁰ The conception, but with a frame around the inscription, can be found on the beams from St. Tryphon's Cathedral in Kotor and St. Peter's Church in Bijela in the Bay of Kotor, typical of the monuments made by the *Stone-mason's Workshop from Kotor from the time of Bishop John*.⁹¹ The monuments attributed to both workshops are dated to the late 8th century or early 9th century.⁹² Based on the above comparison, the altar screen beam from the church in Petar Zoranić Square can also be dated to the late 8th century or early 9th century.⁹³

13. Fragment of a pluteus (Pl. 7: 13)

Another monument from Petar Zoranić Square is a fragment of a monument of unknown purpose, found at the dig northwest of the Octagonal Tower on 28 June 2006. Based on the remains of prominent framing strips and two two-braided convoluted ribbons, we can assume that it was a corner of the decorated front side of a monument, perhaps a pluteus. The fragment is 7.5cm high, 19cm wide and 7.5cm thick. The way the two convoluted two-braided ribbons are connected indicates that the vortex rosette motif could have been on the monument's front side. Similar vortex rosettes, among other motifs, are found on the monuments attributed to *Zadar Cathedral Chancel Panel Workshop* and *Stone-mason's Workshop from Kotor from the time of Bishop John*,⁹⁴ with which the two earlier described elements of the altar screen from Petar Zoranić Square can also be compared.

14. Fragment of a pillar (Pl. 7: 14)

Fragment of an octagonal-section limestone pillar. Broken off at its lower end. The pillar tapers from the bottom to the top. Its bottom is 14cm wide and the width on the top is 13cm. Its preserved height is 27cm. Traces of a toothed tool can be seen on the top surface and on the lateral surfaces. The fragment was found on 19 September 2006 and was inventoried as item no. A30499.

Octagonal-section pillars are also found on the Early Christian railing in Podvršje near Zadar, on the pre-Romanesque railing in St. Cecilia's Church in Biskupija near Knin, as a capitalled pillar on the pre-Romanesque altar screen in Trogir and as part

90 Cf. I. Petricioli, 1962, 257, 258, Pl. 4: b; V. Delonga, 1997, 309; N. Jakšić, 2000b, 279, cat. IV.165. The beam from St. Martin's Church in Lepuri is dated the mid-9th century. Based on other similar monuments, its earlier dating should be considered, particularly in the context of the pillar fragment found in Lepuri, decorated almost identically as the plutei from Ljubač, Božava, Biograd, Galovac and Novalja, attributed by I. Josipović to the *Zadar Cathedral Chancel Panel Workshop*. A similar decoration is found on the altar screen pilaster from St. Martin's Church in Rab, also dated to the late 8th century or early 9th century. Cf. V. Delonga, 1997, 315 and I. Josipović, 2014, Pl. 2: 2, 3, Pl. 3: 1, 6; Pl. 6: 4, 6; M. Jarak, 2010, 91, fig. 20.

91 According to M. Zornija, "the architraves are very distinctive and they always have two zones: the upper one usually contains the motif of a series of plain, unadorned hooks with their bases not interconnected; the inscriptions (elongated and symmetrical capitals, always of the same size) are always framed on all sides." See M. Zornija, 2016, 24, 25, 35, fig. 1-3.

92 I. Josipović, 2014, 56, 57; M. Zornija, 2016, 36.

93 Supporting the earlier dating of the beams decorated with plain hooks in the upper zone and an inscription in the lower zone is the fact that they very rarely appear on the territory of the early medieval Croatia. Even when recorded there, they are generally associated with churches with positively established Early Christian horizons. For the monuments from the territory of the early medieval Croatia, cf. V. Delonga, 1996a.

94 I. Josipović, 2014, 51; M. Zornija, 2016, 30.

94 I. Josipović, 2014, 51; M. Zornija, 2016, 30.

95 Usp. A. Uglešić, 2009, 141, sl. 7; S. Gunjača, 1956, 108, 109, sl. 26; T. Burić, 1982, 135, 150, 151, kat. 46, T. 10: 46; 1990, 97, 98, 107, 110, T. 12: 32-34.

fragmentarne sačuvanosti može se jedino navesti kako je sanduk sarkofaga imao na dnu istaknutu stopu uobičajenu za kasnoantičke sarkofage.

18. Ulomak poklopca sarkofaga (T. 7: 18)

Ulomak je pronađen 03. lipnja 2011. na zidu 48. Poklopac je imao oblik dvoslivnog krova, zakošenog pod kutom od oko 30 stupnjeva. Ulomak je širok 50 cm i visok 24 cm. Čeona, vertikalna stranica poklopca visine je do 8 cm i na njoj se vide tragovi nazubljene alatke. Na dnu istaka koji je širok 8 cm i s unutrašnje strane poklopca visok do 5 cm također se vide tragovi nazubljene alatke. Zakošena stranica poklopca, kao i njegova unutrašnjost, grubo su obrađeni. Zbog grube obrade možemo pretpostaviti kako je ovo stražnja strana poklopca.

19. Ulomak epigrafskog sarkofaga (T. 7: 19)

U čuvaonici Arheološkog muzeja Zadar čuva se ulomak epigrafskog sarkofaga načinjenog od kamena vapnenca.⁹⁶ Riječ je o dijelu gornjeg ruba lica sarkofaga ukupne visine 17,5 cm, širine 21,5 cm i debljine 7,4 cm. Na tjemenu ulomka, uz unutrašnji rub nalazi se istak preko kojeg je nalijegao poklopac, širok 4 i visok 1,5 cm. Na sačuvanom dijelu lica spomenika uz gornji rub stranice proteže se reljefno istaknuta greda visine 11,4 cm. Na gredi se sačuvalo 5 uklesanih slova. Od prvog slova N sačuvana je gornja polovica, dok su slova OMIN sačuvana u cijelosti. Iz sačuvanih slova može se zaključiti kako je natpis sadržavao verbalnu invokaciju *in nomine*. Slova su kvalitetno klesana, ujednačene su visine od 7,8 do 8 cm, izuzev slova O koje je znatno manje i visoko je 6,3 cm. Ispod grede sačuvalo se dio uklesanog polja na kojem se uočava ostatak reljefne dekoracije. Polje je 1 cm udubljeno u odnosu na gredu.

Na osnovi mjesta pronalaska ulomka nije moguće utvrditi izvorni položaj sarkofaga. U ovom kontekstu može se napomenuti kako je prilikom istraživanja pred crkvom, sjeverno od ulaznih vrata dokumentiran zidani postament, označen u dokumentaciji kao zid 48, za koji je pretpostavljeno kako je na njemu izvorno bio položen neki sarkofag. Tom prilikom na postamentu je zatečen prevrnuti ulomak dna uništenog sarkofaga i ulomak dvoslivnog poklopca sarkofaga kat. 17 i 18, vjerojatno kasnoantičkog postanka.

Kako kontekst nalaza ne pruža elemente datiranja ulomka, određivanje okvirnog vremena nastanka moguće je temeljem usporedbe sa srodnim spomenicima. Unutar korpusa epigrafskih kasnoantičkih i ranosrednjovjekovnih sarkofaga na istočnoj obali Jadrana dva su sarkofaga, kod kojih se natpis nalazi na istaknutoj gredi smještenoj uzduž gornjeg ruba lica sarkofaga, dok se ispod grede nalaze udubljeni kasetoni s istaknutom dekoracijom, dakle, usporediva s pretpostavljenim izgledom sarkofaga kojem je pripadao ovaj ulomak. To su sarkofag nadbiskupa Ivana, koji se u literaturi dovodi u vezu splitskim biskupom koji je naveden na popisu sudionika Nicejskog koncila 787.

of the furnishings of the pre-Romanesque church in Kapitul near Knin.⁹⁵ As this type of pillars was in use over a lengthy period of time, more accurate dating of this fragment from Petar Zoranić Square is not possible for the time being.

15. Fragment of a pillar (Pl. 7: 15)

Fragment of limestone pillar with elongated octagonal section. Broken off at both ends. It is 16cm wide and 18cm thick. Its preserved height is 28cm. Traces of a toothed tool can be seen on its sides. The fragment was found on 15 September 2006 and was inventories as item no. A30511.

16. Fragment of a pillar (Pl. 7: 16)

This fragment of a limestone pillar with elongated octagonal section was found on 27 April 2011 in a wide excavation 2 meters southwest of the Kolona. Broken off at both ends. The pillar is 27cm high. As it slightly tapers, its one end is 11cm wide and the other 10.5cm. Its sides have different widths: four opposite ones are 5 to 5.5cm wide and the other four approx. 4cm. Traces of a toothed tool can be seen on the sides.

17. Fragment of a sarcophagus bottom

The fragment was found on the wall 48 on 10 June 2011. The right half of the bottom has been preserved, with visible bases of its sides. The box is 91cm wide with the platform and 87cm without the platform. Its preserved length is 90cm. The internal width was approx. 75cm. A platform up to 5cm wide and 9cm high can be found on the front and lateral sides. As it has been preserved in fragments, we can only say that the box of the sarcophagus had a prominent platform at the bottom, typical of Late Antiquity sarcophagi.

18. Fragment of a sarcophagus lid (Pl. 7: 18)

The fragment was found on the wall 48 on 3 June 2011. The lid had a shape of a double-slanting roof beveled at about 30 degrees. The fragment is 50cm wide and 24cm high. The vertical surface of the head side of the lid is up to 8cm high; traces of a toothed tool can be seen on it. Such traces can also be seen on the bottom of the projection which is 8cm wide and, on the inside of the lid, up to 5cm high. The slanting side of the lid and its inner side are roughly worked. This rough execution indicates that this is the back of the lid.

19. Fragment of an epigraphic sarcophagus (Pl. 7: 19)

A fragment of an epigraphic sarcophagus made of limestone is kept in the depot of the Archaeological Museum Zadar.⁹⁶ It is a part of the upper edge of the face of the sarcophagus, 17.5cm high, 21.5cm wide and 7.4cm thick. On the top of the fragment, next to the inner edge, there is a projection on which the lid rested. The projection is 4cm wide and 1.5cm high. On the preserved part of the monument's front side, a prominent beam

95 Cf. A. Uglešić, 2009, 141, fig. 7; S. Gunjača, 1956, 108, 109, fig. 26; T. Burić, 1982, 135, 150, 151, cat. 46, Pl. 10: 46; 1990, 97, 98, 107, 110, Pl. 12: 32-34.

96 The find is mentioned in the excavation journal under the date 25 April 2007: "Digging along southwestern side of Austrian waterworks continued. Remains of a Roman defense wall can be seen near the center of the Roman tower. More information will be known after additional excavation. A fragment of an altar screen (!?) was found in this embankment, with the inscription ... NOMIN... The fragment is made from white limestone."

96 Nalaz je spomenut u dnevniku istraživanja s nadnevkom 25. travnja 2007.: „Nastavljen je iskop uz jugozapadnu stranu austrijskog vodovoda. Negdje u liniji središta rimske kule naziru se ostatci rimskog bedema. Nakon detaljnog iskopa otkrit će se više podataka. U tom nasipu otkriven je ulomak oltarne pregrade (!?) s natpisom ...NOMIN..., rađen od bijelog kamena vapnenca.“

godine,⁹⁷ i sarkofag priora Petra iz Splita, koji se zbog spomena funkcije priora datira većinom u konac 9. i u 10. stoljeće.⁹⁸ Isti smještaj natpisa na gredi iznad ukrasnog polja pretpostavlja se i za jedan predromanički sarkofag iz Zadra, datiran u drugu polovicu 8. stoljeća (Sl. 5).⁹⁹ Kod sva tri nabrojena spomenika, kako bi se osigurala dovoljna površina za klesanje natpisa, okvir iznad ukrasnog polja daleko je širi od okvira na dnu i bokovima. Usporede li se spomenuti sarkofazi s ostalima iz ranosrednjovjekovnog razdoblja koji na licu imaju jedno ili više ukrašenih polja, ali ne sadrže natpis, jasno se uočava kako je ova karakteristika povezana upravo s namjerom postavljanja epitafa.¹⁰⁰ Da je na ovoj grupi sarkofaga površina za natpis uz gornji rub lica bila dijelom izvorne zamisli, što su pojedini autori dovodili u pitanje, uvjerljivom argumentacijom na primjeru sarkofaga priora Petra dokazao je N. Jakšić.¹⁰¹ Vrijeme izrade ove grupe na temelju spomenutih triju sarkofaga datira se između posljednje četvrtine 8. stoljeća i prvih desetljeća 10. st. Prilikom razmatranja vremenskog okvira za datiranje ulomka s Trga Petra Zoranića treba imati na umu kako je sarkofag priora Petra, koji je dosta mlađi od ostalih dvaju primjeraka, nastao direktnim ugledanjem na sarkofag nadbiskupa Ivana, pa možda ne reprezentira vrijeme izrade ove grupe sarkofaga, već izoliranu anakronu pojavu.

