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Arhivsko-bibliografski podaci o nekim splitskim spomenicima iz Arheološkog muzeja

Archival and Bibliographic Data on Certain Monuments from Split in the Archaeological Museum

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UDK: 904 (497.5 Split)
UDK: 069.51:902/904](497.5 Split)
Izvorni znanstveni članak
Priljeno: 12. 3. 2007.
Prihvaćeno: 10. 4. 2007.

Na temelju službenih dopisa, računa, zabilježaka, objava, fotografija i otisaka na papiru utvrđeni su točniji podaci za dio kamenih spomenika podrijetlom iz Splita, koji se nalaze ili su se prije nalazili u Arheološkom muzeju i zbirci društva *Bihać*. Obrađeni spomenici potječu iz: crkve sv. Trojice, starog samostana sv. Klare, crkve sv. Andrije de fenestris, katedrale sv. Duje, kripte sv. Lucije, crkve sv. Nikole (Mikule), crkve sv. Jakova *de colonia*, samostana sv. Stjepana *de pinis*, crkve sv. Fabijana i Sebastijana (sv. Barbara) i samostana sv. Marije de Taurello. Osim toga, govori se i o Dioklecijanovoj palači te o stupu nadbiskupa Pavla iz 11. stoljeća.

Ključne riječi: Split, srednji vijek, novi vijek, Arheološki muzej, društvo "Bihać", kameni namještaj, natpisi, grbovi

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UDK: 904 (497.5 Split)
UDK: 069.51:902/904](497.5 Split)
Original scientific paper
Received: 12 March 2007
Accepted: 10 April 2007

Based on official records, invoices, notes, publications, photographs and paper impressions, more precise data has been ascertained on a portion of the stone monuments originally from Split, held or previously held in the Archaeological Museum and the Bihać Society Collection. The analyzed monuments are originally from: the Church of the Holy Trinity, the old St. Clare Convent, the Church of St. Andrew de Fenestris, the Cathedral of St. Domnio, the Crypt of St. Lucy, the Church of St. Nicholas, the Church of St. James de Colonia, the Monastery of St. Stephen de Pinis, the Church of Sts. Fabian and Sebastian (St. Barbara) and the Convent of St. Maria de Taurello. Diocletian's Palace and the Pillar of Archbishop Paul from the eleventh century are also mentioned.

Key words: Split, Middle Ages, Modern Era, Archaeological Museum, Bihać Society, stone furnishings, inscriptions, coats of arms

Od vremena osnivanja Arheološkog muzeja u Splitu godine 1820. pa do danas u njemu su sakupljene tisuće raznovrsnih spomenika.¹ Mnogi od njih obrađeni su i objavljeni, ali još uvijek ima predmeta za koje se ne zna gdje su i kada nađeni. To je posljedica svojedobno lošeg muzeološkog pristupa i nerazvijene dokumentacije, osobito u prvoj polovini 19. stoljeća. Problemi s prostorom i seljenje spomenika iz jednog spremišta u drugo, sve do podizanja današnje muzejske zgrade uoči Prvoga svjetskog rata, prouzročili su gubitak dijela potrebnih podataka. Tome je pridonijelo i brisanje inventarnih brojeva te njihovo odljepljivanje s predmeta.² U takvim okolnostima shvatljive su pomutnje i netočnosti koje su se potkrale prigodom obrade nekih spomenika.

Poseban su problem spomenici *Bihaća, hrvatskog društva za istraživanje domaće povijesti u Splitu*, koje je osnovano godine 1894. Njegovo sjedište bilo je u Arheološkome muzeju, a doživotni predsjednik bio mu je don Frane Bulić. Početkom Drugoga svjetskog rata zamro je rad *Bihaća* i društvo više nije obnovljeno pa je, na temelju odredaba njegovih Pravila, između 1953. i 1957. najveći dio spomenika i arhiva društva predan Muzeju hrvatskih arheoloških spomenika.³ Tada je predan i dio srednjovjekovne građe koji je pripadao Arheološkome muzeju te bio unesen u njegove inventarne knjige.⁴ *Bihaćevi* spomenici koji su ostali u Arheološkome muzeju dobili su nove inventarne brojeve kataloga srednjovjekovne zbirke S, ali im većinom nedostaju podaci iz *Bihaćeva* imovnika. U međuvremenu su neki srednjovjekovni spomenici koji su bili vlasništvo Muzeja dobili na sebi brojeve i oznaku društva *Bihać*, poput ulomka E 60, koji nosi oznaku Bih 137, i ulomka E 235, koji ima oznaku Bih!

Zahvaljujući onodobnim službenim dopisima, računima, zabilješkama, objavama, fotografijama i otiscima na papiru (tzv. *abklatsch*) može se doći do točnijih podataka barem za dio kamenih spomenika pa ćemo ih iznijeti u ovom radu uzevši u razmatranje kako one koji su nekoć bili u Arheološkome muzeju, tako i one koji se više ne čuvaju u njemu. Da bi se izbjegla nepotrebna ponavljanja, napominjemo da se više puta spominjani otisci na papiru čuvaju u zbirci otisaka u Arheološkome muzeju pod pripadajućim kataloškim brojem, a da se inventarna knjiga društva *Bihać* nalazi u Muzeju hrvatskih arheoloških spomenika.

Since its establishment in 1820 and up to the present, the Archaeological Museum in Split has collected thousands of different monuments and artefacts.¹ Many of them have been analyzed and published, but there are also still many items for which there is no data on the location and date of their discovery. This is a consequence of poor museological techniques and undeveloped documentation, particularly in the first half of the nineteenth century. The problems surrounding space and the movement of inventory from one storage facility to another, up until the construction of the current museum building on the eve of the First World War, has led to the loss of much essential data. The erasure of inventory numbers, or their detachment from items, also contributed to this problem.² Under such circumstances, the confusion and inaccuracies that emerged during the analysis of some monuments are entirely understandable.

Particular problems have been encountered when dealing with the monuments of *Bihać*, the Croatian Society for Research into the Local History of Split, which was established in 1894. Its headquarters were in the Archaeological Museum, and its lifetime president was Fr. Frane Bulić. At the beginning of the Second World War, the activities of *Bihać* declined and were no longer revived, so that on the basis of its Rules, between 1953 and 1957, most of its inventory and archives were handed over to the Museum of Croatian Archaeological Monuments.³ At that time, a portion of the medieval materials that belonged to the Archaeological Museum was registered into its inventory logs.⁴ The *Bihać* Society's inventory that remained in the Archaeological Museum were given new inventory numbers for the Medieval Collection S catalogue, but for most of them the data from the *Bihać* asset register is missing. In the meantime, certain medieval monuments that were the Museum's property were given numbers and designations from the *Bihać* Society, such as fragment E 60, which bears the designation Bih 137, and fragment E 235, which bears the designation Bih!

Thanks to official records, invoices, notes, publications, photographs and paper impressions (so-called *abklatsch*) of the time, some more accurate data can be ascertained, at least for a part of the stone monuments, so that the latter will be covered in this work, taking into consideration those that were once in the Archaeological Museum and those no longer held in it. To avoid unnecessary repetition, we note here that the oft-mentioned paper impressions are held in the impressions collection in the Archaeological Museum under the corresponding catalogue numbers, and that the *Bihać* Society's inventory log is kept in the Museum of Croatian Archaeological Monuments.

1 Već u trenutku primopredaje dužnosti između Bulića i Abramića 1926. u Muzeju je bilo više od 21.000 predmeta. Protić, Žanić Protić 1984, str. 33-34.

2 Buškariol 1989, str. 26.

3 Duplančić 1992, str. 89-93, Pravila na str. 17-19.

4 Rapanić 1971, str. 283, bilj. 29.

1 When Bulić turned over his duties to Abramić in 1926, the Museum already had over 21,000 items. Protić, Žanić Protić 1984, pp. 33-34.

2 Buškariol 1989, pp. 26.

3 Duplančić 1992, p. 89-93, Rules on pp. 17-19.

4 Rapanić 1971, pp. 283, note 29.

1. Ulomci iz crkve sv. Trojice

Arhitektura, kameni namještaj i natpisi iz crkve sv. Trojice odavno su privukli pozornost istraživača pa se navode u brojnim radovima. Pritom su se potkrale netočnosti i previdi, što nije neobično zna li se da su nalazi iz te crkve izlazili na vidjelo u razdoblju od gotovo sto godina, a onodobna skromna dokumentacija i postupno brisanje inventarnih brojeva sa spomenika pridonijeli su njihovu otežanom prepoznavanju i tumačenju. Ovdje ćemo obaviti svojevrsnu reviziju građe iz Sv. Trojice, ograničivši se na onu objavljenu u radovima "kataložnog" tipa. U tome će nam kao temelj služiti muzejski kataloga natpisa A, katalog arhitektonskih ulomaka E i katalog srednjovjekovne zbirke S, a kod navođenja literature nećemo posebno isticati pogreške jer će ih čitatelj sâm lako zamijetiti. Osim toga, poslužiti ćemo se i starom muzejskom fototekom te zbirkom otisaka na papiru.

Ulomci s natpisom

- a) Dio luka s natpisom EXIENTIB[US PAX] † INTRANTIBUS P[AX]
 - katalog A 1623; katalog S 12
 - nabavljen 1890. kao dar Ivana Matošića
 - objavljen prvi put 1891.⁵
 - crtež objavljen prvi put 1894.⁶
 - fotografija objavljena prvi put 1930.⁷
- b) Ulomak s natpisom MICHAHELI ARC[HANGELO]
 - katalog A 1632; katalog S 52a
 - nabavljen 1891. kao dar Ivana Matošića
 - objavljen prvi put 1891.⁸
 - crtež objavljen prvi put 1894.⁹
 - fotografija objavljena prvi put 1963.¹⁰

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- 5 Bulić 1891, str. 19-20. Kasnije objave: Bulić 1892, str. 493; isto u Bulić 1886[-1894], str. 493; Jelić, Bulić, Rutar 1894, str. 182, 211; Radić 1897, str. 40; Rapanić <1963>, str. 115; Rapanić <1971>, str. 275-276; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 254; Hrvati i Karolinzi 2000, str. 141 - autor natuknice III.26 V. Delonga.
 - 6 Ephemeris Bihačensis 1894, tab. XXVIII, sl. 2; pretiskano u Radovi I. kongresa 1993, str. 196. Kasnije objave: Rapanić <1971>, str. 276; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 291 - tab. XI, sl. VI.1; Hrvati i Karolinzi 2000, str. 141 - autor natuknice III.26 V. Delonga.
 - 7 Karaman 1930, sl. 44. Kasnije objave: Rapanić <1963>, str. 115; Marasović J., Marasović T., Marasović M. 1971, str. 8.
 - 8 Bulić 1891, str. 19-20. Kasnije objave: Bulić 1892, str. 493; isto u Bulić 1886[-1894], str. 493; Jelić, Bulić, Rutar 1894, str. 182; Radić 1897, str. 40; Rapanić <1963>, str. 115; Rapanić <1971>, str. 276; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 256; Hrvati i Karolinzi 2000, str. 141 - autor natuknice III.27 V. Delonga.
 - 9 Ephemeris Bihačensis 1894, tab. XXVIII, sl. 2; pretiskano u Radovi I. kongresa 1993, str. 196. Kasnije objave: Rapanić <1971>, str. 276; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 291 - tab. XI, sl. VI.4; Hrvati i Karolinzi 2000, str. 142 - autor natuknice III.27 V. Delonga.
 - 10 Rapanić <1963>, str. 115. Kasnije objave: Marasović J., Marasović T., Marasović M. 1971, str. 8.