Osim oblikovnih karakteristika, određene elemente za datiranje ulomka sarkofaga pruža i sadržaj epitafa. Verbalna invokacija na njemu prisutna, prema M. Matijević Sokol, koja se najranije javlja na zapisima u vrijeme Karla Velikog, kod nas se javlja na epitafima s početka 9. st.¹⁰² Najmlađi cjeloviti ranosrednjovjekovni epitaf bez verbalne invokacije u Dalmaciji, koji prethodi grupi sarkofaga iz 9. stoljeća, onaj je na već spomenutom sarkofagu nadbiskupa Ivana iz Splita. I na susjednoj obali Jadrana, na epitafima četvorice ravenatskih nadbiskupa s konca 7. i iz 8. stoljeća, izostaje verbalna invokacija.¹⁰³

Najstariji pouzdano datiran epitaf s verbalnom invokacijom na istočnoj obali Jadrana sačuvan je na mramornom relikvijaru sv. Anastazije, nastao nešto poslije 804. godine.¹⁰⁴ Na njemu se dva puta čita + *IN NOMINE SCE TRINITATIS*. Na epitafu Andreacija i žene mu Marije iz Kotora, datiranom u prvo desetljeće 9. stoljeća,¹⁰⁵ verbalna se invokacija donosi u obliku + *IN N DNI*. Verbalnom invokacijom *IN NO MI NE XPI* završava epitaf majstora Ivana i Gariberta iz Vallsura kraj Galižane, datiran u

extends along the upper edge of the side. The beam is 11.4cm high. Five characters have been preserved on it. Of the first letter, "N", only the upper half remains. The letters OMIN are completely preserved. These remaining letters indicate that the inscription contained the verbal invocation *in nomine*. The letters are well-carved and of a uniform height (7.8 to 8cm), except for the letter "O", which is much smaller (6.3cm). Part of a carved field has been preserved underneath the beam. Remains of a relief decoration can be discerned on it. The field is 1cm deeper than the beam.

The site where the fragment was found does not indicate the original position of the sarcophagus. It should be mentioned in this context that, during excavations in front of the church, north of the entrance, a masonry pedestal was recorded (and designated as "wall 48"). It was assumed that, originally, a sarcophagus could have lain on it. A reversed fragment of a bottom of a destroyed sarcophagus and a fragment of a double-sloping lid (Cat. 17 and 18), probably from Late Antiquity, were found on the pedestal at the occasion.

As the context of the find does not offer any elements that would help us date the fragment, the approximate period when it was made can be established by comparing it with similar monuments. Among the Late Antiquity and early medieval epigraphic sarcophagi found on Eastern Adriatic coast, two of them have an inscription carved on a projecting beam extending along the upper edge of the face of the sarcophagus, as well as chiseled-out coffers with prominent decoration; in other words, these two sarcophagi are comparable with the appearance that the sarcophagus this fragment belonged to is believed to have had. These are the sarcophagus of Archbishop John, associated in literature with the Bishop of Split mentioned in the list of the participants of the Council of Nicaea of AD 787,⁹⁷ and the sarcophagus of Prior Peter of Split, usually dated to the late 9th and early 10th centuries due to its function.⁹⁸ It is believed that a pre-Romanesque sarcophagus from Zadar, dated to the second half of the 8th century (Fig. 5), also had an inscription on the same place: on the beam above the decorated field.⁹⁹ In all three monuments mentioned here, the frame above the decorated field is much wider than the frame at the bottom and on the sides in order to ensure enough space for carving the inscription. If these sarcophagi are compared with the other ones from Early Middle Ages that have one or more decorated fields on their faces but no inscriptions, it becomes clear that this feature has to do with the intention of carving an epitaph.¹⁰⁰ Although some authors challenged the theory that the surface next to the upper part of the face was intentionally reserved for an inscription on this group of sarcophagi, N Jakšić

97 Poistovjećivanje biskupa spomenutog na sarkofagu s biskupom Ivanom koji je bio potpisnik akata Nicejskog sabora 787. danas je prihvaćeno od većine autora koji se bave ovom tematikom. Vidi: R. Katičić, 1993; N. Jakšić, 2004, 10; I. Basić, 2005, 11, bilj. 17; Ž. Rapanić, 2007, 181-184; N. Jakšić, 2010, 19, 25; I. Basić, 2011, 74, 75; I. Basić – M. Jurković, 2011, 172, 173; M. Matijević Sokol, 2014, 80-82.

98 N. Jakšić, 2004, 10, 11; 2010, 22, 23, 25; I. Basić, 2011, 75-80.

99 I. Petricioli, 1960, 188-190, sl. 19-21; N. Jakšić, 2004, 8, 12; 2010, 19, 20.

100 Kod ovih sarkofaga gornja stranica okvira ukrasnog polja nije šira od ostalih. Usp. N. Jakšić, 2004, sl. 3, 10; M. Agazzi, 2005, sl. 6-8, 11, 12, 14, 18, 20. Na jednom od ovih sarkofaga naknadno je, tijekom 13. st., uklesan epitaf i upravo on može poslužiti kao primjer klesanja natpisa na površinu koja za to nije predviđena, pa je visinom jedva dostatna za prihvata slova. Usp. I. Petricioli, 1960, 192, 193, sl. 22-24; N. Jakšić, 2004, 8.

101 N. Jakšić, 1977.

102 Vidi: M. Matijević Sokol, 2017, 81.

103 Riječ je o epitafima na sarkofazima nadbiskupa Sergija (+ 769.), Teodora (kraj 7. st), Feliksa (+ 723.), Ivana (+784.) i Gracioza (+ 788.). Vidi: G. Valenti Zucchini – M. Bucci, 1968, 41-44, 56-59, kat. 20, 24, 58, 60, 61.

104 I. Petricioli, 1962, 252-254, T. 1, 2; Z. Strika, 2009, 33, 34, bilj. 175.

105 Sudeći prema oporuci u kojoj se govori kako je 809. godine Andreacij kupio od Mlečana tijelo sv. Tripuna. N. Jakšić, 2000, 146, 47, bilj. 42, 43; 2004, 7, 8.

97 Most of the authors dealing with this subject have accepted that the bishop mentioned on the sarcophagus can be identified as Bishop John who was one of the signatories of the documents of the Council of Nicaea in AD 787. See R. Katičić, 1993; N. Jakšić, 2004, 10; I. Basić, 2005, 11, n. 17; Ž. Rapanić, 2007, 181-184; N. Jakšić, 2010, 19, 25; I. Basić, 2011, 74, 75; I. Basić – M. Jurković, 2011, 172, 173; M. Matijević Sokol, 2014, 80-82.

98 N. Jakšić, 2004, 10, 11; 2010, 22, 23, 25; I. Basić, 2011, 75-80.

99 I. Petricioli, 1960, 188-190, fig. 19-21; N. Jakšić, 2004, 8, 12; 2010, 19, 20.

100 In these sarcophagi, the upper side of the frame of the decorated field is not wider than the remaining sides. Cf. N. Jakšić, 2004, fig. 3, 10; M. Agazzi, 2005, fig. 6-8, 11, 12, 14, 18, 20. On one of the sarcophagi, an epitaph was carved subsequently, in the 13th century, so it can be seen as an example of carving an inscription on a surface which is not intended for such purpose and can therefore barely accommodate the height of the letters. Cf. I. Petricioli, 1960, 192, 193, fig. 22-24; N. Jakšić, 2004, 8.



Slika 5. Sarkofag iz Arheološkog muzeja Zadar

Figure 5. Sarcophagus, Archaeological Museum Zadar

foto / photo: J. Vučić

konac 8. i prvu polovinu 9. st.¹⁰⁶ Ranije spomenuti sarkofag priora Petra iz Splita započinje verbalnom invokacijom + *IN NM DNI*. Usporedbom sa spomenutim primjerima može se zaključiti kako je ulomku sarkofaga s Trga Petra Zoranića klesanjem cijele riječi *nomine* u neprekinutom nizu najbliži relikvijar sv. Anastazije iz Zadra.

Uz artikulaciju prednje plohe, i pojavu verbalne invokacije, kao orijentir za dataciju ovog ulomka može poslužiti i način oblikovanja slova. Usporedbom s natpisima ove grupe, slova s ulomka pronađenog na Trgu Petra Zoranića najbliža su slovima s relikvijara sv. Anastazije (Sl. 6). Kod oba natpisa primjećuje se pojava omčastog slova O, zbijenost i ujednačena visina slova te kosa hasta unutar slova N, koja ne ide do ruba vertikalnih hasti.

Ulomak s Trga Petra Zoranića četvrti je primjer skupine ranosrednjovjekovnih sarkofaga kojima natpis iznad ukrasnog polja nije naknadno pridodan, već je dio izvorne zamisli. Ove sarkofage N. Jakšić svrstao je u skupinu s reljefnim ukrasom i natpisom.¹⁰⁷ Na temelju iznesenih zapažanja može se pretpostaviti kako je izrađen početkom 9. stoljeća.

convincingly proved that it was so, using Prior Peter's sarcophagus as an example.¹⁰¹ Based on these three sarcophagi, it is believed that this whole group of sarcophagi was made between the last quarter of the 8th century and the first decades of the 10th century. When considering the period to which the fragment from Petar Zoranić Square should be dated, one should keep in mind that the sarcophagus of Prior Peter was made much later than the other two, using the Archbishop John's sarcophagus as a model, so it may not be representative of the period in which this group was made; instead, it should be perceived as being an anachronous exception.

In addition to the shape, it is also the contents of the epitaph that can provide some clues for dating of the sarcophagus fragment. According to M. Matijević Sokol, the verbal invocation in the epitaph, first recorded on the documents from the Charlemagne's period, appeared in epitaphs in our parts not before the early 9th century.¹⁰² The latest complete early medieval Dalmatian epitaph without a verbal invocation that preceded the group of sarcophagus from the 9th century is the one on the already mentioned sarcophagus of Archbishop John of Split. On the opposite side of the Adriatic, the epitaphs of four archbishops of Ravenna from the late 7th and 8th centuries also lack verbal invocations.¹⁰³

The oldest reliably dated epitaph with a verbal invocation on the eastern Adriatic coast is the one on the marble reliquary of St.

101 N. Jakšić, 1977.

102 See M. Matijević Sokol, 2017, 81.

103 These are the epitaphs on the sarcophagi of Archbishops Sergius (+ 769), Theodorus (late 7th cent.), Felix (+ 723), John (+784) and Graciosus (+ 788). See G. Valenti Zucchini – M. Bucci, 1968, 41-44, 56-59, cat. 20, 24, 58, 60, 61.

106 V. Delonga, 2000b.

107 N. Jakšić 2004, 7.

20. Sarkofag reklausa Jurja (T. 8)

Godine 2011. unutar ostataka crkve, u kutu desno od ulaznih vrata otkriven je sarkofag s epitafom svećenika i reklausa (zazidanca) Jurja.

Sarkofag karakteriziraju male dimenzije. Škrinja je bez istaknute stope na dnu. Dužine je 198 cm, širine 66 cm i visine 45 cm, stranice su debljine do 10 cm. Na licu, iznad tri uklesana križa, u jednom je redu uklesan epitaf *+HIC REQVIESCET GEORGIVS PECCATVR PRESBITER ET RECLAVSVS*.¹⁰⁸ Tjeme prednje stranice škrinje je ravno, dok je na bočnim i stražnjoj stranici, uzduž vanjskog ruba, istaknuta letva na koju je nalijegao poklopac.¹⁰⁹ Poklopac ima oblik ravne ploče kojoj je na donjoj strani uz stražnji i bočne rubove uklesan pravokutni utor. Na tjemenu poklopcu uklesan je manji i veći križ. Veći je u jednom trenutku otučen. S poklopcem je sarkofag visok 51 cm. Vizualna obilježja sarkofaga uz oblik škrinje i poklopcu definiraju četiri elementa: izostanak reljefne dekoracije, natpis uklesan u jednom redu cijelom dužinom lica sarkofaga, dosljedna upotreba grafema s produženim vertikalnim hastama i prikaz triju simetrično postavljenih križeva ispod natpisa. U sarkofagu su zatečena četiri pokojnika.

Tijekom prve publikacije na temelju usporedbe zaključeno je „kako se sarkofag svećenika Jurja uklapa u oblikovne i dekorativne standarde istovrsnih spomenika iz vremena konca 8. i prve polovice 9. st. na istočnoj obali Jadrana“.¹¹⁰ Na temelju stratigrafskih odnosa ostataka pokojnika zatečenih u sarkofagu pretpostavljeno je kako se epitaf odnosi na sekundarni ukop, datiran mjerenjem radioaktivnog ugljika u kraj 6. i prvu polovicu 7. st., zbog čega je ostavljena mogućnost i ranijeg datiranja natpisa.¹¹¹

Na datiranje sarkofaga nedavno se osvrnula M. Matijević Sokol. U radu je obradila odabrane epitafe iz kasnoantičkog i ranosrednjovjekovnog razdoblja i ukazala na određene sadržajne razlike koje mogu poslužiti vremenskoj stratifikaciji. Među ostalim, ukazala je na pojavu verbalne invokacije koja je mlađa od simboličke i javlja se od vremena Karla Velikog te predstavlja vremensku razdjelnicu među ranokršćanskim i ranosrednjovjekovnim epitafima, odnosno onim nastalima prije 9. st. i nakon njegova početka.¹¹² Na temelju koncepcije natpisa, izostanka verbalne invokacije, 14C datuma sekundarnog ukopa i oblika grafema autorica sarkofag reklausa Jurja pridružuje kasnoantičkom/ranokršćanskom korpusu sarkofaga, drži kako se natpis na sarkofagu svećenika Jurja sasvim uklapa u korpus ranokršćanskih epitafa te se „ne može povezati s biskupom Donatom“.¹¹³ Pozivajući se na novinske članke i rad objavljen 2013. godine M. Matijević Sokol

Anastasia, made some time after AD 804.¹⁰⁴ It has the text + *IN NO-MINE SCE TRINITATIS* written twice. On the epitaph of Andreatius and his wife Maria from Kotor, dated to the first decade of the 9th century,¹⁰⁵ the verbal invocation reads + *IN N DNI*. The epitaph of Masters John and Garibert of Vallsur near Galizana, dated to the late 8th century and the first half of the 9th century, ends with the verbal invocation *IN NO MI NE XPI*.¹⁰⁶ The earlier mentioned sarcophagus of Prior Peter begins with the verbal invocation + *IN NM DNI*. Comparing it with the above mentioned examples, we can conclude that the reliquary of St. Anastasia from Zadar resembles the fragment of the Petar Zoranić Square sarcophagus the most because it contains the whole uninterrupted word *nomine*.

In addition to the articulated front surface and the presence of a verbal invocation, the shape of the letters can also help in dating of this fragment. When compared with the inscriptions from this group, the letters from the fragment found Petar Zoranić Square are the closest to the ones on the reliquary of St. Anastasia (Fig. 6). Both inscriptions contain a noose-shaped “O”, compressed letters and uniform height of the letters, as well as a slanted bar in the “N” that does not reach its vertical bars.

The fragment from Petar Zoranić Square is the fourth example from the group of the early medieval sarcophagi with original inscriptions, not with subsequently added ones. N. Jakšić classified these sarcophagi into the group with relief decorations and inscriptions.¹⁰⁷ Based on all the above, it can be assumed that the fragment was made in the early 9th century.

20. The sarcophagus of Georgius the Recluse (Pl. 8)

In 2011, a sarcophagus with the epitaph of the priest and (walled in) recluse Georgius was discovered in the remains of the church, in the corner to the right of the entrance.

The sarcophagus has small dimensions. It is a chest with no prominent platform on the bottom. It is 198cm long, 66cm wide and 45cm high. Its sides are up to 10cm thick. On its face, above three carved crosses, the following single-lined epitaph is carved: *+HIC REQVIESCET GEORGIVS PECCATVR PRESBITER ET RECLAVSVS*.¹⁰⁸ The top of the front side of the chest is flat, while the lateral and rear sides has a framing strip along the external edge, on which the lid rested.¹⁰⁹ The lid is shaped as a flat slab that has a rectangular groove on its lower side, next the rear and lateral edges. A smaller and a larger cross are carved on the top of the lid. The larger one is beaten off. Together with the lid, the sarcophagus is 51cm high. In addition to the shape of its chest and lid, the sarcophagus is defined by these four elements: lack of relief decoration, a single-lined inscription extending along the full length of the sarcophagus face, consistent use of graphemes with extended vertical bars, and three symmetrically positioned crosses underneath the inscription.

108 Na unutrašnjoj strani poklopcu jednog ranosrednjovjekovnog sarkofaga (10./11. st.) pronađenog u Francuskoj uklesan je također natpis koji spominje reklausa *HIC IACET ERMECI RECLVSA*. Vidi: V. Debais, 2010, 225, 226, kat. 222.

109 Na sličan način zatvarao se kameni relikvijar iz Raba. Usp. M. Jarak, 2017, 49, 50, sl. 32.

110 J. Vučić, 2013, 240, 241.

111 J. Vučić, 2013, 243, 245. Izmjerena je vrijednost 1480 ± 20 BP i 1415 ± 25 BP. Ponovljeno mjerenje u 14CHRONO Centre Queens University u Belfastu dalo je rezultat:

Radiocarbon Age 1413±27 BP		# Reimer et al. 2013
Calibration data set: intcal13.14c		relative area under
% area enclosed	cal AD age ranges	probability distribution
68.3 (1 sigma)	cal AD 618- 653	1.000
95.4 (2 sigma)	cal AD 596- 662	1.000

112 M. Matijević Sokol, 2017, 81, 82, 84.

113 M. Matijević Sokol, 2017, 83, 84, 87. Nije jasno spominje li autorica biskupa Donata kao osobu ili vremensku odrednicu.

104 I. Petricioli, 1962, 252-254, Pl. 1, 2; Z. Strika, 2009, 33, 34, n. 175.

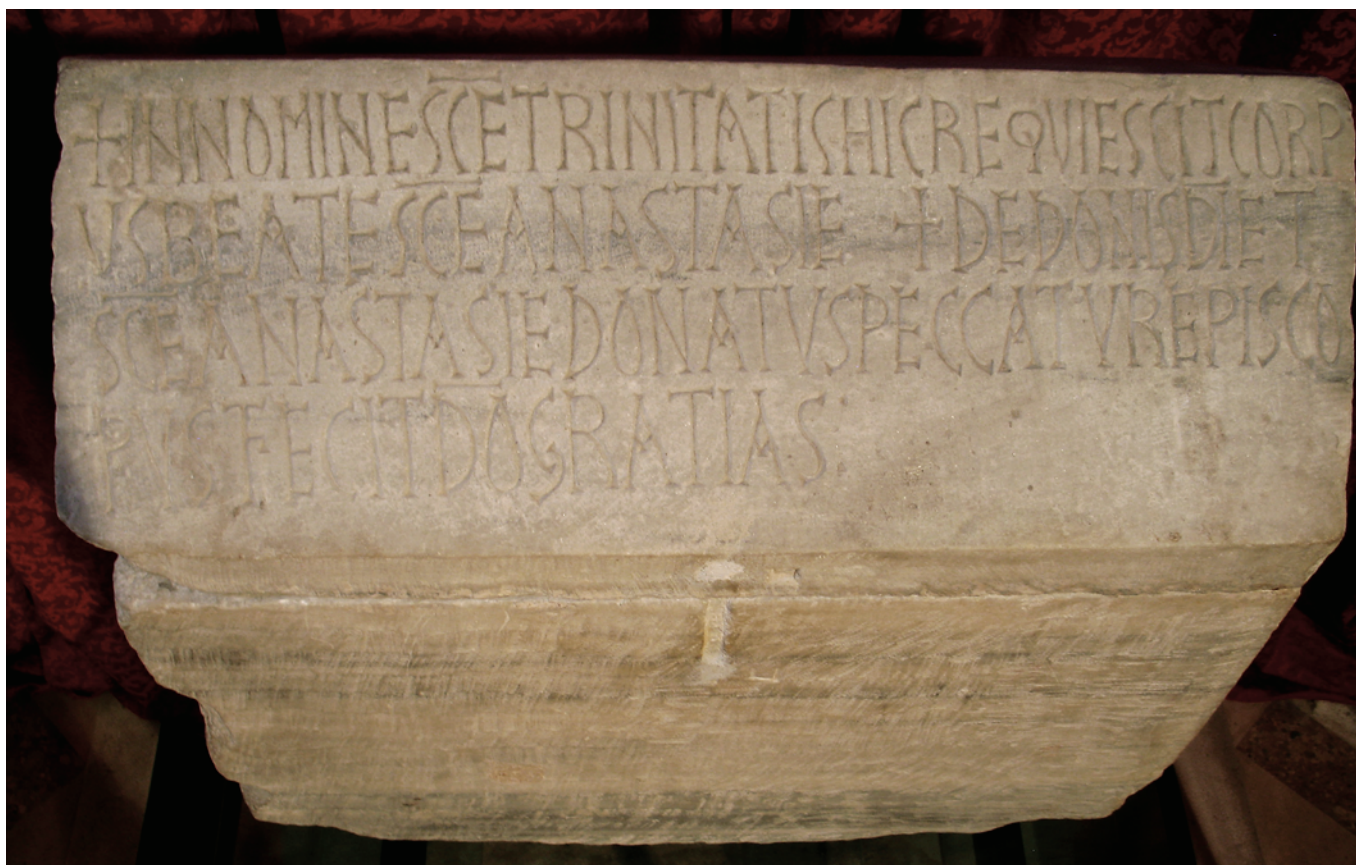
105 Based on the testament specifying that Andreatius bought the body of St. Tryphon from the Venetians in AD 809. N. Jakšić, 2000, 146, 47, n. 42, 43; N. Jakšić, 2004, 7, 8.

106 V. Delonga, 2000b.

107 N. Jakšić, 2004, 7.

108 The internal surface of the lid of an early medieval sarcophagus (10th/11th century) found in France also contains an inscription mentioning a recluse: *HIC IACET ERMECI RECLVSA*. See V. Debais, 2010, 225, 226, cat. 222.

109 The stone reliquary from Rab had the same principle of closing. Cf. M. Jarak, 2017, 49, 50, fig. 32.



Slika 6. Relikvijar svete Anastazije

Figure 6. Reliquary of St. Anastasia

foto / photo: J. Vučić

voditelju iskopavanja pripisuje hipotezu o Donatovu rođaku pokopanom u sarkofagu¹¹⁴ te polemizira s navodnom hipotezom zanemarujući činjenicu kako ona nije spomenuta u citiranom radu.¹¹⁵

Primarni ukop datiran metodom 14C između 541. i 601. godine poslije Krista ukazuje na moguće vrijeme nastanka sarkofaga. Pojedini elementi, poput tragova uklonjenog utora za nalijeganje poklopcu, sugeriraju kako spomenik do nas nije stigao u primarnom obliku.¹¹⁶ Temeljem kronološki osjetljivih sadržajnih razlika, na koje je ukazala M. Matijević Sokol,¹¹⁷ čini se kako epitaf na sarkofagu nije mlađi od prvog desetljeća 9. stoljeća. Na temelju razmatranja izloženih u prethodnim radovima i ovako definiranog vremenskog okvira, postavlja se pitanje je li sarkofag konačan oblik dobio u vrijeme kasne antike ili u ranom srednjem vijeku. Dva su temeljna elementa na osnovi kojih se može raspravljati o njegovu datiranju.