1. Fragments from the Church of the Holy Trinity

Architecture, stone furnishings and inscriptions from the Church of the Holy Trinity have long attracted the attention of researchers, so they are cited in numerous works. In this process, some inaccuracies and oversights occurred, which is not unusual, since the artefacts from the church came to light over a period of almost one hundred years, and the meagre documentation of the time and the gradual deletion of inventory numbers contributed to difficulties in their recognition and interpretation. Here something of an audit of the materials from Holy Trinity will be conducted, albeit limited to those published in works of a "catalogue" type. In this, the Museum's Inscriptions A catalogue, Architectural Fragments E catalogue and Medieval Collection S catalogue will serve as the basis, while in citation of the literature errors will not be specifically highlighted, because readers will easily observe them on their own. Besides this, use will be made of the old museum photography archives and the collection of paper impressions.

Fragments with inscriptions

- a) Portion of an arch bearing the inscription EXINTIB[US PAX] † INTRANTIBUS P[AX]
 - Catalogue A 1623; Catalogue S 12
 - obtained in 1890 as a gift from Ivan Matošić
 - first published in 1891⁵
 - drawing first published in 1894⁶
 - first photograph published in 1930.⁷
- b) Fragment bearing the inscription MICHAHELI ARC[HANGELO]
 - Catalogue A 1632; Catalogue S 52a
 - obtained in 1891 as gift from Ivan Matošić
 - first published in 1891⁸

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- 5 Bulić 1891, pp. 19-20. Later publications: Bulić 1892, pp. 493; also in Bulić 1886[-1894], p. 493; Jelić, Bulić, Rutar 1894, pp. 182, 211; Radić 1897, p. 40; Rapanić <1963>, p. 115; Rapanić <1971>, pp. 275-276; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 254; Hrvati i Karolinzi 2000, p. 141 - author of entry III.26 V. Delonga.
 - 6 Ephemeris Bihačensis 1894, plate XXVIII, Fig. 2; reprinted in Radovi I. kongresa 1993, p. 196. Later publications: Rapanić <1971>, pp. 276; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 291 - plate XI, Fig. VI.1; Hrvati i Karolinzi 2000, p. 141 - author of entry III.26 V. Delonga.
 - 7 Karaman 1930, Fig. 44. Later publications: Rapanić <1963>, p. 115; Marasović J., Marasović T., Marasović M. 1971, p. 8.
 - 8 Bulić 1891, pp. 19-20. Later publications: Bulić 1892, p. 493; also in Bulić 1886[-1894], p. 493; Jelić, Bulić, Rutar 1894, p. 182; Radić 1897, p. 40; Rapanić <1963>, p. 115; Rapanić <1971>, p. 276; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 256; Hrvati i Karolinzi 2000, p. 141 - author of entry III.27 V. Delonga.

- c) Ulomak s natpisom RI CON
- katalog A 1633; katalog S 52b
- nabavljen 1891. kao dar Ivana Matošića
- objavljen prvi put 1891.¹¹
- crtež objavljen prvi put 1894.¹²
- fotografija objavljena prvi put 1963.¹³
- d) Ulomak s natpisom IOH(ANN)E / AE
- katalog A 1738
- kupljen 1891. za 20 soldi
- objavljen prvi put 1892.¹⁴
- e) Ulomak s natpisom CISEI
- katalog A 2812; katalog S 52c
- nabavljen 1900.; našao ga je muzejski poslužnik kraj crkve
- objavljen prvi put 1971.¹⁵
- crtež objavljen prvi put 1971.¹⁶
- f) Ulomak s natpisom EO EN
- katalog S 52d
- nabavljen ?
- objavljen prvi put 1971.¹⁷
- crtež objavljen prvi put 1971.¹⁸
- drawing first published in 1894⁹
- first photograph published in 1963.¹⁰
- c) Fragment bearing the inscription RI CON
- Catalogue A 1633; Catalogue S 52b
- obtained in 1891 as gift from Ivan Matošić
- first published in 1891¹¹
- drawing first published in 1894¹²
- first photograph published in 1963.¹³
- d) Fragment bearing the inscription IOH(ANN)E / AE
- Catalogue A 1738
- purchased in 1891 for 20 soldi
- first published in 1892.¹⁴
- e) Fragment bearing the inscription CISEI
- Catalogue A 2812; Catalogue S 52c
- obtained in 1900; found by a museum attendant next to the church
- first published in 1971¹⁵
- drawing first published in 1971.¹⁶

11 Bulić 1891, str. 20. Kasnije objave: Bulić 1892, str. 493; isto u Bulić 1886[-1894], str. 493; Radić 1897, str. 40 - u muzejskom primjerku netko je kao moguće čitanje ovog ulomka dopunio: RICONstructa; Rapanić <1963>, str. 115; Rapanić <1971>, str. 277; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 255-256; Hrvati i Karolinzi 2000, str. 141 - autor natuknice III.27 V. Delonga.

12 Ephemeris Bihačensis 1894, tab. XXVIII, sl. 2; pretiskano u Radovi I. kongresa 1993, str. 196. Kasnije objave: Rapanić <1971>, str. 277; Marasović J., Marasović T., Marasović M. 1971, str. 8; Flèche Mourgues, Chevalier, Piteša 1993, str. 291 - tab. XI, sl. VI.3; Hrvati i Karolinzi 2000, str. 142 - autor natuknice III.27 V. Delonga.

13 Rapanić <1963>, str. 115. Kasnije objave: Marasović J., Marasović T., Marasović M. 1971, str. 8.

14 Bulić 1892, str. 493-494; isto u Bulić 1886[-1894], str. 494.

15 Rapanić <1971>, str. 277; Marasović J., Marasović T., Marasović M. 1971, str. 8. Kasnije objave: Flèche Mourgues, Chevalier, Piteša 1993, str. 255; Hrvati i Karolinzi 2000, str. 141 - autor natuknice III.27 V. Delonga. U arhivu Luke Jelića, u građi o srednjovjekovnim spomenicima (AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, nepag.) čuva se jedna bilješka (skeda) don Frane Bulića o ulomku natpisa CISEI, koja glasi: *Nadpisi iz dobe hrvatske narodne dinastije. 2812. (skica ulomka) + 1632 + 1633. Ovaj komad nadpisa, našast dne 14/siečnja t.g. od sluge Muzejalnoga pokraj crkvice Sv. Trojice iz IX-X v. iz dobe hrvatske narodne dinastije, gdje i ulomci br. 1632 + 1633, obielodanjeni u Bullettinu 1891 str. 19 i 20. Ovaj novi ulomak ide pred br. 1632 ali u nekomeu razmaku. Sastavljeno sve glasi 2812 1632 1633 (ispod skica sva tri ulomka).*

16 Rapanić <1971>, str. 277; Marasović J., Marasović T., Marasović M. 1971, str. 8. Kasnije objave: Flèche Mourgues, Chevalier, Piteša 1993, str. 291 - tab. XI, sl. VI.2; Hrvati i Karolinzi 2000, str. 142 - autor natuknice III.27 V. Delonga.

17 Marasović J., Marasović T., Marasović M. 1971, str. 8. Kasnije objave: Flèche Mourgues, Chevalier, Piteša 1993, str. 256-257; Hrvati i Karolinzi 2000, str. 141-142 - autor natuknice III.27 V. Delonga.

18 Marasović J., Marasović T., Marasović M. 1971, str. 8. Kasnije objave: Flèche Mourgues, Chevalier, Piteša 1993, str. 291 - tab. XI, sl. VI.5; Hrvati i Karolinzi 2000, str. 142 - autor natuknice III.27 V. Delonga.

9 Ephemeris Bihačensis 1894, plate XXVIII, Fig. 2; reprinted in *Radovi I. kongresa* 1993, p. 196. Later publications: Rapanić <1971>, p. 276; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 291 - plate XI, Fig. VI.4; *Hrvati i Karolinzi* 2000, p. 142 - author of entry III.27 V. Delonga.

10 Rapanić <1963>, p. 115. Later publications: Marasović J., Marasović T., Marasović M. 1971, p. 8.

11 Bulić 1891, p. 20. Later publications: Bulić 1892, p. 493; also in Bulić 1886[-1894], p. 493; Radić 1897, p. 40 - in the museum piece, someone added as a possible reading of this fragment: RICONstructa; Rapanić <1963>, p. 115; Rapanić <1971>, p. 277; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 255-256; *Hrvati i Karolinzi* 2000, p. 141 - author of entry III.27 V. Delonga.

12 Ephemeris Bihačensis 1894, plate XXVIII, Fig. 2; reprinted in *Radovi I. kongresa* 1993, p. 196. Later publications: Rapanić <1971>, p. 277; Marasović J., Marasović T., Marasović M. 1971, p. 8; Flèche Mourgues, Chevalier, Piteša 1993, p. 291 - plate XI, Fig. VI.3; *Hrvati i Karolinzi* 2000, p. 142 - author of entry III.27 V. Delonga.

13 Rapanić <1963>, p. 115. Later publications: Marasović J., Marasović T., Marasović M. 1971, p. 8.

14 Bulić 1892, pp. 493-494; same in Bulić 1886[-1894], p. 494.

15 Rapanić <1971>, p. 277; Marasović J., Marasović T., Marasović M. 1971, p. 8. Later publications: Flèche Mourgues, Chevalier, Piteša 1993, p. 255; *Hrvati i Karolinzi* 2000, p. 141 - author of entry III.27 V. Delonga. In the archives of Luka Jelić, in the materials on medieval monuments (AMS, archives of L. Jelić, pos. Spalatensia, VII/4, not pag.) there is a preserved note (card) of Fr. Frane Bulić on the fragment of the CISEI inscription that reads: *Inscriptions from the time of the Croatian national dynasty. 2812. (sketch of fragment) + 1632 + 1633. This piece of the inscription, found on 14/January of that year by a museum attendant next to the small Church of the Holy Trinity dates to the 9th/10th cent. in the era of the Croatian national dynasty, where fragments no. 1632 + 1633 also are, published in the Bullettino in 1891 on pp. 19 and 20. This fragment goes before no. 1632 but at some interval. Composed, all read 2812 1632 1633 (sketch of all three fragments below).*

16 Rapanić <1971>, p. 277; Marasović J., Marasović T., Marasović M. 1971, p. 8. Later publications: Flèche Mourgues, Chevalier, Piteša 1993, p. 291 - plate XI, Fig. VI.2; *Hrvati i Karolinzi* 2000, p. 142 - author of entry III.27 V. Delonga.