Prvi element pruža stratigrafija ljudskih ostataka zatečenih u sarkofagu, na temelju koje se može razmatrati moguća povezanost jednog od pokojnika s epitafom i iz toga izvlačiti zaključak o

When the sarcophagus was first published, it was concluded on the basis of comparisons that “the sarcophagus of priest Georgius complies with the formational and decorative standards of identical late 8th and early 9th-century monuments in Eastern Adriatic.”¹¹⁰ Based on the stratigraphic relationship with the remains of the deceased found in the sarcophagus, it was assumed that the epitaph referred to a secondary burial, dated by radiocarbon method to the late 6th century or the first half of the 7th century. For this reason, a possibility of an earlier dating of the inscription was allowed.¹¹¹

M. Matijević Sokol recently referred to the dating of the sarcophagus. In her paper, she analyzed selected Late Antiquity and early medieval epitaphs and pointed to certain differences that might contribute to chronological stratification. Among other things, she warned on the phenomenon of verbal invocation that is younger than a symbolical one and, ever since the days of Charlemagne, presented the chronological dividing line between Early Christian and early medieval epitaphs – in other words, those that appeared before the 9th century and after its beginning.¹¹² Based on the conception of the inscription, lack

114 M. Matijević Sokol, 2017, 82-84.

115 Usp. J. Vučić, 2013.

116 J. Vučić, 2013, 240, 243.

117 M. Matijević Sokol, 2017.

110 J. Vučić, 2013, 240, 241.

111 J. Vučić, 2013, 243, 245. The following value was obtained: 1480 ± 20 BP and 1415 ± 25 BP. A repeated measurement in 14CHRONO Centre Queens University in Belfast gave the following result:

Radiocarbon Age 1413±27 BP		# Reimer et al. 2013
Calibration data set: intcal13.14c	cal AD age ranges	relative area under
% area enclosed	cal AD age ranges	
probability distribution		
68.3 (1 sigma)	cal AD 618- 653	1.000
95.4 (2 sigma)	cal AD 596- 662	1.000

112 M. Matijević Sokol, 2017, 81, 82, 84.

mogućem vremenu njegova klesanja. Već je ranije u ovom pogledu izneseno mišljenje kako je epitaf najizglednije povezati sa sekundarnim ukopom. Ova pretpostavka ne isključuje mogućnost da je klesani epitaf mlađi od spomenutog pokojnika, pri čemu mu je mogao prethoditi natpis pisan bojom.¹¹⁸ Prilikom vrednovanja ovog argumenta neophodno je istaknuti da povezivanje epitafa sa sekundarnim ukopom, iako se iz arheološke perspektive čini najlogičnijim tumačenjem zatečene situacije, ni u kojem slučaju nije nedvojbeno niti predstavlja apsolutnu činjenicu. Naime, ne postoji siguran pokazatelj koji bi isključio pretpostavku kako su se u sarkofagu, uz zatečene kosture, nalazili ostatci još jednog pokojnika, koji su prije ukopa mlađe pokojnice bili izmješteni.¹¹⁹

Drugi element čine oblikovne i sadržajne karakteristike sarkofaga i natpisa što ostavlja mogućnost usporedbe i povezivanja spomenika s poznatim korpusom istovrsne građe. Kako su u prethodnim radovima izneseni suprotni stavovi pa se u jednom sarkofag reklauza Jurja predstavlja bliskim ranosrednjovjekovnim, a u drugom kasnoantičkim sarkofazima, ovom prilikom nastojat će se utvrditi njegov stvaran odnos prema dvjema navedenim grupama.

Tri grupe kasnoantičkih sarkofaga dijelom vremenski korespondiraju s datumom smrti primarnog i sekundarnog ukopa u sarkofagu reklauza Jurja. To su sarkofazi sa slobodno postavljenim natpisom na licu, neukrašeni sarkofazi s istaknutom bazom i salonitanski tip sarkofaga s križem na licu i istaknutom bazom.¹²⁰ U samom su Zadru za sada poznata četiri kasnoantička sarkofaga, jedan salonitanskog tipa, smješten u klastru samostana sv. Marije (Sl. 7), i tri neukrašena (Sl. 8-10).¹²¹ Kako je riječ o anepigrafskim sarkofazima, možemo tek konstatirati kako se istaknutom bazom razlikuju od Jurjeva sarkofaga.¹²² U susjedstvu Zadra, na prostoru

of verbal invocation, the 14C date of the secondary burial and the shape of the graphemes, the author associates the Recluse Georgius' sarcophagus with the Late Antiquity / Early Christian group of sarcophagi, holds that the inscription on Georgius' sarcophagus fits perfectly into the group of Early Christian epitaphs and therefore "cannot be associated with Bishop Donatus"¹¹³ Referring to newspaper articles and a paper published in 2013, M. Matijević Sokol attributes the hypothesis on a Donatus' kinsman buried in the sarcophagus to the leader of the excavations¹¹⁴ and argues with him, ignoring the fact that she is not mentioned in the cited paper.¹¹⁵

The primary burial, dated by 14C method to the period between AD 541 and 601, indicates the possible time when the sarcophagus was made. Some elements, such as the traces of a removed groove for the lid, suggest that the monument has not been preserved in its original shape.¹¹⁶ Based on the chronologically sensitive differences in the contents that M. Matijević Sokol pointed at,¹¹⁷ it seems that the epitaph on the sarcophagus was made not later than in the first decade of the 9th century. Based also on the analyses in the preceding papers and on the chronological framework defined here, the question arises whether the sarcophagus got its final shape in Late Antiquity or in Early Middle Ages. Two elements are relevant for its dating.

The first one is the stratigraphy of the human remains found in the sarcophagus, based on which possible relationship between one of the deceased and the epitaph can be considered, enabling conclusions on the possible dating of the epitaph. It was already opined here that the epitaph was most likely connected with the secondary burial. This assumption does not rule out the possibility that the carved epitaph is younger than the deceased in question; a painted epitaph could have been there earlier.¹¹⁸ When assessing this argument, it should be pointed out that, while it may seem as the most logical explanation of the situation, connecting the epitaph with the second burial has by no means been proven without doubt and cannot be considered as a certain fact: There is no indicator ruling out the possibility that the sarcophagus, besides the skeletons found in it, had contained remains of another person that had been removed from it before the later person's burial.¹¹⁹

The second element are the characteristics of the form and contents of the sarcophagus and its inscription that allow comparisons and associations with other similar sarcophagi. As some contradictory views were presented in the earlier literature – e.g. one paper presents Recluse Georgius' sarcophagus as close to

118 Postojanje bojom pisanih natpisa na kasnoantičkim sarkofazima potvrdio je nedavni nalaz križa nacrtanog crvenom bojom na jednom sarkofagu iz Salona (podatak ustupila Ema Višić-Ljubić). Do zamjene pisanog natpisa klesanim i preoblikovanja sarkofaga reklauza Jurja moglo je doći u okolnostima eventualnog njegova preseljenja u crkvu u kojoj je zatečen. Primjer takvog postupanja zabilježen je u legendi o svetom Krševanu, gdje se spominju sarkofazi u polju pred gradom, među kojima i jedan s tijelom svetca koji je prenesen u grad. O legendi v. M. Suić, 1981, 332; Z. Strika, 2009.

119 Primjer za to može biti sarkofag biskupa Lovre iz Splita. Usp. N. Klaić, 1971, 209; I. Basić, 2005, 10.

120 Za sarkofage sa slobodno postavljenim natpisom na licu drži se kako su relativno kronološki mlađi od sarkofaga s natpisima u okviru. Prema najranijem i najkasnijem datiranom primjeru njihova proizvodnja potvrđena je između 325. i 612. godine. O tome v. N. Cambi, 2000, 247; 2013, 31. Na neukrašene kasnoantičke sarkofage koje obilježava istaknuta baza ukazao je već A. Šonje. I. Matijević ovu grupu datira u isto razdoblje kao i sarkofage sa slobodno postavljenim natpisima, od sredine 4. do početka 7. st. Vidi: A. Šonje, 1978, 150; I. Matijević, 2011, 89. O salonitanskom tipu sarkofaga, koji karakterizira reljefni prikaz križa na licu, male dimenzije i istaknuta baza škrinje v. I. Fisković, 1996, 123-125; N. Cambi, 2000, 247, 250; 2002; C. D. Angela, 2008. Opširnijom studijom nalaza iz sarkofaga i povijesnog konteksta I. Basić došao je do zaključka kako su sarkofazi salonitanskog tipa izrađivani tijekom 2. polovine 6. st. i početka 7. st. Vidi: I. Basić, 2015.

121 Salonitanski tip sarkofaga iz klastra Sv. Marije donose: Vidi: I. Fisković, 1996, 133, sl. 8; P. Vežić, 2005, 175. Jedan neukrašeni sarkofag smješten je na forumu, drugi je dijelom istražen tijekom iskopavanja u crkvi sv. Šime 5. srpnja 1985. godine, a treći se nalazi u dvorištu zgrade u Varoškoj ulici. U broj nisu uvrštena četiri sarkofaga pronađena u kompleksu novogradnji „Rašica“, za koje autor istraživanja drži kako su antičkog postanka i kako su u grad preneseni u vrijeme kasne antike, s nekropole izvan grada. Vidi: B. Ilaković, 1962, 272, 274, 298, sl. 3, 13.

122 Velika ploča, možda spomenik tipa *tessela*, s epitafom Aurelije Korkonije uklesanim unutar kružnog polja, pronađena u crkvi sv. Krševana, mogla bi prema N. Cambiju biti i lice sarkofaga pa samim time i prvi poznati epigrafski kasnoantički sarkofag u Zadru i šire. Vidi: M. Suić, 1981, 332, T. 34; N. Cambi, 1984, 236, sl. 4, T. 35: 2.

113 M. Matijević Sokol, 2017, 83, 84, 87. It is not clear if the author mentions Bishop Donatus as a person or a chronological determinant.

114 M. Matijević Sokol, 2017, 82-84.

115 Cf. J. Vučić, 2013.

116 J. Vučić, 2013, 240, 243.

117 M. Matijević Sokol, 2017.

118 The existence of painted inscriptions on Late Antiquity sarcophagi was confirmed by the recent find of a red-painted cross on a sarcophagus from Salona (this information was provided courtesy of Ema Višić-Ljubić). A painted inscription on Recluse Georgius' sarcophagus could have been replaced with a carved one and the sarcophagus could have been reshaped after its removal to the church in which it was found. One such example is known from the legend of St. Chrysogonus, where sarcophagi in a field outside a town are mentioned, including one with the saint's body, which was brought into the town. For the legend, see M. Suić, 1981, 332; Z. Strika, 2009.

119 One such example is the sarcophagus of Bishop Lawrence of Split. Cf. N. Klaić, 1971, 209; I. Basić, 2005, 10.



Slika 7. Sarkofag u klastru samostana svete Marije u Zadru
Figure 7. Sarcophagus, cloister of St. Mary's Monastery, Zadar

foto / photo: J. Vučić

od Raba do Šibenika spominju se nalazi 26 kasnoantičkih sarkofaga. Dva spadaju u skupinu arhitektonskih sarkofaga i starija su od vremena u koje se datiraju pokojnici iz sarkofaga reklausa Jurja, ostali spadaju u grupu sarkofaga s neukrašenim sanducima i sarkofaga salonitanskog tipa i razlikuju se od Jurjeva istaknutom bazom. Među njima 8 je sarkofaga salonitanskog tipa, od kojih su dva iz Barabata na Rabu, dva se nalaze u Jazu u Novalji, a jedan u Lunu na Pagu, jedan je iz Podvršja kod Ljupča, a dva potječu iz Kali (Sl. 11).¹²³ Neukrašenih sarkofaga poznato je 16, jedan iz Raba, dva su iz Gaja u Novalji i tri na groblju u Jazu u Novalji, jedan je pronađen u uvali Pocukmarak na Silbi, jedan u Stivanjem polju na Dugom otoku, prema pričanju mještana jedan je pronađen u selu Luka na Dugom otoku, jedan se nalazi na groblju kod crkve Gospe od Rozarija u Preku, dok su na Bribiru pronađena dva u memoriji i jedan na groblju, jedan je pronađen kod Sv. Bartula u Piramatovcima, jedan u blizini Skradina i jedan u Badnju kod Drniša.¹²⁴ U Zadru i njegovu širem okružju poznato je 28 sarkofaga salonitanskog tipa i neukrašenih, dok nalazi kasnoantičkih sarkofaga sa slobodno postavljenim natpisom za sada nisu zabilježeni.

123 M. Jarak, 2010, 86-88, sl. 12, 13; 2017, 73-78, sl. 60, 62; I. Oštrić – A. Kurilić, 2013, 219, 250, sl. 292, 343-345; A. Uglešić, 2017, 118, 120, 123, sl. 35; P. Vežić, 2005, 175-177; M. Kolega, 2017, 544, 545, sl. 7, 8.

124 M. Jarak, 2017, 78, 79, sl. 64; A. Šonje, 1981, 9, 12, 17, 18, sl. 7; Z. Brusić – M. Parica, 2011; I. Petricioli, 1958, 73, sl. 23; A. Uglešić, 1993, 169, sl. 9; 2002, 92, sl. 78; 2006, 18, 20, 22, 43, sl. 4, 5, 8, 10, 37.

early medieval sarcophagi and the other as close to Late Antiquity sarcophagi – this paper will try to establish its true relation with both of these groups.

Chronologically, the three groups of Late Antiquity sarcophagi partly correspond with the dates of both primary and secondary burials in Recluse Georgius' sarcophagus. These are sarcophagi with inscriptions without frames on their faces, unadorned sarcophagi with prominent bases and those of Salona-type, with a cross of their face and with prominent bases.¹²⁰ In Zadar itself, four Late Antiquity sarcophagi are known, one of the Salona type (located in the cloister of the St. Mary's Monastery) (Fig. 7), and three unadorned ones (Fig. 8-10).¹²¹ As these are anepigraphic sarcophagi, we can merely state that their prominent base makes them different from

120 It is believed that the sarcophagi with inscriptions without frames are chronologically relatively younger than those with inscriptions in frames. Based on the earliest and latest such examples, it has been confirmed that they were produced between AD 325 and 612. For more on this, see N. Cambi, 2000, 247; 2013, 31. A. Šonje was the first one to draw attention to the unadorned Late Antiquity sarcophagi characterized by a prominent base. I. Matijević dated this group to the same period as the sarcophagi with inscriptions without frames, between mid-4th century to the early 7th century. See A. Šonje, 1978, 150; I. Matijević, 2011, 89. For the Salona-type of sarcophagi, characterized by a relief of a cross on their faces, see, small size and a prominent base of the chest, I. Fisković, 1996, 123-125; N. Cambi, 2000, 247, 250; 2002; C. D'Angela, 2008. A comprehensive study of the finds from the sarcophagi and their historical context made I. Basić conclude that the sarcophagi of the Salona type had been made between the second half of the 6th century and early 7th century. See I. Basić, 2015.

121 For the Salona-type sarcophagus from the cloister of St. Mary's Monastery, see I. Fisković, 1996, 133, fig. 8; P. Vežić, 2005, 175. One unadorned sarcophagus is located in the forum, the another one was partially studied during the excavations in St. Simon's Church on 5 July 1985, and the third one is in the backyard of a building in Varoška Street. These do not include the four sarcophagi found in the new housing project "Rašica" which, in the opinion of this author, were made in the Antiquity and were moved to town from a necropolis outside the town in Late Antiquity. See B. Ilakovac, 1962, 272, 274, 298, fig. 3, 13.



Slika 8. Sarkofag na forumu u Zadru
Figure 8. Sarcophagus at Forum, Zadar

foto / photo: J. Vučić



Slika 10. Sarkofag u dvorištu zgrade u Varoškoj ulici u Zadru
Figure 10. Sarcophagus in backyard of Varoška Street building, Zadar

foto / photo: J. Vučić



Slika 9. Sarkofag u crkvi sv. Šime u Zadru
Figure 9. Sarcophagus in St. Simon's Church, Zadar

foto / photo: F. Nedved

Zadru najbliže primjere kasnoantičkih sarkofaga sa slobodno postavljenim natpisima na licu nalazimo na užem salonitskom prostoru. Ove sarkofage, kao i sarkofag rekleuza Jurja, karakterizira izostanak bilo kakve dekoracije, izuzev natpisa i uklesanih križeva. U pravilu imaju istaknutu bazu, čime se razlikuju od sarkofaga reklausa Jurja.¹²⁵ Na ranokršćanskim sarkofazima uočljiva je tendencija centriranja natpisa u osi lica,¹²⁶ dok je na Jurjevu

Georgius' sarcophagus.¹²² In the vicinity of Zadar, on the stretch between Rab and Šibenik, finds of 26 Late Antiquity sarcophagi are mentioned. Two of them belong to the group of architectural sarcophagi and they precede the period the deceased persons from Recluse Georgius' sarcophagus were dated to. Others belong to the group of sarcophagi with unadorned boxes and those of Salona type, both differing from Georgius' sarcophagus by having a prominent base. They include 8 sarcophagi of Salona type: two of which are from Barbat on Rab, two are at Jaz site near Novalja (island of Pag), one in Lun (also Pag), one is from Podvršje near Ljubač and two come from Kali (Fig. 11).¹²³ Sixteen unadorned sarcophagi are known. One is from Rab; two are from Gaj in Novalja; three are at Jaz cemetery in Novalja; one was found in Pocukmarak Cove on the island of Silba; one in Stivanje polje karst field on Dugi otok; one was found in the village of Luka on Dugi otok (according to the locals); one is at the cemetery at the Church of Our Lady of Rosary in Preko; three were found in Bribir (two in the memoria and one at the cemetery); one was found at St. Bartholomew's Church in Piramatovci; one near Skradin; and one in Badanj near Drniš.¹²⁴ In Zadar and its surroundings, there are 28 known Salona-type and unadorned sarcophagi. Late Antiquity sarcophagi with inscriptions without frames have not been found yet.

The examples of Late Antiquity sarcophagi with inscriptions without frames closest to Zadar are the ones found in Salona and its immediate vicinity. Just like Recluse Georgius' sarcophagus, these

125 Usp. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, kat. 161, 183, 195, 219, 221, 228, 229; 2010a, kat. 425, 442, 462, 467, 469, 612, 638, 768.

126 Usp. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, kat. 161, 183, 193, 194, 195, 196, 198, 199, 201, 206, 219, 221, 222, 228, 229, 381; 2010a, kat. 420, 423, 425, 442, 457, 462, 467, 469, 612, 768; I. Radić Rossi, 2005, 418; I. Basić – M. Zeman, 2017.

122 According to N. Cambi, the large slab, perhaps a monument of *tessela* type with the epitaph Aurelius Corconius carved inside a circular field that was found in St. Chrysogonus' Church, could be the face of a sarcophagus, and thus the first known epigraphic Late Antiquity sarcophagus in Zadar and beyond. See M. Suić, 1981, 332, Pl. 34; N. Cambi, 1984, 236, fig. 4, Pl. 35: 2.

123 M. Jarak, 2010, 86-88, fig. 12, 13; 2017, 73-78, fig. 60, 62; I. Oštrić – A. Kurilić, 2013, 219, 250, fig. 292, 343-345; A. Uglešić, 2017, 118, 120, 123, fig. 35; P. Vežić, 2005, 175-177; M. Kolega, 2017, 544, 545, fig. 7, 8.

124 M. Jarak, 2017, 78, 79, fig. 64; A. Šonje, 1981, 9, 12, 17, 18, fig. 7; Z. Brusić – M. Parica, 2011; I. Petricioli, 1958, 73, fig. 23; A. Uglešić, 1993, 169, fig. 9: 6; 2002, 92, fig. 78; 2006, 18, 20, 22, 43, fig. 4, 5, 8, 10, 37.



Slika 11. Sarkofag iz Kali
Figure 11. Sarcophagus, Kali

foto / photo: J. Vučić

sarkofagu natpis razvučen u jednom redu uzduž cijele širine. Na ranokršćanskim sarkofazima sa slobodno postavljenim natpisima, za razliku od Jurjeva, nije zabilježen primjer uklesavanja triju križeva ispod natpisa. Uz nabrojeno, na kasnoantičkim sarkofazima ne susreću se grafemi s izduženim vertikalnim hastama,¹²⁷ koji se dosljedno pojavljuju na Jurjevu epitafu. Osim oblikovnih karakteristika, moguće je usporediti i sadržajne karakteristike Jurjeva epitafa i kasnoantičkih epitafa iz 6. i 7. stoljeća na prostoru Dalmacije. U tom pogledu, na kasnoantičkim epitafima u pravilu se navodi datum smrti ili pokopa pokojnika,¹²⁸ dok je na epitafu reklauza Jurja izostavljen. Inicijalna formula *hic requiescet* s epitafu reklauza Jurja također nije uobičajena na ranokršćanskim epitafima u Dalmaciji, kod kojih se u pravilu susreće proširena verzija *hic requiescet in pace* ili druge inačice.¹²⁹ Uvažimo li navedene karakteristike, nameće se zaključak kako se sarkofag s epitafom reklauza Jurja oblikom, dekoracijom i sadržajem ne uklapa u trenutno poznati

127 Uz to što se ne javljaju na sarkofazima, grafemi s produženim vertikalnim hastama uopće su rijetka pojava na kasnoantičkim natpisima na istočnoj obali Jadrana. Usp. T. Turković – N. Maraković, 2005, 11, sl. 1; A. Uglešić, 2006, 16, 37, sl. 1c, 28; J. Vučić, 2012, 264, 265, sl. 6, T. 1: 2; T. 2: 9, 10; T. 18; T. 55: 16-18; J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010; 2010a. U korpusu od 1200 poznatih jedinica pojava ove vrste grafema zabilježena je na dva spomenika, na čuvenom epitafu prezbitera Ivana, gdje je nedosljedno primijenjena, i na ulomku pronađenom u Saloni 1884. godine, koji se u kasnoantičko razdoblje datira jedino na temelju paleografije. Usp. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 202, 305-312, kat. 35, 96.

128 Usp. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 104-109, kat. 95, 96, 133, 176, 215-219, 229, 237, 239, 260, 275, 286, 310, 317, 321, 330, 336, 337, 340, 344, 351, 352, 358, 360, 362, 371; 2010a, kat. 421, 423, 425, 434, 467, 518, 556, 572, 573, 595, 609, 660, 661, 680, 712, 716, 720. Ovi podatci izostaju u pojedinim metričkim epitafima i u skupini kratkih epitafa koji sadrže izraz *arca* i ime vlasnika sarkofaga. O izrazu *arca* v. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot 2010, 38.

129 Usp. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 98, kat. 89, 90, 91, 96, 101, 102, 105, 177, 196, 199, 201, 219, 228, 356; 2010a, kat. 450, 458, 471, 498, 529, 665, 720.

sarcophagi are characterized by lack of any decoration, except for the inscriptions and carved crosses. In general, they have a prominent base, unlike Georgius' sarcophagus.¹²⁵ Early Christian sarcophagi often have inscriptions centered on the axis of their faces,¹²⁶ while the inscription on Georgius' sarcophagus extends in a single line throughout its width. Unlike his sarcophagus, not one example of three crosses underneath inscriptions has been found on the Early Christian sarcophagi with inscriptions without frames. Also, Late Antiquity sarcophagi do not contain graphemes with elongated vertical¹²⁷ which consistently appear on Georgius' epitaph. Besides the form, we can also compare the contents of Georgius' epitaph and the Late Antiquity (6th and 7th century) epitaphs in Dalmatia. In this context, while the date of death or burial of a deceased person is generally mentioned in Late Antiquity epitaphs,¹²⁸ the epitaph of Recluse Georgius does not contain this information. Typically, the beginning of Georgius' epitaph, *hic requiescet*, is also not found in Early Christian epitaphs in Dalmatia, most of which contain the extended version

125 Cf. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, cat. 161, 183, 195, 219, 221, 228, 229; 2010a, cat. 425, 442, 462, 467, 469, 612, 638, 768.