- g) Ulomak s natpisom [CUM FI]LIO ME[O]
 - ulomak je ostao u crkvi i nije prenesen u Muzej
 - nađen 1948. tijekom popravka crkve¹⁹
 - objavljen prvi put 1949.²⁰

Najviše pogrešaka u dosadašnjim objavama epigrafskih ulomaka odnosi se na oznaku kataloga, inventarne brojeve, godinu nalaza i godinu prve objave, što je ovdje sve ispravljeno. Osim toga, ovdje je u korpus natpisa iz Sv. Trojice uvršten ulomak kataloške oznake A 1738, koji je Bulić objavio već 1892. među srednjovjekovnim natpisima te kraticu IOHE razriješio kao Iohanne.²¹ Tada je naveo da je prethodno tiskan u *Bullettino di archeologia e storia dalmata XV*, str. 134, ali to nije točno jer ga nema ni na toj stranici ni u cijelom godištu. Ulomak poslije više nije objavljivan iako je značajan, jer nosi ime nekog Ivana, vjerojatno donatora. On također pokazuje da je dio kamenog namještaja kojemu je pripadao imao natpis ispisan u dva retka, za razliku od drugih ulomaka, koji imaju natpis samo u jednom retku.

Budući da su već uočene dvije, odnosno tri faze ukrasa kamenog namještaja crkve sv. Trojice,²² otvara se pitanje kojoj je od njih pripadao ulomak s Ivanovim imenom. Za sada je na to teško odgovoriti, zbog nedostupnosti brojnih manjih kamenih spomenika u spremištima i vrtu Muzeja, ali i zbog mogućnosti da je s *Bihaćevom* građom prebačen u Muzej hrvatskih arheoloških spomenika, gdje još nije prepoznat. Međutim, na temelju starog fotografskog snimka (sl. 1, 2) i otiska na papiru²³ znamo da se

- f) Fragment bearing the inscription EO EN
 - Catalogue S 52d
 - obtained ?
 - first published in 1971¹⁷
 - drawing first published in 1971.¹⁸
- g) Fragment bearing the inscription CUM FI]LIO ME[O]
 - fragment remained in the church and not moved to the Museum
 - found in 1948 during renovation of the church¹⁹
 - first published in 1949.²⁰

The majority of errors in previous publications of epigraphic fragments pertain to the catalogue designation, inventory numbers, year of discovery and year of first publication, which are corrected here. Additionally, the body of inscriptions from Holy Trinity includes a fragment with catalogue designation A 1738 which Bulić had already published in 1892 among the medieval inscriptions, and deciphered the abbreviation IOHE as Iohanne.²¹ At the time he stated that it had been previously printed in *Bullettino di archeologia e storia dalmata XV*, p. 134, but this is not accurate, because it is not on that page nor in that entire volume. The fragment was never published again later, even though it is important because it bears the name of someone named Ivan, probably the patron. It also indicates that a part of the stone furnishing to which it belonged had two lines of text on it, in contrast to other fragments that only have inscriptions in a single line.

Since two or three phases of decoration of stone furnishings in the Church of the Holy Trinity have been observed,²² the question arises as to which the fragment bearing the name Iohanne belonged. This is difficult to answer for the time being due to the inaccessibility of numerous smaller stone monuments in the Museum's storage rooms and gardens, and also due to the possibility that they were moved to the Museum of Croatian Archaeological Monuments together with the Bihać Society materials and remains as yet unidentified. However, based on old photographs (Fig. 1, 2)

19 Vijest da se crkva istražuje, ali bez ikakvih podataka o nalazima, u članku Zaštita starina 1948, str. 3.
 20 Fisković 1949, str. 211. Kasnije objave: Rapanić <1971>, str. 277; Marasović J., Marasović T., Marasović M. 1971, str. 8; Hrvati i Karolinzi 2000, str. 142 - autor natuknice III.27 V. Delonga.
 21 Bulić je u napomeni u katalogu A zapisao: *Caratteri Carolingi IX sec.* Da slova pripadaju karolinškom vremenu, Bulić je dopisao i uz ulomke A 1632 i 1633.
 22 Rapanić <1963>, str. 115 - bilj. 33; Rapanić <1971>, str. 276; Flèche Mourgues, Chevalier, Piteša 1993, str. 255; Jakšić 2004, str. 279-282 - tu je ujedno iznesena pretpostavka da predromanički ulomci iz samostana na Poljudu potječu iz crkve sv. Trojice. Obradu poljudskih ulomaka vidi u Matetić 2002, str. 269-285.
 23 Sliku donosimo na temelju negativna (staklena ploča) iz stare fototeke Arheološkog muzeja, br. 202c. U donjem dijelu slike su tri ulomka iz Sv. Trojice (kat. A 1623, 1632, 1633), a u gornjem dio neke tranzene, ulomak iz Sv. Trojice (kat. A 1738), ulomak iz nepoznate crkve (kat. A 301) i drugi ulomak iz nepoznate crkve (kat. E 210). Natpis na ulomku A 301 objavljen je 1885., a opis i crtež 1888. godine. I dok je u *Bullettinu* tiskan među natpisima nađenim u Solinu, sukladno upisu u katalogu A, dotle je u *Hrvatskim spomenicima* objavljen s pogrešnom oznakom kataloga E i uz napomenu da je *nepoznata prvobitna položaja*. (Bulić 1885, str. 71 - br. 232; Bulić 1887, str. 130 - br. 301; isto u Bulić 1886[-1894], str. 210 - br. 301; Bulić 1888, str. 43, tab. XVII, sl. 52.) Danas je taj ulomak u Muzeju hrvatskih arheoloških spomenika, kameni spomenici, br. 1636. Ulomak koji ima oznaku E 210 objavljen je u *Hrvatskim spomenicima* kao nepoznatog podrijetla (str. 43, tab. XVI, sl. 49), dok je u katalogu pod tim brojem upisan dio stupa iz Solina nabavljen 1887. (sic!). Danas je u Muzeju hrvatskih arheoloških spomenika, kameni spomenici, br. 1633.

17 Marasović J., Marasović T., Marasović M. 1971, p. 8. Later publications: Flèche Mourgues, Chevalier, Piteša 1993, pp. 256-257; *Hrvati i Karolinzi 2000*, pp. 141-142 - author of entry III.27 V. Delonga.
 18 Marasović J., Marasović T., Marasović M. 1971, p. 8. Later publications: Flèche Mourgues, Chevalier, Piteša 1993, p. 291 - plate XI, Fig. VI.5; *Hrvati i Karolinzi 2000*, p. 142 - author of entry III.27 V. Delonga.
 19 News that the church is being researched, but without data on finds, in an article in *Zaštita starina 1948*, p. 3.
 20 Fisković 1949, p. 211. Later publications: Rapanić <1971>, p. 277; Marasović J., Marasović T., Marasović M. 1971, p. 8; *Hrvati i Karolinzi 2000*, p. 142 - author of entry III.27 V. Delonga.
 21 In his note in catalogue A, Bulić wrote: *Caratteri Carolingi IX sec.* Bulić also wrote that the letters were from the Carolingian period in the notes accompanying fragments A 1632 and 1633.
 22 Rapanić <1963>, p. 115 - note 33; Rapanić <1971>, p. 276; Flèche Mourgues, Chevalier, Piteša 1993, p. 255; Jakšić 2004, pp. 279-282 - also entered here was the assumption that the pre-Romanesque fragments from the monastery at Poljud come from the Church of the Holy Trinity. For analysis of the Poljud fragments see Matetić 2002, pp. 269-285.



Slika 1.
Dio s natpisom loh(ann)e iz
Sv. Trojice zajedno s drugim
srednjovjekovnim ulomcima
(donja tri također iz Sv. Trojice)

Figure 1.
Part bearing inscription loh(ann)e
from Holy Trinity Church together
with other medieval fragments
(lower three also from Holy Trinity)

iznad slova O i H nalazi crtica kao znak kraćenja te da su slova veličine od 3,6 do 4,7 mm. Približne dimenzije ulomka su: visina 17,5 cm, a dužina 18 cm, dok širina natpisnog pojasa iznosi 13 cm. Ulomak su ukrašavale kuke polehnutе nadesno, od kojih su bili sačuvani ostaci dviju. Od slova se ističe A, čiji vrh nije spojen, a crtica u sredini slomljena je prema dolje.

Ulomci kamenog namještaja

Crkva sv. Trojice podignuta je na položaju neke veće antičke građevine,²⁴ a u stručnu literaturu ušla je potkraj 19. st. djelom T. G. Jacksona, koji je 1887. donio njezin prvi opis i arhitektonske snimke.²⁵ Njezina prva fotografija objavljena je 1894., ali je veoma tamna i nejasna,²⁶ dok su druge dvije fotografije stanja prije



Slika 2.
Ulomak s natpisom loh(ann)e iz
Sv. Trojice

Figure 2.
Fragment bearing inscription
loh(ann)e from the Holy Trinity
Church

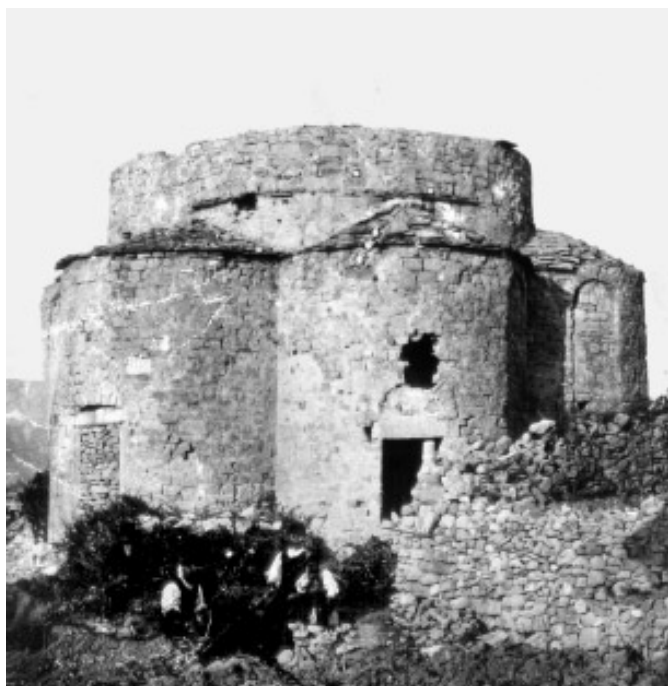
and impressions on paper,²³ we know that above the letters O and H there is a line as an abbreviation mark and that the size of the letters runs from 3.6 to 4.7 mm. The approximate dimensions of the fragment are: height 17.5 cm, length 18 cm, and width of the inscription field 13 cm. The fragment is decorated with hooks lain rightward, of which the remains of two have been preserved. Of the letters, an A stands out: the top is unconnected, while the line in the middle is broken off downward.

23 This photograph was reproduced using a negative (glass plate) from the old photo-archives of the Archaeological Museum, no. 202c. The three fragments from Holy Trinity (cat. A 1623, 1632, 1633) are in the lower section of the photograph, while the upper section features a part of a transenna, fragment from Holy Trinity (cat. A 1738), a fragment from an unidentified church (cat. A 301) and another fragment from an unidentified church (cat. E 210). The inscription on fragment A 301 was published in 1885, and the description and drawing in 1888. And while it was printed in *Bullettino* among the inscriptions found in Solin, pursuant to entry in catalogue A, in *Hrvatski spomenici* ('Croatian Monuments') it was published with the incorrect designation of catalogue E and the note *original position unknown*. (Bulić 1885, p. 71 - no. 232; Bulić 1887, p. 130 - no. 301; also in Bulić 1886[-1894], p. 210 - no. 301; Bulić 1888, p. 43, plate XVII, Fig. 52.) Today this fragment is in the Museum of Croatian Archaeological Monuments, stone monuments, no. 1636. The fragment bearing designation E 210 was cited in *Hrvatski spomenici* as being of unknown origin (p. 43, plate XVI, Fig. 49) while in the catalogue under this number a portion of the pillar from Solin, obtained in 1887 (sic!) was entered. Today it is in the Museum of Croatian Archaeological Monuments, stone monuments, no. 1633.