126 Cf. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot 2010, cat. 161, 183, 193, 194, 195, 196, 198, 199, 201, 206, 219, 221, 222, 228, 229, 381; 2010a, cat. 420, 423, 425, 442, 457, 462, 467, 469, 612, 768; I. Radić Rossi, 2005, 418; I. Basić – M. Zeman, 2017.

127 In addition to their absence from sarcophagi, graphemes with elongated vertical bars are generally rare in Late Antiquity inscriptions in Eastern Adriatic. Cf. T. Turković – N. Maraković, 2005, 11, fig. 1; A. Uglešić, 2006, 16, 37, fig. 1c, fig. 28; J. Vučić, 2012, 264, 265, fig. 6, Pl. 1: 2, Pl. 2: 9, 10, Pl. 18, Pl. 55: 16-18; J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010; 2010a. Among the 1,200 units known, such graphemes were found on only two monuments: on the famous epitaph of Presbyter John (where they are inconsistently used) and on a fragment found in Salona in 1884 (which is dated to Late Antiquity only on the basis of palaeography). Cf. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 202, 305-312, cat. 35, 96.

128 Cf. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 104-109, cat. 95, 96, 133, 176, 215-219, 229, 237, 239, 260, 275, 286, 310, 317, 321, 330, 336, 337, 340, 344, 351, 352, 358, 360, 362, 371; 2010a, cat. 421, 423, 425, 434, 467, 518, 556, 572, 573, 595, 609, 660, 661, 680, 712, 716, 720. This information is not found in some metric epitaphs and in the group of short epitaph containing the word *arca* and the name of the owner of the sarcophagus. For more on the word *arca*, see J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 38.



Slika 12. Sarkofag Andreacija i Marije iz Kotora

Figure 12. Sarcophagus of Andreatus and Maria from Kotor

foto / photo: M. Zornija

korpus kasnoantičkih sarkofaga na istočnoj obali Jadrana, ili barem nije njihov tipičan predstavnik.

Iduća grupa sarkofaga na istočnoj obali Jadrana datira se u drugu polovinu 8. st.¹³⁰ Za razliku od sarkofaga reklausa Jurja škrinje ovih sarkofaga bogato su ukrašene plitkoreljefnom dekoracijom. Ove sarkofage, poput Jurjeva, karakterizira škrinja bez istaknute baze. Natpisi na ovoj grupi sarkofaga, ako se javljaju, uklesani su na poklopcu ili u jednom redu cijelom širinom lica, poput epitafa nadbiskupa Ivana koji je po tome blizak Jurjevu epitafu. Na natpisima ovih sarkofaga nasuprot Jurjevu ne nalazimo grafeme s izduženim vertikalnim hastama.¹³¹ Epitaf nadbiskupa Ivana, koji pripada ovoj grupi, sadržajem i inicijalnom formulom iznimno je blizak epitafu reklausa Jurja. Glavnu distinkciju ove grupe nasuprot sarkofagu reklausa Jurja čine bogata plitkoreljefna dekoracija i izostanak grafema s izduženim hastama. Pojedine karakteristike ove grupe nasljeduje i nešto mlađi ulomak sarkofaga, koji u ovom radu nosi kataloški broj 19.

130 U ovu grupu spadaju poklopac sarkofaga iz Val Sudige kod Galižane u Istri, sarkofag s nepoznatog nalazišta iz Istre koji se čuva u *Museum für Spätantike und byzantinische Kunst* u Berlinu, sarkofag iz Bala, mali sarkofag iz Arheološkog muzeja Zadar, ulomci sarkofaga iz Arheološkog muzeja Zadar, poklopac sarkofaga iz Trogira i sarkofag nadbiskupa Ivana iz Splita. Usp. I. Petricioli, 1960, 188-193, sl. 20-24; T. Burić, 1982, 140, T. 14: 61; Ž. Rapanić, 2000; I. Matejčić, 2000; A. Milošević, 2000; V. Delonga, 2000c; N. Jakšić, 2004, 8, 10, sl. 4, 8; A. Piteša, 2012, 117-120, kat. 61. Sarkofage sa sličnim, bogato dekoriranim površinama susrećemo i na prostoru Venecije. Usp. M. Agazzi, 2005, sl. 11, 12, 20.

131 Natpis uklesan na bočnoj stranici sarkofaga iz Berlina, koji sadrži grafeme s izduženim vertikalnim hastama, uklesan je preko reljefne dekoracije pa je očito mlađeg datuma od samog sarkofaga.

of that formula – *hic requiescit in pace* – or some other version.¹²⁹ If these characteristics are recognized, we can logically conclude that, by its shape, decorations and contents, the sarcophagus with Recluse Georgius' epitaph does not fit among the currently known Late Antiquity sarcophagi in Eastern Adriatic, or at least that it is not their typical representative.

The following group of sarcophagi in Eastern Adriatic is dated to the second half of the 8th century.¹³⁰ Unlike Recluse Georgius' sarcophagus, the chests of these sarcophagi are richly decorated with bas-relief. Like Georgius' sarcophagus, these sarcophagi are characterized by a chest without prominent base. If they are present at all, the inscriptions in this group of sarcophagi are carved on the lid or in a single line across the entire face, like the epitaph of Archbishop John (which makes it similar to Georgius' epitaph). Unlike the inscription on Georgius' sarcophagus, the inscriptions on these sarcophagi do not contain graphemes with elongated bars.¹³¹ With its contents and initial formula, Archbishop John's epitaph, which belongs to this group, is very close to the epitaph of Recluse Georgius. The group's main distinction is that, unlike Georgius' sarcophagus, they have rich bas-relief decorations and

129 Cf. J. P. Caillet – N. Duval – D. Feissel – N. Gauthier – E. Marin – F. Prévot, 2010, 98, cat. 89, 90, 91, 96, 101, 102, 105, 177, 196, 199, 201, 219, 228, 356; 2010a, cat. 450, 458, 471, 498, 529, 665, 720.

130 This group includes the sarcophagus lid from Val Sudiga near Galižane in Istria, the sarcophagus from an unknown Istrian site kept in *Museum für Spätantike und byzantinische Kunst* in Berlin, a sarcophagus from Bale, a small sarcophagus from the Archaeological Museum Zadar, fragments of a sarcophagus from the Archaeological Museum Zadar, a sarcophagus lid from Trogir and the sarcophagus of Archbishop John from Split. Cf. I. Petricioli, 1960, 188-193, fig. 20-24; T. Burić, 1982, 140, Pl. 14: 61; Ž. Rapanić, 2000; I. Matejčić, 2000; A. Milošević, 2000; V. Delonga, 2000c; N. Jakšić, 2004, 8, 10, fig. 4, 8; A. Piteša, 2012, 117-120, cat. 61. Sarkofagi with similar, richly decorated surfaces are also found in Venice. Cf. M. Agazzi, 2005, fig. 11, 12, 20.

131 The inscription on a lateral side of the sarcophagus from Berlin, containing graphemes with elongated vertical bars, is carved across the relief decoration. Obviously, it is younger than the sarcophagus itself.



Slika 13. Sarkofag u crkvi sv. Lovre u Zadru
Figure 13. Sarcophagus in St. Lawrence's Church, Zadar

foto / photo: I. Čondić

Vremenski slijedi grupa sarkofaga datiranih u prvu polovinu 9. st.¹³² Izuzev natpisa i uklesanih križeva na ovim sarkofazima nema druge dekoracije, po čemu su slični sarkofagu reklausa Jurja. Za ovu grupu ranosrednjovjekovnih sarkofaga, kao i prije opisanu, tipičan je izostanak istaknute baze na škrinjci, koji karakterizira i sarkofag reklausa Jurja. Natpisi se protežu cijelom širinom i ne pokazuju tendenciju centriranja. Među njima najviše sličnosti sa sarkofagom reklausa Jurja pokazuje sarkofag Andreacija i Marije iz Kotora (Sl. 12), kojem su ispod natpisa uklesana tri simetrično postavljena križa. Na sarkofazima ove grupe natpisi u pravilu započinju križem i dosljedno se primjenjuju grafemi s izduženim vertikalnim hastama.¹³³ Na ovim sarkofazima višekratno se susreće formula *hic requiescit* i u pravilu izostaje podatak o datumu smrti ili pokopa pokojnika. Uz sličnosti, ovi sarkofazi pokazuju i

132 Ovu grupu čine relikvijar sv. Stošije iz Zadra, sarkofag Andreacija i Marije iz Kotora i sarkofag majstora Ivana i Gariberta iz Valsura kraj Galižane. Usp. I. Petricioli, 1962, 252-254, T. 1, 2; N. Jakšić, 2000a; V. Delonga, 2000b, sl. I.68. Izostankom ukrasa, postavljanjem natpisa i verbalnom invokacijom ovoj grupi srodan je i sarkofag prezbitera Ivana iz crkve san Fidenzio u Megliadinu kod Padove, koji se na temelju paleografije datira u 8. ili 9. st. Usp. P. Vedovetto, 2016, 433, 434, sl. 5. Istaknuta stopa na dnu pokazuje kako je u ovom slučaju riječ o naknadnoj upotrebi kasnoantičkog sarkofaga.

133 Koliko su ovi grafemi obilježje vremena najbolje pokazuje sarkofag priora Petra iz Splita, na koji je majstor, iako se dekoracijom neposredno ugleda na sarkofag nadbiskupa Ivana, umjesto da i grafeme preuzme s predloška, uklesao grafeme s produženim vertikalnim hastama.

lack graphemes with elongated bars. Some characteristics of this group can be found on a somewhat later sarcophagus fragment designated in this paper as catalogue number 19.

The group that chronologically follows is the one containing sarcophagi from the first half of the 9th century.¹³² As these sarcophagi have no other decorations except inscriptions and crosses, they are similar to Recluse Georgius' sarcophagus. Typical of this group of early medieval sarcophagi – as of the preceding one – is lack of prominent base on the chest. It is also typical of Georgius' sarcophagus. The inscriptions extend across the entire width and are usually not centered. The one among them which resembles Georgius' sarcophagus the most is the sarcophagus of Andreatius and Maria from Kotor (Fig. 12), with three symmetrically arranged crosses carved under the inscription. Generally, the inscriptions on the sarcophagi of this group begin with a cross. Graphemes with elongated vertical bars are consistently used.¹³³ These sarcophagi often contain the formula *hic requiescit* and they generally lack the date of death or burial of the deceased. In addition to similarities, these sarcophagi also have some differences compared to Georgius' sarcophagus. These include the verbal invocation, as M. Matijević Sokol points out,¹³⁴ and specific crosses outlined with shallow lines. Together with the verbal invocation, they too could represent an innovation typical of the 9th century (Fig. 14).¹³⁵

Based on the aforementioned, we can conclude that the shape of the chest – lacking a prominent base – is what makes Recluse Georgius' sarcophagus different from the Late Antiquity sarcophagi and classified it among the early medieval ones. The position of the inscription, use of graphemes with elongated vertical bars, three crosses under the inscription, the initial formula *hic requiescet* and absence of the date of death also make it more similar to the early medieval sarcophagi than the Late Antiquity ones. By the epitaph's content and single-lined inscription extending across the face, Georgius' sarcophagus is similar to the one of Archbishop John from Split. On the other hand, the absence of decorations, three crosses under the inscription and consistent application of graphemes with elongated vertical bars make it a predecessor of the sarcophagi of the first half of the 9th century.

132 This group consists of St. Anastasia's reliquary from Zadar, the sarcophagus of Andreatius and Maria from Kotor and the sarcophagus of Masters John and Garibert from Valsur near Galižana. Cf. I. Petricioli, 1962, 252-254, Pl. 1, 2; N. Jakšić, 2000a; V. Delonga, 2000b, fig. I.68. Similar to this group is the sarcophagus of Presbyter John from the Church of San Fidenzio in Megliadino near Padua (dated to the 8th or 9th centuries, on the basis of paleography). This sarcophagus also lacks decorations and the position of its inscription and its verbal vocation are comparable to those of the group. Cf. P. Vedovetto, 2016, 433, 434, fig. 5. The prominent platform at the bottom indicates that it is a reused Late Antiquity sarcophagus.