24 Fisković 1949, str. 211; Marasović J., Marasović T., Marasović M. 1971, str. 7, 14; Marasović D., Marčić, Oreb, Peršen 1995, str. 70-71. Jedan ulomak rimske stele nađen je blizu crkve 1903. godine (katalog natpisa A 3257). Bulić 1903, str. 137.

25 Jackson 1887, str. 72-74. Pregled istraživanja vidi u Marasović J., Marasović T., Marasović M. 1971, str. 9.

26 Ephemeris Bihačensis 1894, tab. XXVIII, sl. 2; pretiskano u Radovi I. kongresa 1993, str. 196. Fotografija koja je tu objavljena zajedno s crtežima triju ulomaka s natpisom čuva se u Arheološkom muzeju - Split, arhiv L. Jelića, poz. Spalatensia, VII/4, nepag.



Slika 3.
Crkva sv. Trojice oko 1891.

Figure 3.
Church of the Holy Trinity, ca 1891.



Slika 4.
Crkva sv. Trojice prije popravka

Figure 4.
Church of the Holy Trinity prior to renovation

obnove objavljene 1925. i 1926. godine (sl. 3, 4).²⁷ Pozornost na prvoj fotografiji privlače ulomci na rubu zida susjednog povišenog zemljišta, s istočne strane crkve, od kojih se prepoznaju (sl. 5): dio manjeg stupa s kapitelom (od oltarne pregrade), baza velikog stupa (vjerojatno antička) i tri ulomka s pleternom ornamentikom. Po tome zaključujemo da je fotografija nastala oko 1891., tj. prije negoli je Ivan Matošić iste godine te ulomke darovao Muzeju,²⁸ a koji su u katalogu E upisani pod brojevima 244-249.²⁹ Rekonstrukciju ulomaka pluteja objavljenu 1993. potvrđuje onovremeni otisak na papiru na kojem je zapisano: *247 E, Bieli kamen (Sutrojica)*.³⁰ Dapače, na otisku je pridružen i ulomak koji

Fragments of stone furnishings

The Church of the Holy Trinity was built at the site of some larger antique structures,²⁴ and it was encompassed in the professional literature at the end of the nineteenth century in the work of T. G. Jackson, who first described it and recorded its architectural features in 1887.²⁵ The first photograph of it was published in 1894, but it is very dark and obscure,²⁶ while the other two photographs depicting its condition prior to renovation were published in 1925 and 1926 (Fig. 3, 4).²⁷ On the first photograph, particularly noteworthy are the fragments at the edge of the wall on the elevated neighbouring land, among which the following can be recognized (Fig. 5): part of a smaller column with capital

27 Bulić 1925, str. 242; Iveković [1926], tab. 232, sl. 2; preuzeto u Marasović J., Marasović T., Marasović M. 1971, str. 10. Ista slika, ali s nekim muškarcem na lijevoj strani koji je retuširan u Ivekovićevoj mapi, objavljena je u Bulić, Katić [1928], str. 87. Za popravke na crkvi dvadesetih i tridesetih godina 20. st. vidi Izvješće 1924-1925, str. 9-10; Piplović 2002, str. 339.

28 Bulić 1891, str. 20.

29 Jelić, Bulić, Rutar 1894, str. 182: 244-249 ulomci stupova i transena; 211: Osim više ulomaka rimskih vajarija, što su ovdje ondje uzidani, bilo je otkriveno pri pokusnom izkapanju g. 1891 drugih ulomaka iz izvornih uresa crkvice; komada stupića, prsobrama sa izprepletenim uresom, podstavaka stupova sada u II. Odjelu Arheološkoga Muzeja br. 244-49 E. Rapanić <1963>, str. 122-123; iako se poziva na kataloški br. E 247 tu piše da je podrijetlo ulomaka oltarne pregrade nepoznato. Piteša, Marijanović, Šarić, Marasović 1992, str. 116, sl. 26 - tu su ulomci pluteja iz Sv. Trojice kao iz Rižinica; Flèche Mourgues, Chevalier, Piteša 1993, str. 212-213, 282 - tab. II, sl. I.3 (oltarna pregrada E 247); str. 224, 284 - tab. IV, sl. I.21 (ulomak oltarne pregrade; str. 234, 286 - tab. VI, sl. III.3, 299 - tab. XIX, sl. III.3 (stupić s ukrašenim kapitelom E 245).

30 Flèche Mourgues, Chevalier, Piteša 1993, str. 282 - tab. II, sl. I.3.

24 Fisković 1949, p. 211; Marasović J., Marasović T., Marasović M. 1971, pp. 7, 14; Marasović D., Marčić, Oreb, Peršen 1995, pp. 70-71. One fragment of a Roman stela was found near the church in 1903 (catalogue of inscriptions A 3257). Bulić 1903, p. 137.

25 Jackson 1887, pp. 72-74. For an overview of research, see: Marasović J., Marasović T., Marasović M. 1971, p. 9.

26 Ephemeris Bihačensis 1894, plate XXVIII, Fig. 2; reprinted in *Radovi I. kongresa* 1993, p. 196. The photograph published here together with drawings of the three fragments bearing inscriptions are held in the Archaeological Museum - Split, archives of L. Jelić, pos. Spalatensia, VII/4, not pag.

27 Bulić 1925, pp. 242; Iveković [1926], plate 232, Fig. 2; used in Marasović J., Marasović T., Marasović M. 1971, p. 10. Same photograph, but with a man standing on left side, retouched in Iveković's portfolio, published in Bulić, Katić [1928], p. 87. For repairs to the church in the 1920s and 1930s, see: Izvješće 1924-1925, pp. 9-10; Piplović 2002, p. 339.



Slika 5.
Ulomci na ogradnom zidu kraj Sv.
Trojice oko 1891.

Figure 5.
Fragments on fence wall next to
Holy Trinity Church, ca 1891.

je 1993. objavljen odvojeno, ali se po ornamentu i debljini ploče slaže s ostala četiri komada.³¹

Inventaru crkve sv. Trojice treba dodati i ulomke koje je Muzej otkupio 1889., a popisani su u katalogu E pod brojevima 231-239, ali bez podataka o mjestu i godini nalaza, dok su u rubrici o načinu nabave upisani kao stari fond (*vecchio acquisto*). Međutim, pri nabranju spomenika u Muzeju 1894. Bulić je za njih napisao: 231-239 to su ulomci okvira vrata (sic!) crkvice Sv. Trojstva u Maloj Luci blizu Poljuda u Spljetu.³² Radi se o sljedećim spomenicima:

- 231 - Frammento di pilastro ornato dell' VII-X s.
- 232 - Frammento di pilastro ornato dell' VII-X s.
- 233 - Frammento di pluteo ornato dell' VII-X s.
- 234 - Frammento di pluteo ornato dell' VII-X s.
- 235 - Frammento di pluteo ornato dell' VII-X s.
- 236 - Frammento di pilastro ornato dell' VII-X s.
- 237 - Frammento di pluteo o pilastro ornato del VII-X s.
- 238 - Frammenti (2) timpano ornato di ciborio del VIII-X s.
- 239 - Frammento di pilastrino antico cristiano

31 Flèche Mourgues, Chevalier, Piteša 1993, str. 224, 284 - tab. IV, sl. I.21. U katalogu S ovi su ulomci upisani pod br. 10 a-c, 27 i 33. U katalogu E pod br. 247 upisano je šest ulomaka, što bi značilo da nedostaje još jedan. Bulić ih je upisao kao dijelove tranzene, što je netko kasnije ispravio u plutej. Za ulomak S 10 d vidi dalji tekst.

32 Jelić, Bulić, Rutar 1894, str. 182. U godišnjem obračunu muzejske dotacije Bulić navodi samo *per frammenti architettonici compresi nel Cat. Mus. E dal n. 219-239 incl. f 19.70*, bez ikakvih drugih podataka. AMS, arhiv, 1889, br. 27, popis troškova A.

(from the altar screen), base of a large column (probably dates to Antiquity) and three fragments with lattice-work ornaments. Based on this, one can conclude that the photograph was taken around the year 1891, i.e. before Ivan Matošić donated them to the Museum that year,²⁸ and which are registered in Catalogue E under no. 244 through 249.²⁹ A reconstruction of fragments of the pluteus published in 1993 confirms a paper impression of that earlier time, on which 247 E, *Bieli kamen (Sutrojica)* ['247 E, White stone (H. Trinity)] is written.³⁰ To be sure, on the impression it is joined by another fragment that was published separately in 1993, although the ornament and thickness of the slab correspond to the remaining four pieces.³¹

Fragments purchased by the Museum in 1889 should also be added to the inventory of the Church of the Holy Trinity. These are listed in Catalogue E under no. 231 through 239, but without data on the discovery site and date, while 'old acquisition' (*vecchio acquisto*) is specified under the heading on procurement method. However, when listing the monuments in the Museum in 1894, Bulić wrote of them: 231-239 these are fragments from a doorframe (sic!) of the Church of Holy Trinity in Mala Luka near Poljud in Spljet.³² These are the following monuments:

- 231 - Frammento di pilastro ornato dell' VII-X s.
- 232 - Frammento di pilastro ornato dell' VII-X s.
- 233 - Frammento di pluteo ornato dell' VII-X s.
- 234 - Frammento di pluteo ornato dell' VII-X s.
- 235 - Frammento di pluteo ornato dell' VII-X s.
- 236 - Frammento di pilastro ornato dell' VII-X s.
- 237 - Frammento di pluteo o pilastro ornato del VII-X s.

28 Bulić 1891, p. 20.

29 Jelić, Bulić, Rutar 1894, p. 182: 244-249 fragments of columns and transenna; 211: Besides several fragments of Roman sculpture, which are here and there made with brick and mortar, during a test dig in 1891, other fragments of original church decorations, pieces of columns, parapets with intertwined decorations and column bases were found, now in Department II of the Archaeological Museum, no. 244-49 E. Rapanić <1963>, pp. 122-123; even though it refers to catalogue no. E 247, here it states that the origin of the altar screen fragments is unknown. Piteša, Marijanović, Šarić, Marasović 1992, p. 116, Fig. 26 - these are fragments of the pluteus from Holy Trinity and from Rižinice; Flèche Mourgues, Chevalier, Piteša 1993, pp. 212-213, 282 - plate II, Fig. I.3 (altar screen E 247); pp. 224, 284 - plate IV, Fig. I.21 (altar screen fragment; p. 234, 286 - plate VI, Fig. III.3, 299 - plate XIX, Fig. III.3 (small column with decorated capital E 245).