133 The sarcophagus of Prior Peter from Split can be seen as evidence of how typical of their time these graphemes are: Although he used the Archbishop John's sarcophagus as a model for the decoration of this sarcophagus, the master who made it carved into it the graphemes with elongated bars instead of applying the ones from the model he used.

134 M. Matijević Sokol, 2017, 81, 82, 84.

135 Except on the reliquary of St. Anastasia, sarcophagus of Andreatius and Maria from Kotor and sarcophagus of Masters John and Garibert from Valsur, this type of cross can also be found on the anepigraphic sarcophagus from Biskupija near Knin and three such crosses are carved on a large sarcophagus in the Archaeological Museum Zadar. Cf. F. Radić, 1986, 73, fig. 2; J. Belošević, 1968, 278-280, Pl. 11-13. Three symmetrically arranged outlined crosses are carved on the lid of the sarcophagus made of a fluted semi-column found in the St. Lawrence's Church in Zadar. I. Petricioli published it, but he mentioned only one cross. See N. Klaić – I. Petricioli, 1976, 136; I. Petricioli, 1988, 60. A similar cross can be found on a Donatus' sarcophagus in Venice, dated to the second half of the 9th century. Cf. M. Agazzi, 2005, 570, fig. 21.

Slika 14. Poklopac sarkofaga u crkvi sv. Lovre u Zadru
Figure 14. Sarcophagus lid in St. Lawrence's Church, Zadar

foto / photo: I. Čondić

razlike u odnosu na Jurjev. One se manifestiraju pojavom verbalne invokacije, na što je ukazala M. Matijević Sokol,¹³⁴ i specifičnim križevima predočenim plitko uklesanom opisnom linijom, koji bi, uz verbalnu invokaciju, mogli također predstavljati inovaciju karakterističnu za 9. stoljeće (Sl. 14).¹³⁵

Na temelju iznesenog možemo zaključiti kako se sarkofag reklauza Jurja oblikom škrinje, na kojoj izostaje istaknuta baza, izdvaja od kasnoantičkih i uklapa među ranosrednjovjekovne sarkofage. Načinom postavljanja natpisa, upotrebom grafema s produženim vertikalnim hastama, klesanjem triju križeva ispod natpisa, izostavljanjem informacije o datumu smrti pokojnika i inicijalnom formulom *hic requiescet* također je bliži ranosrednjovjekovnim negoli kasnoantičkim sarkofazima. Sadržajem epitafa i njegovim klesanjem u jednom redu uzduž lica Jurjev sarkofag blizak je sarkofagu nadbiskupa Ivana iz Splita, dok se izostankom dekoracije, klesanjem triju križeva ispod natpisa i dosljednom primjenom grafema s produženim vertikalnim hastama čini prethodnikom sarkofaga prve polovine 9. st.

Kako nije riječ o jednoj karakteristici netipičnoj za kasnoantičke i nasuprot tome uobičajenoj za ranosrednjovjekovne sarkofage, već o cijelom nizu, rezultate komparativne analize nije moguće zanemariti. Stoga datiranje sarkofaga temeljem radiokarbonskog datuma sekundarnog ukopa u vrijeme između kraja 6. stoljeća i početka sedmog desetljeća 7. stoljeća zahtijeva dodatna pojašnjenja mogućih uzroka pojave anakronih obilježja spomenika.

Razlike se mogu protumačiti u svjetlu okolnosti koje su nastupile u prvoj polovini 7. st. Naime, po propasti Salone i gašenju njezine razvijene proizvodnje i distribucije tipiziranih sarkofaga¹³⁶ priliku za zadovoljavanje potražnje ove robe u lokalnoj sredini mogle su pronaći zadarske klesarske radionice. U tim okolnostima, u Zadru koji je najmanje osjetio turbulenciju uzrokovanu migracijskim procesima,¹³⁷ mogao je nastati sarkofag koji oblikom i načinom dekoracije predstavlja odmak u odnosu na standardnu kasnoantičku produkciju.

Uočene podudarnosti između sarkofaga reklauza Jurja i grupe sarkofaga iz prve polovine 9. st. mogle bi se tumačiti pretpostavkom kako on stoji na početku njihove razvojne linije. Uz tu



As this is not about a single characteristic untypical of the Late Antiquity sarcophagi and typical of the early medieval ones, but about a series of them, the results of the comparative analysis cannot be ignored. This is why the conclusion, based on radiocarbon dating of the secondary burial, that the sarcophagus belongs to the period between the late 6th century and the beginning of the seventh decade of the 7th century requires additional explanations of possible causes of the monument's anachronous characteristics.

The differences can be explained in the light of the circumstances that occurred in the first half of the 7th century. The decline of Salona and termination of its advanced production and distribution of standardized sarcophagi¹³⁶ was an opportunity for

134 M. Matijević Sokol, 2017, 81, 82, 84.

135 Osim na relikvijaru sv. Stošije, sarkofagu Andreacija i Marije iz Kotora i majstora Ivana i Gariberta iz Valsura, ovaj tip križa nalazi se i na anepigrafskom sarkofagu iz Biskupije kod Knina, a tri ovakva križa uklesana su na velikom sarkofagu iz Arheološkog muzeja u Zadru. Usp. F. Radić, 1986, 73, sl. 2; J. Belošević, 1968, 278-280, T. 11-13. Tri simetrično postavljena križa prikazana opisnom linijom uklesana su na poklopcu sarkofaga načinjenog od kaneliranog polustupa koji je pronađen u crkvi sv. Lovre u Zadru, koji spominje I. Petricioli, ali navodeći jedan križ. Vidi: N. Klaić – I. Petricioli, 1976, 136; I. Petricioli, 1988, 60. Sličan križ nalazimo i na sarkofagu Donata u Veneciji, koji se datira u drugu polovinu 9. st. Usp. M. Agazzi, 2005, 570, sl. 21.

136 O datumu pada Salone v. I. Marović, 2006; Ž. Rapanić, 2016.

137 O okolnostima koje su za Zadar nastupile u 7. stoljeću v. N. Klaić – I. Petricioli, 1976, 62, 66.

136 For the date of the fall of Salona, see I. Marović, 2006; Ž. Rapanić, 2016.

pretpostavku, iznimnu sličnost sarkofaga reklausa Jurja sa sarkofazima iz prve polovine 9. stoljeća možemo tumačiti i pretpostavkom o direktnom kopiranju predloška. O takvoj praksi svjedoči sarkofag priora Petra, koji je načinjen direktnim ugledanjem na stotinu godina stariji sarkofag nadbiskupa Ivana.¹³⁸

ZAKLJUČAK

U radu je obrađeno 20 kamenih spomenika pronađenih na Trgu Petra Zoranića, koji se dovode u vezu s ostacima crkve smještenim uz antička gradska vrata. Tri spomenika (kat. 1-3) spadaju u skupinu elemenata prozorskih otvora ranokršćanskih crkava, dok ulomak stupa kat. 4 potječe od ranokršćanskog oltara. Za dva spomenika (kat. 1, 2) nalazimo usporedbe na širem prostoru Dalmacije, dok stupac kat. 3 predstavlja lokalnu specifičnost i vjerojatno je proizvod lokalnih kasnoantičkih radionica. Stupac kat. 2 pronađen je uzidan u zidu crkve i predstavlja *terminus ante quem non* njezine izgradnje. Crkva tlocrtnim karakteristikama, posebno pravokutnom apsidom, ukazuje na ranosrednjovjekovni postanak.¹³⁹ U tom kontekstu za ostale ranokršćanske spomenike možemo pretpostaviti kako su se ovdje našli u sekundarnoj upotrebi, kao kamena građa, ili možda ponovno kao dijelovi arhitektonske dekoracije.¹⁴⁰

Ulomci dna i poklopca kasnoantičkog sarkofaga (kat. 17, 18) možda svjedoče o postojanju jednog ili više sarkofaga koji su se u određenom vremenu nalazili uz crkvu sv. Petra od Vitla, ali isto tako mogli su ovdje dospjeti i kao kamena građa.

Za ulomke osmerostranih stupova, kat. 14-16, nije moguće utvrditi pripadaju li ranosrednjovjekovnom kamenom namještaju crkve ili su starijeg postanka.

Sarkofag kat. 20 u izvornom obliku nastao je vjerojatno u drugoj polovini 6. st., u vrijeme kada se u Dalmaciji intenzivno izrađuju sarkofazi sa slobodno postavljenim natpisima, neukrašeni sarkofazi i sarkofazi salonitanskog tipa. Sve nabrojene tipove u pravilu karakterizira škrinja s istaknutom bazom, čime se razlikuju od škrinje sarkofaga reklausa Jurja. Ovaj razlikovni element, kao i pojedini tragovi na sarkofagu, ukazuje kako je spomenik do nas došao u nešto izmijenjenom obliku. Pretpostavimo li kako je sarkofag konačan izgled i uklesani epitaf dobio u vrijeme smrti sekundarnog ukopa, tada bi on bio jedini danas poznati epigrafski spomenik iz 7. stoljeća u Zadru.¹⁴¹ Zbog cijelog niza karakteristika koje ga izdvajaju od kasnoantičkih i prikazuju sličnijim ranosrednjovjekovnim sarkofazima, spomenik nije moguće sa sigurnošću datirati. Na sadašnjem stupnju poznavanja ove vrste građe, za razliku od M. Matijević Sokol, smatram kako nije opravdano odbaciti pretpostavku o preinaci sarkofaga i klesanju epitafa koncem 8. ili početkom 9. st.

the stone-mason's workshops in Zadar to meet the local demand for this type of products. In such circumstances – Zadar was a city least exposed to the turbulence caused by migration processes¹³⁷ – a sarcophagus could have been made that, by its shape and decorations, was innovative compared to the standard Late Antiquity production.

The said similarities between the Recluse Georgius' sarcophagus and the group of sarcophagi from the first half of the 9th century could be explained with the assumption that the former is perceived as the beginning of the development of the latter. Another assumption attempting to explain the exceptional similarity between the Recluse Georgius' sarcophagus and the ones from the first half of the 9th century would be using earlier sarcophagi as models. The sarcophagus of Prior Peter, directly modeled on the one-hundred-years older sarcophagus of Archbishop John, can be seen as evidence of such a practice.¹³⁸

CONCLUSIONS

This paper analyzes the 20 stone monuments found in Petar Zoranić Square and associated with the remains of a church located at the Roman city gate. Three of them (Cat. 1-3) belong to the group of window elements of Early Christian churches and the fragment Cat. 4 belongs to an Early Christian altar. Comparisons throughout Dalmatia can be found for two monuments (Cat. 1, 2). The Cat. 3 pillar is a specific local item, probably made in one of local Late Antiquity workshops. Cat. 2 mullion was found embedded in a church wall and it represents the *terminus ante quem non* of its construction. The ground plan, particularly the rectangular apse, indicate that the church was built in Early Middle Ages.¹³⁹ In this context, we can assume that other Early Christian monuments were in secondary use here, either as building stones or, again, as elements of architectural decoration.¹⁴⁰

Fragments of the bottom and lid of a Late Antiquity sarcophagus (Cat. 17, 18) can perhaps be seen as evidence that one or more sarcophagi existed near the Church of St. Peter of the Windlass at one period of time, but they could have as well ended up there as building stones.

As for the fragments of the octagonal pillars (Cat. 14-16), it is not possible to determine if they belong to the early medieval church furnishings or if they are older.

In its original form, the sarcophagus Cat. 20 was likely made in the second half of the 6th century, at the time of intensive production of sarcophagi with inscriptions without frames, unadorned sarcophagi and Salona-type sarcophagi in Dalmatia. Generally, typical for all these types is a chest with a prominent

138 N. Jakšić, 2004, 10, 12, 13; 2010, 22, 23. Suprotno primjeru ugledanja iz Splita, koji predstavlja lokaliziranu pojavu, sarkofazi slični sarkofagu reklausa Jurja javljaju se na širokom prostoru od Istre do Kotora.