30 Flèche Mourgues, Chevalier, Piteša 1993, p. 282 - plate II, Fig. I.3.

31 Flèche Mourgues, Chevalier, Piteša 1993, pp. 224, 284 - plate IV, Fig. I.21. In Catalogue S, these fragments are registered under no. 10 a-c, 27 and 33. In Catalogue E, under no. 247, six fragments are registered, which would mean that one is missing. Bulić registered them as parts of a transenna, which someone later corrected to pluteus. For fragment S 10 d, see continuation of text.

32 Jelić, Bulić, Rutar 1894, p. 182. In the annual report of Museum donations, Bulić only states "per frammenti architettonici compresi nel Cat. Mus. E dal n. 219-239 incl. f 19.70" without any other data. AMS, archives, 1889, no. 27, cost account A.



Slika 6.
Ulomak E 43 iz Sv. Trojice
(foto: Z. Alajbeg)

Figure 6.
Fragment E 43 from Holy Trinity
(photo: Z. Alajbeg)



Slika 7.
Ulomak E 235 iz Sv. Trojice
(foto: Z. Alajbeg)

Figure 7.
Fragment E 235 from Holy Trinity
(photo: Z. Alajbeg)

Uz br. 231 i 232 naknadno je sa strane dopisano: *česti istog praga*, a uz br. 237 i 238: *Idu skupa*. Zahvaljujući staroj muzejskoj fototeci i zbirci otisaka na papiru, možemo prepoznati brojeve 233 i 235 do 238, što ćemo iznijeti u nastavku teksta.

Prigodom objavljivanja ranosrednjovjekovne skulpture u Arheološkome muzeju 1993. kao vjerojatno mjesto nalaza dijela pluteja (katalog E 60 = S 17) navedena je crkva sv. Trojice.³³ U prvih čini se da ta pretpostavka nije točna jer je u katalogu E kao mjesto nalaza, očito mehanički, upisano samo Salona, što je netko poslije ispravio u Split. Bulić nije naveo podrijetlo ulomka kad ga je objavio 1888., a ne spominje se među ulomcima iz Sv. Trojice u opisu spomenika u Arheološkome muzeju i same crkve u vodiču po Splitu 1894. godine.³⁴ Međutim, na otisku na papiru njemu je u gornjem dijelu dodan ulomak pletera E 233, kojemu u katalogu nije navedeno mjesto nalaza, ali ga Bulić ubraja među ulomke iz Sv. Trojice.³⁵ Taj ulomak nije nađen u Muzeju, ali se po otisku može zaključiti da nije dio spomenutog pluteja, jer je drukčije klesan, odnosno ima gušći preplet.³⁶

Pluteju E 60 nedostaje veći dio, ali se čini da mu pripada ulomak s križem i ostatkom repa ptice koji je bez mjesta i godine nalaza katalogiziran pod br. E 43, a prvi put je objavljen u *Hrvatskim*

238 - Frammenti (2) timpano ornato di ciborio del VIII-X s.
239 - Frammento di pilastrino antico cristiano

Next to no. 231 and 232, a side note was subsequently added: *pieces of same threshold*, while next to no. 237 and 238 it reads: *Go together*. Thanks to the Museum's old photograph archives and paper impression collection, it is possible to recognize no. 233 and 235 through 238, which will be covered later.

When medieval sculpture in the Archaeological Museum was published in 1993, the Church of the Holy Trinity was cited as the probable discovery site of the pluteus (catalogue E 60 = S 17).³³ At first sight it would seem that this assumption is incorrect, because in Catalogue E, only Salona is entered (obviously automatically) as the discovery site, which someone later corrected to Split. Bulić did not cite its origin when he published it in 1888, and it is not mentioned among the fragments from Holy Trinity in the description of monuments in the Archaeological Museum and the church itself in the guide to Split from 1894.³⁴ However, on the paper impression, in the upper section braid-work fragment E 233 is added to it, for which the discovery site is not specified in the catalogue, although Bulić counts it among the fragments from Holy Trinity.³⁵ This fragment was not found in the Museum, but

33 Flèche Mourgues, Chevalier, Piteša 1993, str. 212, 282 - tab. II, sl. I.2.

Ulomak je bio pravilno odrezan za neku sekundarnu uporabu.

34 Bulić 1888, str. 44, tab. XVII, sl. 54; Jelić, Bulić, Rutar 1894, str. 182, 211.

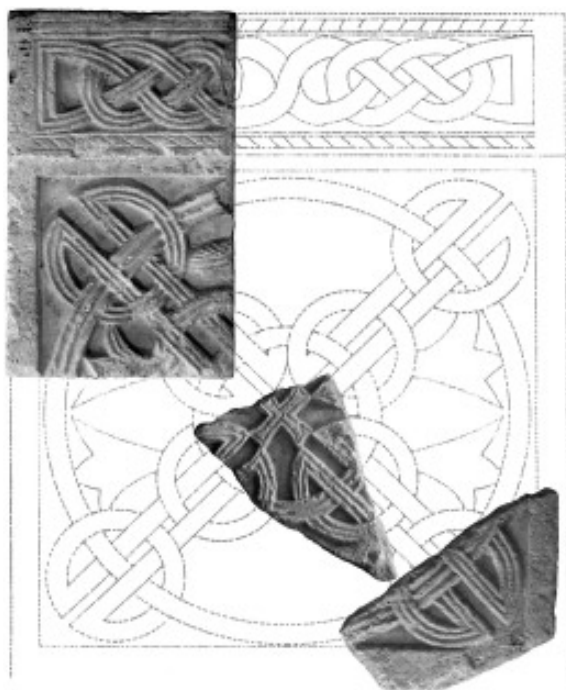
35 Jelić, Bulić, Rutar 1894, str. 182, 211. Otisak se nalazi u zbirci otisaka u Muzeju pod br. E 60 za koji je zalijepljen.

36 Možda je u Muzeju hrvatskih arheoloških spomenika, gdje još nije identificiran.

33 Flèche Mourgues, Chevalier, Piteša 1993, pp. 212, 282 - plate II, Fig. I.2. The fragment was cut in a straight line for a secondary use.

34 Bulić 1888, p. 44, plate XVII, Fig. 54; Jelić, Bulić, Rutar 1894, pp. 182, 211.

35 Jelić, Bulić, Rutar 1894, pp. 182, 211. The impression is found in the Museum's impression collection under no. E 60, to which it is affixed.



Slika 8.
Rekonstrukcija pluteja iz Sv. Trojice
s ulomcima E 60, 43 i 235

Figure 8.
Reconstruction of pluteus from
Holy Trinity with fragments E 60,
43 and 235

spomenicima, također bez podatka o mjestu (sl. 6).³⁷ Istovjetnost ornamenta na ulomcima E 60 i E 43 zamijetio je Bulić već 1888.,³⁸ a na njihovu vezu pomišljalo se i oko 1895.-1900., kad su rađeni otisci na papiru jer je na otisku ulomka s križem zapisano: *43 E (ad 60 E), Bieli kamen*. S obzirom na simetričnost kompozicije ovakvih pluteja, ulomak E 43 vjerojatno je pripadao središnjem i donjem desnom dijelu, jer tako ptica iz gornje polovine ima pandan u donjoj, ali s glavom na lijevoj strani. Podrijetlo ulomaka E 43 i E 60 iz Sv. Trojice dokazuje treći dio pluteja, inventariziran pod br. E 235, koji odgovara njegovu donjem desnom kutu (sl. 7).³⁹ Iako se zbog njihove debljine koja varira, kako na ispupčenim tako na udubljenim dijelovima, može steći dojam kako nije riječ o istom pluteju nego o dva koja su bila postavljena simetrično, oni ipak pripadaju istome likovnom rješenju (sl. 8).

Po kompoziciji prepletenih koncentričnih kružnica postavljenih dijagonalno, tom je pluteju prostorno najbliži primjer onaj čiji su komadi nađeni dijelom u Vestibulu, a dijelom u istočnim podrumima Dioklecijanove palače 1949. i 1951. godine.⁴⁰ Ista

based on the impression it can be concluded that it is not part of the aforementioned pluteus because it is sculpted differently, i.e. it has thicker braiding.³⁶

Most of pluteus E 60 is missing, but it seems that a fragment with a cross and the remains of a bird's tail, catalogued under no. E 43 without designation of discovery site, belongs to it; it was first published in *Hrvatski spomenici*, also without data on its discovery site (Fig. 6).³⁷ The identical nature of the ornaments on fragments E 60 and E 43 was already observed by Bulić in 1888,³⁸ but speculation on a connection between them only arose in 1895-1900, when paper impressions were made, because the impression of the fragment bearing a cross had this written on it: *43 E (ad 60 E), White stone*. Given the symmetry of composition of such plutei, fragment E 43 probably belonged to the central and lower right portion, because the bird from the upper half has its counterpart in the lower half, but with its head on the left side. The origin of fragments E 43 and E 60 in Holy Trinity is proven by a portion of a pluteus, inventoried under no. E 235, which corresponds to its lower right-hand corner (Fig. 7).³⁹ Even though their thickness, which varies both in the protruding and indented portions, may lead to the impression that this is not the same pluteus, but rather two that were placed symmetrically, they nonetheless belong to the same artistic solution (Fig. 8).

In terms of composition, the intertwined concentric diagonally placed circles on this pluteus mean that the pluteus whose fragments were found in the Vestibule in the eastern section of the cellar of Diocletian's Palace in 1949 and 1951 is its closest spatial counterpart.⁴⁰ The same combination of circles appears on the left-hand pluteus from the Church of St. Michael at Koločep,⁴¹ but it is most similar to the pluteus from the Pula cathedral, which has the same diagonally placed cross and four birds in a large circle in the centre.⁴² A pluteus from Concordia (today Pordenone) has the same composition,⁴³ and it appears that the pluteus from the Church of St. Margaret near Kirmenjak in the Poreč

37 Bulić 1888, str. 44, tab. XVIII, sl. 61. On se vidi na sl. 26 (gore desno) u Piteša, Marijanović, Šarić, Marasović 1992, str. 116. U katalogu S upisan je pod br. 10 d. Danas se čuva u Muzeju hrvatskih arheoloških spomenika, kameni spomenici, br. 1575; njegovu fotografiju koju ovdje donosimo snimio je Z. Alajbeg.

38 Bulić 1888, str. 44 - br. 21.

39 Čuva se u Muzeju hrvatskih arheoloških spomenika, kameni spomenici, br. 1577 i 1580, jer je u međuvremenu pukao na dva dijela.

40 Gunjača 1952, str. 230-231, sl. 19. Slika rekonstruiranog pluteja u Rapanić 1987, tab. XIII, sl. 1; Marasović T. 1994a, str. 260, br. 28 - tu je kao mjesto nalaza navedena crkva sv. Lovre na Pjaci; Marasović T. 1996, str. 16.

36 It may be in the Museum of Croatian Archaeological Monuments, where it has yet to be identified.

37 Bulić 1888, p. 44, plate XVIII, Fig. 61. It can be seen in Fig. 26 (upper right) in Piteša, Marijanović, Šarić, Marasović 1992, p. 116. In Catalogue S it is entered under no. 10 d. Today it is kept in the Museum of Croatian Archaeological Monuments, stone monuments, no. 1575.

38 Bulić 1888, p. 44 - no. 21.

39 Kept in the Museum of Croatian Archaeological Monuments, stone monuments, no. 1577 and 1580, because it broke into two pieces in the meantime.

40 Gunjača 1952, pp. 230-231, Fig. 19. Photograph of the reconstructed pluteus in Rapanić 1987, plate XIII, Fig. 1; Marasović T. 1994a, p. 260, no. 28 - the Church of St. Lawrence at the Piazza is cited here as the discovery site; Marasović T. 1996, p. 16.

41 Altar screen 2000, p. 13, 15, 17.

42 Jakšić 1991, pp. 20, 25 - dated to 10th cent.; Jakšić 1997, p. 30 - dated to 8th/9th cent.; *Hrvati i Karolinzi 2000*, p. 65 - author of entry I.55a I. Matejčić - dated to 9th cent.

43 Rapanić 1987, plate XV, Fig. 1.



Slika 9.
Ulomak E 236 iz Sv. Trojice
(foto: Z. Alajbeg)

Figure 9.
Fragment E 236 from Holy Trinity
(photo: Z. Alajbeg)



Slika 10.
Dijelovi ciborija iz Sv. Trojice E 238;
desno = S 48, lijevo = S 18
(foto: T. Seser)

Figure 10.
Parts of ciborium from Holy Trinity
E 238; right = S 48, left = S 18
(photo: T. Seser)

kombinacija krugova javlja se na lijevom pluteju iz crkve sv. Mihajla na Koločepu,⁴¹ a još mu je najbližnji plutej iz pulske katedrale, koji u sredini ima isti dijagonalno položeni križ i četiri ptice unutar velikog kruga.⁴² Istu kompoziciju ima jedan plutej iz Concordije (danas Pordenone)⁴³ i plutej iz crkve sv. Margarite blizu Kirmenjaka u Poreštini, od kojeg je sačuvan donji desni kut.⁴⁴ Sličnosti s njima pokazuje plutej koji je prije bio u splitskom Arheološkom muzeju, a danas je u Muzeju hrvatskih arheoloških spomenika (inv. br. 3689), te jedan iz Marčane (sjeveroistočno od Pule), koji se čuva u Arheološkome muzeju Istre.⁴⁵ Određene sličnosti po uporabi kružnica, ali postavljenih križno, imaju ulomci pluteja iz Trogira.⁴⁶

Ulomak E 236 dio je pilastra, s utorom sa strane, a ima vegetabilni ukras i vrpca sa zarezima uz rub (sl. 9).⁴⁷ On do sada nije bio objavljen, za razliku od dijela pilastra oltarne pregrade E 237 (= S 13) koji je ušao u literaturu, ali bez podatka gdje je

area does as well; only the lower right-hand corner of the latter was preserved.⁴⁴ A pluteus previously held in the Archaeological Museum in Split and today in the Museum of Croatian Archaeological Monuments (Catalogue no. 3689) also bears some resemblance to it, as does one from Marčana (northeast of Pula), held in the Archaeological Museum of Istria.⁴⁵ Fragments of a pluteus from Trogir also shows certain similarities in the use of the circles, although placed as crosses.⁴⁶

Fragment E 236 has a vegetable decoration and a ribbon with incisions at the edge (Fig. 9).⁴⁷ So far it has not been published, in contrast to a part of the pilaster from altar screen E 237 (= S 13) which was registered in the literature, but without data on its discovery site.⁴⁸ Certainly the most important data on the paper impression is the designation of number E 238 (= S 18) accompanying the ciborium fragment with part of a bird (peacock) which was also registered in the literature without

41 Oltarna ograda 2000, str. 13, 15, 17.

42 Jakšić 1991, str. 20, 25 - datacija u 10. st.; Jakšić 1997, str. 30 - datacija u 8./9. st.; Hrvati i Karolinzi 2000, str. 65 - autor natuknice I.55a I. Matejčić - datacija u 9. st.

43 Rapanić 1987, tab. XV, sl. 1.

44 Šonje 1982, tab. XLII, sl. 54c.

45 Kowalczyk, Gurlitt 1910, tab. 61 - dole desno plutej iz Splita. Karaman 1930, sl. 87 (Marčana), sl. 88 (Split). Ujčić 1994, str. 19-23 (Marčana); sukladno ovdje iznesenoj analizi iz Ujčićevog popisa analogija treba izbaciti navodni ulomak iz Rižinica.

46 Burić 1982, str. 131-132 - br. 12, 13, tab. V.

47 Na otisku je zabilježeno: 236 E. *Bieli kamen (Cio komad odtisnut)*. Čuva u Muzeju hrvatskih arheoloških spomenika, kameni spomenici, br. 1566.

44 Šonje 1982, plate XLII, Fig. 54c.

45 Kowalczyk, Gurlitt 1910, plate 61 - lower right, pluteus from Split. Karaman 1930, Fig. 87 (Marčana), Fig. 88 (Split). Ujčić 1994, pp. 19-23 (Marčana); in line with the analysis made here, the alleged fragment from Rižinica should be removed from Ujčić's list of analogies.

46 Burić 1982, pp. 131-132 - no. 12, 13, plate V.

47 The impression contains the note: 236 E. *White stone (Entire piece impressed)*. Kept in the Museum of Croatian Archaeological Monuments, stone monuments, no. 1566.

48 Rapanić <1963>, p. 116, Fig. on 117; Flèche Mourgues, Chevalier, Piteša 1993, p. 224-225, 285 - plate V, Fig. II.1.

nađen.⁴⁸ Na otiscima na papiru zacijelo najvažniji podatak je oznaka broja E 238 (= S 18) uz ulomak ciborija s dijelom ptice (pauna) koji je, također, ušao u literaturu bez mjesta nalaza (sl. 10).⁴⁹ Navedeni otisak smješta ga, zajedno s drugim većim ulomkom E 238 (= S 48), u crkvu sv. Trojice, čija je unutrašnjost, dakle, u određenom trenutku bila obogaćena ciborijem. Njegovi dijelovi nisu dospjeli u crkvu kao građevinski materijal jer nisu nađeni kao spolije, a na većem ulomku još je sačuvana kuka za uljanicu ili lanac za vješanje posude (golubice) za euharistiju.⁵⁰ Postavljanje ciborija vjerojatno pada u vrijeme kad crkva gubi izvorni funeralni, memorijalni karakter i dobiva javne liturgijske funkcije, a s tim u vezi možda i novi titular,⁵¹ što se ogleda u različitim fazama kamenog namještaja.⁵² Opravdano je stoga pomišljati da je upravo u tom trenutku povišen tambur crkve i postavljen krov s drvenim gredama i kamenim pločama.⁵³

Treba, međutim, skrenuti pozornost na to da veći (S 48) i manji (S 18) ulomak ciborija nisu podjednako klesani. Ptica na manjem ulomku izrađena je reljefno i puno plastičnije nego na većem, gdje je plošna. Preplet troprutih vrpca uz luk manjeg ulomka je pravilniji i gušći negoli na većemu pa su im zato sredine različito oblikovane. Na temelju toga zaključujemo da su oba ulomka pripadali istoj kompoziciji, ali ne i istim stranama ciborija te da su ih vjerojatno radila dvojica majstora.⁵⁴

Što se tiče naknadne napomene u katalogu E da br. 237 i 238 *ldu skupa*, ona ne stoji jer se radi o dijelovima sasvim različitih cjelina: br. 237 je dio pilastra,⁵⁵ a br. 238 dio ciborija. Stoga je pogrešan i pokušaj njihova spajanja putem otiska na papiru koji se čuva u Muzeju.

Na kraju ovog razlaganja o ulomcima iz crkve sv. Trojice treba istaknuti nalaz dijela malog starokršćanskog pilastra (E 239), koji zajedno s pronađenim ostacima antičke zgrade i

citation of the discovery site (Fig. 10).⁴⁹ This impression places it, together with the other, larger fragment E 238 (= S 48), in the Church of the Holy Trinity, whose interior thus contained a ciborium at one point. Its parts did not make it into the church as construction material, because they were not found as spolia, while on the larger fragment still has a hook on it used for an oil-lamp or a chain to hang the vessel for the Eucharist.⁵⁰ The installation of the ciborium probably came at a time when the church lost its original funerary, memorial character and acquired a public liturgical function and, in this regard, probably a new patron saint as well,⁵¹ which is reflected in various phases of stone furnishings.⁵² It is therefore justifiable to think that it was precisely at this time that the church's tambour was raised and a new roof with wooden beams and stone tiles was installed.⁵³

Attention, however, should be accorded to the fact that the larger (S 48) and smaller (S 18) fragments of the ciborium are not worked in the same manner. The bird in the smaller fragment was worked in relief and it much more plastic than that one the larger fragment, which is flat. The braid of triple-banded lines along the arch of the smaller fragment is straighter and thicker than on the larger one, and this is why their middle portions are formed differently. On this basis, we can conclude that both fragments belonged to the same composition, but not on the same sides of the ciborium, and that they were probably crafted by two different artisans.⁵⁴

As to the subsequent notes in Catalogue E that no. 237 and 238 "*Go together*", this does not hold because these are parts of entirely different wholes: no. 237 is part of a pilaster,⁵⁵ while no. 238 is part of a ciborium. This is why it is an error and an attempt to connect them by means of the paper impressions kept in the Museum.

To conclude these considerations of the fragments from the Church of the Holy Trinity, the find of a part of the small Early Christian pilaster (E 239) should be noted, because together with the remains of the antique building and the antique fragments

48 Rapanić <1963>, str. 116, sl. na 117; Flèche Mourgues, Chevalier, Piteša 1993, str. 224- 225, 285 - tab. V, sl. II.1.

49 Rapanić <1963>, str. 121-122; Flèche Mourgues, Chevalier, Piteša 1993, str. 252, 290 - tab. X, sl. V.10.

50 Katić [1958], str. 244-246. Čuvanje euharistije u posudi koja visi iznad oltara zabilježeno je i u prvoj polovini 13. st. na Šolti. Duplančić 1995, str. 29-30.

51 Jurković 1995, str. 225-238; Hrvati i Karolinzi 2000, str. 140-141 - autor natuknice III.25 M. Jurković; Jakšić 2004, str. 282.

52 Rapanić <1963>, str. 115 - bilj. 33; Rapanić <1971>, str. 276; Flèche Mourgues, Chevalier, Piteša 1993, str. 255; Jakšić 2004, str. 279-282. Tu je ujedno iznesena pretpostavka da predromanički ulomci iz samostana na Poljudu potječu iz crkve sv. Trojice. Obradu poljudskih ulomaka vidi u Matetić 2002, str. 269-285.

53 Marasović J., Marasović T., Marasović M. 1971, str. 14, 31 (4. faza).

54 Usporedi fotografiju u Rapanić <1963>, str. 122; Flèche Mourgues, Chevalier, Piteša 1993, str. 290 - tab. X, sl. V.10 - crtež.

55 Rapanić <1963>, str. 116, sl. na 117; Flèche Mourgues, Chevalier, Piteša 1993, str. 224- 225, 285 - tab. V, sl. II.1.

49 Rapanić <1963>, pp. 121-122; Flèche Mourgues, Chevalier, Piteša 1993, p. 252, 290 - plate X, Fig. V.10.

50 Katić [1958], pp. 244-246. Keeping the Eucharist in a vessel hanging above the altar was also recorded on the island of Šolta in the first half of the 13th century. Duplančić 1995, pp. 29-30.