139 Apside pravokutnog tlocrta nisu uobičajene među ranokršćanskim crkvama u Dalmaciji. Usp. P. Chevalier 1995, 71-84. U ranom srednjem vijeku ta pojava nije rijetkost, a srećemo je i u Zadru kod Sv. Petra Starog, Sv. Stošije na Puntamici, crkve sv. Lovre i crkve sv. Nediljice (Ivana). Usp. M. Suić – I. Petricioli, 1955, 14, 18, plan 2; N. Klaić – I. Petricioli, 1976, 133, 137. Pravokutne apside zasvjedočene su u ranom 9. stoljeću i na prostoru Hrvatske kneževine. Usp. M. Jurković, 2000, 182, 183.

140 O korištenju spolija u ranom srednjem vijeku v. I. Babić, 2007.

141 O životu grada u tom razdoblju ne znamo gotovo ništa jer izostaju suvremeni pisani izvori. Vidi: N. Klaić – I. Petricioli, 1976, 62.

137 For the circumstances in Zadar in the 7th century, see N. Klaić – I. Petricioli, 1976, 62, 66.

138 N. Jakšić, 2004, 10, 12, 13; 2010, 22, 23. Contrary to the model from Split, which is a local specificity, sarcophagi resembling the Recluse Georgius' sarcophagus occurred on the long stretch of the coast, between Istria and Kotor.

139 Apses with rectangular ground plans are not common among the Early Christian churches in Dalmatia. Cf. P. Chevalier, 1995, 71-84. In the Early Middle Ages, they were not so rare any more. Such examples include Church of St. Peter the Elder in Zadar, St. Anastasia's Church in Puntamika, St. Lawrence' Church and St. Domenica's Church (St. John's Church). Cf. M. Suić – I. Petricioli, 1955, 14, 18, plan 2; N. Klaić – I. Petricioli, 1976, 133, 137. Rectangular apses were first recorded in the Duchy of Croatia in the early 9th century. Cf. M. Jurković, 2000, 182, 183.

140 For the use of spolia in the Early Middle Ages, see I. Babić, 2007.

Spomenici kat. 5, 6, 7 i 9 pripadaju arhitektonskoj dekoraciji ranosrednjovjekovne crkve. Tranzena i doprozornik (kat. 5, 6) odlikuju se nadprosječno bogatom dekoracijom u odnosu na istovrsne ranosrednjovjekovne spomenike. Mramorni dovratnik kat. 7 dekoracijom i materijalom od kojeg je izrađen blizak je spomenicima kakvi se koncem 8. i početkom 9. stoljeća javljaju u gradovima na istočnoj obali Jadrana pa upućuje na moguće vrijeme izgradnje crkve. Ugradbeni natpis kat. 9 na kojem se spominje donator imena Donat možda ukazuje na povezanost ove crkve sa znamenitim zadarskim biskupom. Posveta blaženom Hadrijanu i svetoj Nataliji na spomenutom natpisu može sugerirati vrijeme pape Hadrijana I.

Spomenici kat. 10-13 dijelovi su kamenog namještaja ranosrednjovjekovne crkve. Dijelovi oltarne ograde (kat. 11-13) na temelju oblikovnih karakteristika mogu se datirati u konac 8. i početak 9. stoljeća i zajedno s ranije spomenutim dovratnikom ukazuju na moguće vrijeme njezine izgradnje.

Ulomak epigrafskog sarkofaga kat. 19, uz ostale istovrsne spomenike (kat. 17, 18 i 20), ukazuje na karakter ove nevelike crkve koja je jedno vrijeme, čini se, bila omiljeno mjesto posljednjeg počivališta uglednijih i imućnijih stanovnika ranosrednjovjekovnog Zadra.

Količinom, kvalitetom i karakterom kamenih spomenika koji se uz nju vezuju, ova se crkva čini puno važnijom negoli to na prvi pogled sugeriraju njezine skromne dimenzije. Većina elemenata za sada upućuje na to da je vrijeme njezina nastanka konac 8. i početak 9. stoljeća, dakle, razdoblje djelovanja zadarskog biskupa Donata. Za sada ne postoje valjani razlozi odbacivanja pretpostavke kako se ime Donat, uklesano na gredi s posvetom blaženom Hadrijanu i svetoj Nataliji, odnosi upravo na tog biskupa. Je li moguća povezanost biskupa Donata s gradnjom i opremanjem crkve u korelaciji s pojavom više ukopa u sarkofazima uz nju, teško je odrediti.

base, which makes them different from the Recluse Georgius' sarcophagus. Together with some traces on the sarcophagus, this distinguishing feature indicates that the sarcophagus was in a somewhat modified shape when it was found. If we assumed that it got its final shape and epitaph at the time of the secondary burial, it would make it the only known 7th-century epigraphic monument in Zadar.¹⁴¹ Due to a series of features that make it different from the Late Antiquity sarcophagi and more similar to the early medieval ones, this monument cannot be dated with certainty. Unlike M. Matijević Sokol, I believe that, given the current insight into these monuments, we should not discard the possibility that the sarcophagus was reshaped and that the epitaph was carved in it in the late 8th or early 9th centuries.

Monuments cat. 5, 6, 7 and 9 belong to the architectural decoration of early medieval churches. The transenna and window jamb (Cat. 5, 6) are characterized by above-average decorations compared to similar early medieval monuments. By the decorations and the material it is made from, the marble door jamb (Cat. 7) resembles the monuments occurring in the cities of Eastern Adriatic in the late 8th and early 9th centuries, thus indicating the possible dating of the church's construction. The built-in inscription (Cat. 9) mentioning the donor named Donatus indicates that this church could have been associated with the well-known Bishop of Zadar. The dedication to Blessed Hadrian and St. Natalia, found in the inscription, could suggest that it was made during the pontificate of Pope Hadrian I.

Monuments Cat. 10-13 are parts of the stone furnishings of early medieval churches. Based on their shape, the parts of an altar screen (Cat. 11-13) could be dated to the late 8th or early 9th centuries. Together with the above mentioned door jamb, they indicate the possible period the church was built in.

Together with other similar monuments (cat. 17, 18 and 20), the fragment of an epigraphic sarcophagus (Cat. 19) indicates the character of this small church that was once – it seems – the favorite final resting place of the reputable and wealthy citizens of medieval Zadar.

By the quantity, quality and character of the stone monuments associated with it, this church seems much more important than its modest size might suggest at the first sight. For now, most of the elements indicate that it was built between the late 8th century and early 9th century – when Donatus was the Bishop of Zadar. At the moment, there are no good reasons for discarding the hypothesis that the name Donatus, carved on the beam together with a dedication to Blessed Hadrian and St. Natalia, refers on this particular bishop. It is hard to say, however, whether it is possible to associate Bishop Donatus with the construction and furnishing of the church in correlation with the multiple sarcophagus burials beside it.

141 Almost nothing is known about the life in the city in this period because no contemporary written sources have been found yet. See N. Klaić – I. Petricoli, 1976, 62.

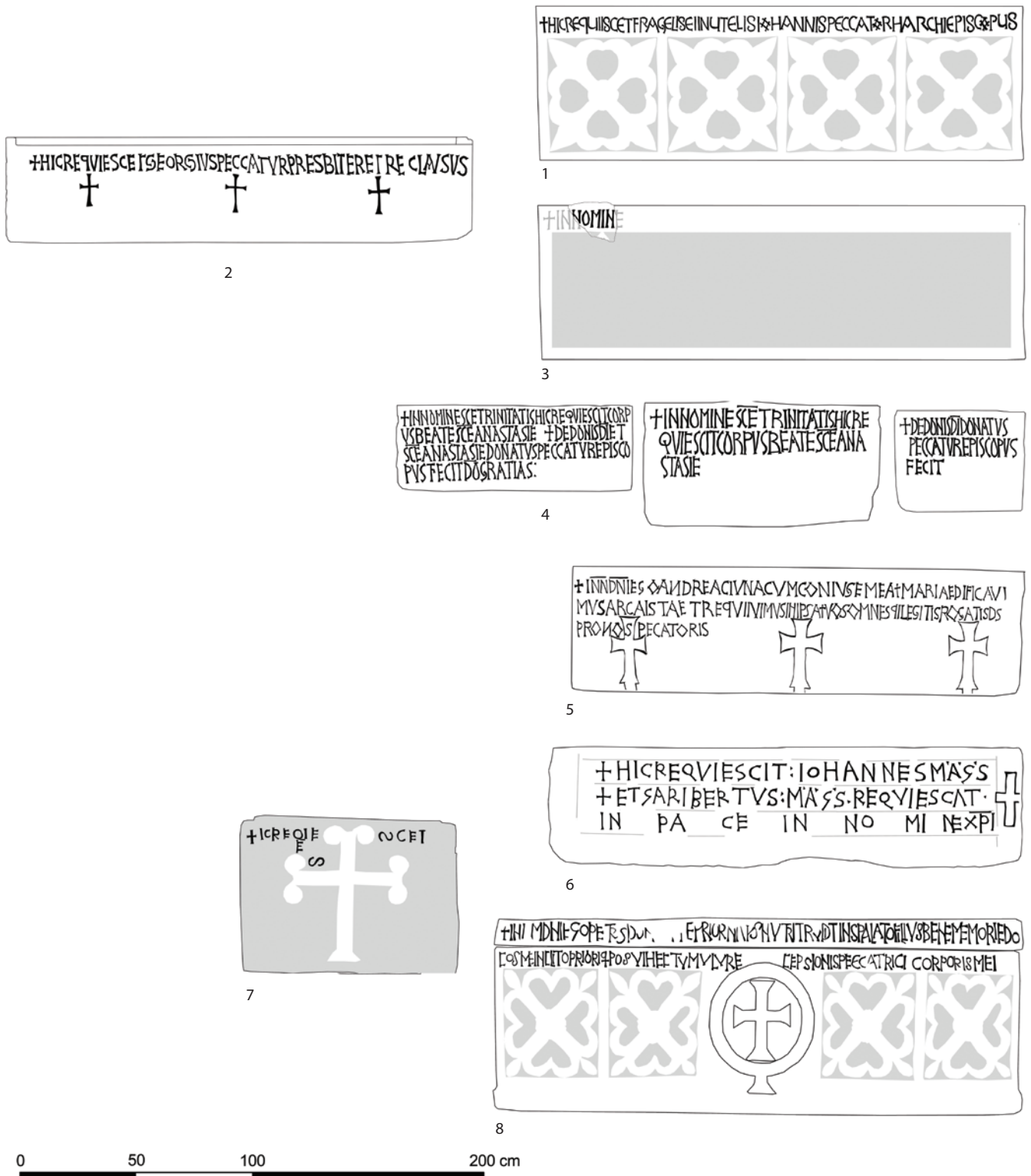


Tabla 1. 1. Sarkofag nadbiskupa Ivana iz Splita, 2. Sarkofag reklauza Jurja iz Zadra, 3. Ulomak sarkofaga s Trga Petra Zoranića u Zadru, 4. Relikvijar svete Stošije iz Zadra, 5. Sarkofag Andreacija i Marije iz Kotora, 6. Sarkofag Ivana i Gariberta iz Valsura kraj Galižane, 7. Sarkofag s nepoznatog nalazišta iz Istre koji se čuva u *Museum für Spätantike und byzantinische Kunst* u Berlinu, 8. Sarkofag priora Petra iz Splita

Table 1. 1. Sarcophagus of Archbishop John from Split, 2. Sarcophagus of Recluse Georgius from Zadar, 3. Fragment of sarcophagus from Petar Zoranić Square in Zadar, 4. St. Anastasia's reliquary from Zadar, 5. Sarcophagus of Andreatus and Maria from Kotor, 6. Sarcophagus of John and Garibert from Valsur near Galižana, 7. Sarcophagus from unknown site in Istria, kept in *Museum für Spätantike und byzantinische Kunst* in Berlin, 8. Sarcophagus of Prior Peter from Split



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