51 Jurković 1995, pp. 225-238; *Hrvati i Karolinzi 2000*, pp. 140-141 - author of entry III.25 M. Jurković; Jakšić 2004, p. 282.

52 Rapanić <1963>, p. 115 - note 33; Rapanić <1971>, p. 276; Flèche Mourgues, Chevalier, Piteša 1993, p. 255; Jakšić 2004, pp. 279-282 - the assumption that the pre-Romanesque fragments from the monastery at Poljud were originally from the Church of the Holy Trinity is also made here. For analysis of the Poljud fragments, see: Matetić 2002, pp. 269-285.

53 Marasović J., Marasović T., Marasović M. 1971, pp. 14, 31 (fourth phase).

54 Cf. photograph in Rapanić <1963>, p. 122; Flèche Mourgues, Chevalier, Piteša 1993, p. 290 - plate X, Fig. V.10 - drawing.

55 Rapanić <1963>, p. 116, Fig. on 117; Flèche Mourgues, Chevalier, Piteša 1993, pp. 224- 225, 285 - plate V, Fig. II.1.

antičkim ulomcima ugrađenim u samu crkvu⁵⁶ možda ukazuje na kontinuitet kulturnog mjesta iz starokršćanskog doba.⁵⁷

2. Ulomci iz nepoznate crkve

Prigodom gradnje nove kuće Ivana Zavorea⁵⁸ sjeverno od crkve sv. Roka na Peristilu godine 1932. nađena su tri arhitektonska ulomka s križevima i jedan sarkofag s natpisom koji su nabavljeni za Muzej. Dijelovi arhitekture odmah su uneseni u pripadajući katalog E, i to:

562 - *Prosti pilastar s križem (vis. 66 x 15 x 14 cm) valjda rano sredovječno*

563 - *Mali komad s križem (17.5 x 15 x 22 cm)*

564 - *Sredovječni kapitel (crtež) s križem, vis 33 x 50 cm*

Uz sva tri spomenika sa strane je podatak o podrijetlu: *iz kuće Zavoreo Iv. kod Sv. Roka*. Upravo ovaj zadnji komad ponovno je upisan u katalog S pod br. 126, ali bez mjesta nalaza, pa je tako i objavljen prije desetak godina te datiran u 9.-11. stoljeće.⁵⁹ Iz koje crkve potječu navedeni spomenici nije za sada poznato. Možda su pripadali istoj crkvi koju je sagradio neki Gauda sa svojom ženom i djecom, a za koju je oltarnu pregradu izradio klesar Dominik. Njegov arhitrav datiran je u 9. st., bio je do 1971. uzidan u nedaleku kuću na Poljani Grgura Ninskoga 5, kada je prenesen u Muzej grada Splita,⁶⁰ a u blizini su bila ugrađena i dva reljefna ulomka koji su, prema Luki Jeliću, tvorili cjelinu s ulomkom izvađenim iz drugog kata zvonika katedrale.⁶¹ Nije isključeno da i mali ulomak pletera ugrađen između dvojih vrata u Dioklecijanovoj ulici (sjeverno od palače Augubio) ne potječe iz iste crkve.

Treba istaknuti da je prostor Poljane Grgura Ninskog (prije Plokata Sv. Filipa) dao veći broj nalaza, kako iz antike tako i iz starokršćanskog razdoblja. Ondje su nađeni ulomci stelâ, sarkofag s imenom Aelius Valentinus i ploča olovnoga kršćanskog

built into the church itself,⁵⁶ it may indicate the continuity of the cult site from the Early Christian era.⁵⁷

2. Fragments from an unidentified church

During renovation of the house of Ivan Zavoreo⁵⁸ north of the Church of St. Rocco at the Peristyle in 1932, three architectural fragments with crosses and one sarcophagus with inscription were found that were then procured for the Museum. The architectural works were immediately entered in the appropriate catalogue E as follows:

562 - *Simple pilaster with cross (ht. 66 x 15 x 14 cm), probably early medieval*

563 - *Small piece with cross (17.5 x 15 x 22 cm)*

564 - *Medieval capital (drawing) with cross, ht. 33 x 50 cm*

All three monuments are accompanied by this note on their origin: *from the house of Zavoreo Iv. at St. Rocco's*. Precisely this last piece was re-entered in Catalogue S under no. 126, but without designation of the discovery site, so it was published like this ten years ago and date to the ninth to eleventh centuries.⁵⁹ For now, the church from which these monuments came is not known. Perhaps they belonged to the same church built by a certain Gauda with his wife and children, in which the altar screen was made by the stonemason Dominik. Its architrave dates to the ninth century, and until 1971 it was walled into the house in the Poljana neighbourhood, at the address Grgura Ninskoga 5, after which it was taken to the Split City Museum,⁶⁰ while two relief fragments were also installed nearby which, according to Luka Jelić, formed a unit with the fragment

56 Marasović J., Marasović T., Marasović M. 1971, str. 4, 16; Marasović D., Marčić, Oreb, Peršen 1995, str. 70-71. Tu su objavljeni tlocrt i fotografija nalaza starije građevine kojih nema u prethodnoj publikaciji.

57 Jurković 1995, str. 238; on naglašava *evidentan kontinuitet kulturnog mjesta za gotovo sve šestoliste, i gotovo uvijek na mjestu nekog kasnoantičkog ili antičkog sklopa*.

58 Izgled starih kuća Zavoreo i Vuković iz 1924. vidi u Fisković 1950, str. 67, sl. 60. U vezi s gradnjom te kuće vidi arhiv Konzervatorskog odjela u Splitu, 1932, br. 9 od 16. siječnja i br. 16 od 25. siječnja.

59 Flèche Mourgues, Chevalier, Piteša 1993, str. 257-258, 292 - tab. XII, sl. VII.2, 303 - tab. XXIII, sl. VII.2.

60 Jelić 1895-1896, str. 78; Rapanić <1971>, str. 289-290; Hrvati i Karolinzi 2000, str. 143 - autor natuknice III.30 V. Delonga; Šarić 2003, str. 41; danas ima inv. br. 1173. Podatak da je spomenik prenesen u Muzej grada donosi Fisković 1972a, str. 47, 85 - bilj. 1.

61 Jelić 1895-1896, str. 83: *ulomak mramornoga prsobrana sa lozom i ružom u kružnici, koga druga dva ulomka su uzidana u vratima vrta sv. Filipa*.

56 Marasović J., Marasović T., Marasović M. 1971, pp. 4, 16; Marasović D., Marčić, Oreb, Peršen 1995, pp. 70-71 - the floor-plan and photographs of the finds of earlier structures not contained in earlier publications are featured here.

57 Jurković 1995, pp. 238; he stresses the evident continuity of the cult site for almost all hexafoils, and almost always at the site of some complex from Classical or Late Antiquity.

58 The appearance of the old Zavoreo and Vuković houses in 1924 can be seen in Fisković 1950, p. 67, Fig. 60. On the construction of this house, see the archives of the Conservation Department - Split, 1932, no. 9 of 16 January and no. 16 of 25 January.

59 Flèche Mourgues, Chevalier, Piteša 1993, pp. 257-258, 292 - plate XII, Fig. VII.2, 303 - plate XXIII, Fig. VII.2.

60 Jelić 1895-1896, p. 78; Rapanić <1971>, pp. 289-290; Hrvati i Karolinzi 2000, p. 143 - author of entry III.30 V. Delonga; Šarić 2003, p. 41 - inv. no. 1173. Information on the monument's transfer to the City Museum is in Fisković 1972a, p. 47, 85 - note 1. In the house at Poljana at Grgura Ninskog 5 today the following items can be seen built into the walls: on the right side of the façade along the middle, a fragment of a two-line inscription and on the upper right a fragment of architecture (door-frame or window frame), and on the corner of the western wall in the alley toward the Museum a fragment with vegetable decorations.

sarkofaga.⁶² U kući (na br. 5) danas se pak vide uzidani: na desnoj strani pročelja po sredini ulomak natpisa u dva reda i gore desno ulomak arhitekture (dovratnik ili doprozornik), a na kutu zapadnog zida u uličici prema Muzeju grada ulomak s vegetabilnim ukrasom. Sve to, zajedno s prije spomenutim nalazima, otvara mogućnost postojanja neke crkve na položaju oko Sv. Filipa.

Za razliku od dijelova arhitekture, veliki kameni sarkofag s natpisom AUR. GLYCON ET VALENTIA ... iz kuće Zavoreo nije bio inventariziran,⁶³ te je u katalog natpisa (A, br. 5938) unesen oko godine 1990., ali bez podatka odakle potječe. Sarkofag je zacijelo bio u sekundarnoj uporabi kao kamenica za ulje, poput sarkofaga s natpisom ARCA VALENTINE, koji je nađen 1906. ukopan u pod kuće Josipa Joževića iza krstionice⁶⁴ i sarkofaga otkrivenog 1952., prigodom preuređenja kuće zapadno od palače Cindro u Krešimirovoj ulici, koji je potom premješten u peripter katedrale.⁶⁵ Osim navedenih, u Dioklecijanovoj palači otkopana su još tri antička sarkofaga. Jedan je nađen 1907. uz zapadni zid krstionice i u njemu su još uvijek bile kosti pokojnika i zlatni nakit iz 5. stoljeća.⁶⁶ Drugi, s imenom AELIV[S VA]LENTINVS, otkriven je 1909. prigodom istraživanja na trgu kraj crkve sv. Filipa Nerija,⁶⁷ a treći, koji nosi imena *Varius Valentinus et Flavia Licentina*, otkopan je 1963. u podu nekadašnje crkve sv. Klare, gdje je dospio početkom 17. st. kada je poslužio kao zidana grobnica.⁶⁸

3. Ulomci s natpisom iz samostana sv. Klare

Godine 1963. te potom 1971. objavljena su dva ulomka arhitrava ukrašena troprutnim ukrštenim polukružnicama koje završavaju voluticama, a na poledini imaju natpis (katalog S, br. 19 i 41). Podrijetlo im tada nije bilo poznato.⁶⁹

extracted from the second story of the cathedral's steeple.⁶¹ One cannot exclude the possibility that the small fragment of a braid design built in between the two gates in Dioklecijanov street (north of the Augubio Palace) comes from the same church.

It should be noted that the area of the avenue called Poljana Grgura Ninskog (previously called Plokata Sv. Filipa) generated a large number of artefacts, from both Classical Antiquity and the Early Christian era. The items found here include stela fragments, a sarcophagus bearing the name Aelius Valentinus and a slab from a lead Christian sarcophagus.⁶² In one house on the street (address no. 5), the following can today be seen built into the walls: a inscription fragment in two lines on the right side of the façade along the middle and an architectural fragment (door or window jamb) on the upper right hand, and a fragment with vegetable decoration on the corner of the western wall in the alley that leads toward the City Museum. All of this, together with the previously mentioned artefacts, indicates the possibility of some type of church at the site around St. Philip's.

In contrast to the architectural components, the large stone sarcophagus bearing the inscription AUR. GLYCON ET VALENTIA ... was not inventoried⁶³ and it was only registered in the inscription catalogue (A, no. 5938) around the year 1990, but without data on its origins. The sarcophagus was in secondary use as a stone oil vat, like the sarcophagus bearing the inscription ARCA VALENTINE, found buried under the house of Josip Jožević behind the baptismal font in 1906⁶⁴ and the sarcophagus discovered in 1952 during renovation of a house west of the Cindro Palace in Krešimirova street, and then transferred to the peripter of the cathedral.⁶⁵ Besides these, three more Roman-era sarcophagi were excavated in Diocletian's Palace. The first was found in 1907 along the western wall of the baptistery, and it still contained the bones of the deceased and gold jewellery from the fifth century.⁶⁶ The

62 Bulić 1908a, 188 (AV(aria) br. 219); Bulić 1908b, str. 54-55 (A br. 3574, 3575, 3598); Bulić 1909, str. 85-86 (A br. 4119, 4120).

63 Podatak o nabavi AMS, arhiv, 1933, br. 92 od 3. veljače: *Zavoreo Ivan: veliki kameni sarkofag s natpisom: AVR GLYCON ET VALENTIA itd. izvadjeni jeseni 1932. u kući vis-a-vis kapelice Sv. Roka u Splitu. Split 27. I. 1933. Dinara 500.-*; protokoli, 1933, br. 87 od 25. siječnja, br. 91 od 1. veljače; Abramićeva knjiga izdataka, ad 3. VIII. 1932, 27. I. i 1. II. 1933.

64 Bulić 1908b, str. 51-52; u katalogu A pod br. 3528.

65 Fisković 1955, str. 399, 401. Postavljen je u južni dio periptera, prvi do sakristije. Ponovno je objavljen i datiran u 3. st. u Cambi 2002, I, str. 136; II, str. 78, sl. 93. Ovdje treba podsjetiti na to da su tri sarkofaga na sjevernoj strani periptera do ulaza u kor donesena 1924. iz Arheološkog muzeja (Bulić, Karaman 1927, str. 209). Poklopac jednog od njih nađen je u Vranjicu. Vidi muzejski katalog AV(aria), br. 263.

66 Bulić 1910b, str. 147; Buškariol 1989, str. 23-27. Sarkofag je upisan u muzejski katalog AV(aria), br. 187.

67 Bulić 1909, str. 85-86; u katalogu A pod br. 4120.

68 Marasović J., Marasović T. 1965, str. 35, sl. na str. 39; Gabričević 1967, str. 87; Marasović J., Buble, Marasović K., Perojević 2000, str. 191, sl. 57, 59.

69 Rapanić <1963>, str. 108-109; Rapanić <1971>, str. 272-273. Novija objava Flèche Mourgues, Chevalier, Piteša 1993, str. 238-239, 287 - tab. VII, sl. IV.2, IV.3.

61 Jelić 1895-1896, p. 83: fragment of marble parapet with grapevine and rose in circle, built with two other fragments into the gates to the garden of St. Philip.

62 Bulić 1908a, 188 (AV(aria) no. 219); Bulić 1908b, pp. 54-55 (A no. 3574, 3575, 3598); Bulić 1909, pp. 85-86 (A no. 4119, 4120).

63 Data on procurement by the AMS, archives, 1933, no. 92 of 3 February: *Zavoreo Ivan: large stone sarcophagus with inscription: AVR GLYCON ET VALENTIA etc. extracted in autumn 1932 in the house vis-à-vis the Chapel of St. Rocco in Split. Split 27 Jan. 1933. 500.- dinars; protocols, 1933, no. 87 of 25 January, no. 91 of 1 February; Abramić's ledger of outlays, it. 3. VIII. 1932, 27 Jan. and 1 Feb. 1933.*

64 Bulić 1908b, pp. 51-52; in Catalogue A under no. 3528.

65 Fisković 1955, p. 399, 401. Placed in the southern portion of the peripter, the first part of the sacristy. Once more published and dated to the 3rd cent. in Cambi 2002, I, p. 136; II, p. 78, Fig. 93. Here it should be recalled that the three sarcophagi on the northern side of the peripter to the entry to the choir were brought to the Archaeological Museum in 1924 (Bulić, Karaman 1927, p. 209.) The lid to one of them was found in Vranjic. See Museum catalogue AV(aria), no. 263.

66 Bulić 1910b, p. 147; Buškariol 1989, pp. 23-27. The sarcophagus is recorded in the Museum's Catalogue AV(aria), no. 187.

Duži je ulomak (S 41), međutim, objavljen već 1896., uz podatak da je bio uzidan u stari samostan sv. Klare do svibnja te godine, kada je kupljen za Muzej i inventariziran pod br. 2151 u katalogu A.⁷⁰ Da je bio u samostanu klarisa, potvrđuju i njegovi otisci na papiru od kojih jedan ima Bulićevu bilješku: *Od mramora. Na stepenu u vrtlic Sv. Klare. Sada u Muzeju Br. 2151.*, a ispod toga bilješku Luke Jelića: *S Druge strane natpis Cfr. Bilješke 1895.* Na drugom je pak otisku Jelić zapisao: *Čini mi se: Spljet, Sv. Klara, škole (u Muzeju?).*

Objavljajući natpis, Bulić je dao i svoj prijedlog čitanja, koji glasi: *? Aedifica]vi ecclesia(m) ista(m) et co[enobium] proprio meo. Orate pro me ad De[u]. Am[en].* Oštećenja teksta otežavaju čitanje pa je prigodom objave 1963. on razriješen djelomično, a dopunjen 1971. na sljedeći način: [...AEDIFICA]VI ECLESIA(M) ISTA(M) ET CRIP[TAM] ... OPRIO MEO ORATE PRO ME AD D(OMI)NUM AM[EN]. To je čitanje preuzeto i u novijoj literaturi, zajedno s prijedlogom da se riječ kripta odnosi na crkvu sv. Tome koja je bila uređena u donjem dijelu Jupiterova hrama.⁷¹ Natpis, dakle, govori o nekoj crkvi i kriпти koju je netko svojim novcem ...]VI i zato poziva da se za njega moli. Ako se prihvati da prva riječ glasi *aedifica]vi*, onda bi bilo logično da se natpis nalazio u gornjem dijelu crkve, kako sugerira i konstrukcija rečenice, a ne u kriпти. Isto tako, mora se odbaciti pomisao na crkvu sv. Tome jer nepoznati donator ne može za nju reći da ju je sagradio budući da su i crkva sv. Ivana (krstionica) i njezina kripta, tj. crkva sv. Tome, nekadašnji Jupiterov hram. Stoga je opravdanije početak natpisa čitati kao *repara]vi* i onda pokušati utvrditi o kojoj je crkvi riječ.

U tome nam pomaže činjenica da je ulomak nađen u bivšem samostanu sv. Klare, što znači da se riječ kripta odnosi na neku od podrumskih prostorija Dioklecijanove palače koje su u srednjem vijeku služile u različite gospodarske svrhe.⁷² Potvrdu za to nalazimo u popisu kaptolskih posjeda sastavljenom u prvoj polovini 13. st., gdje se navodi: *Filia Tincazze dedit Criptom i Draga Strachine dedit criptom sub Sancto Andrea.*⁷³ Crkva sv. Andrije de fenestris bila je na mjestu kasnijeg samostana sv. Klare, a izvan dijela careve palače koji je od ranog srednjeg vijeka pripadao nadbiskupu i tvorio njegovu rezidenciju zajedno s crkvom sv. Marije i kapelama sv. Nikole i sv. Ivana Evanđelista,⁷⁴ te je

second, bearing the name AELIV[S VA]LENTINVS, was discovered in 1909 during research on the square next to the Church of St. Philip Neri,⁶⁷ while the third, bearing the names *Varius Valentinus et Flavia Licentina*, was discovered in 1963 in the floor of the former Church of St. Clare, where it was placed at the beginning of the seventeenth century, when it served as the wall to a tomb.⁶⁸

3. Fragments bearing inscription from the Convent of St. Clare

In 1963, and then in 1971, two architrave fragments decorated with tri-band intersecting semi-circles ending in volutes with inscriptions on the back were published (catalogue S, no. 19 and 41). At the time their origin was unknown.⁶⁹

The longer fragment (S 41) was, however, already published in 1896, accompanied by data that it was walled into the old Convent of St. Clare until May of that year, when it was purchased for the Museum and inventoried under no. 2151 in catalogue A.⁷⁰ That it was in the St. Clare Convent is confirmed by impressions of it on paper, of which one bears Bulić's note: *Made of marble. On the steps in the small garden at St. Clare's. Now in the Museum, No. 2151*, while below it there is a note by Luka Jelić: *On the other side, the inscription Cfr. Note 1895.* On the other impression, Jelić wrote: *It seems to me: Spljet, St. Clare, stairs (in Museum?).*

Publishing the inscription, Bulić proposed this reading of it: *? Aedifica]vi ecclesia(m) ista(m) et co[enobium] proprio meo. Orate pro me ad De[u]. Am[en].* Damage to the text renders reading difficult, so during publication in 1963 it was partially resolved, and then supplemented in 1971 as follows: [...AEDIFICA]VI ECLESIA(M) ISTA(M) ET CRIP[TAM] ... OPRIO MEO ORATE PRO ME AD D(OMI)NUM AM[EN]. This reading was assumed in the newer literature together with suggestion that the word crypt pertains to the Church of St. Thomas, which was set up in the lower section of the Temple of Jupiter.⁷¹ The inscription thus speaks of a church and crypt made thanks to the money of a certain ...]VI and that is why a call is made to pray for him. If one accepts that the first word is *aedifica]vi*, then it would be logical that the inscription was in the upper portion of the church, as suggested by the structure of the sentence, rather than in the crypt. By the same token, one can discount the Church of St. Thomas, because the unknown

70 Bulić 1896, str. 149-150. U katalogu je zapisano mjesto nalaza (*In Conventu Scae Clarae*) i da je plaćen jedan fiorin.

71 Rapanić <1971>, str. 273; Flèche Mourgues, Chevalier, Piteša 1993, str. 238; Marasović T. 1998, str. 26; Marasović T. 2001-2002, str. 79. Za crkvu sv. Tome vidi Fisković 1962, str. 14; Fisković 1967, str. 131 - podaci iz vizitacije 1604. godine. Petrić 1989, str. 275.

72 Duplančić 1994, str. 299. U novijim arheološkim istraživanjima pronađena su dva srednjovjekovna stubišta koja su s kata vodila u podrum Palače. Marasović J., Buble, Marasović K., Perojević 2000, str. 187 - sl. 43 i 44, 191-192.

73 Katić 1959, str. 101, datiranje na str. 103-104. Točnije izdanje kartulara u Ostojić 1975, str. 41-42.

74 Rismondo 1965, str. 22 (Sv. Marija), 17, 17, 20, 24, 37 (Sv. Ivan Evanđelist); Marasović J., Buble, Marasović K., Perojević 2000, str. 187-192, 198-199; Bužančić 2003, str. 197-198.

67 Bulić 1909, pp. 85-86; in Catalogue A under no. 4120.

68 Marasović J., Marasović T. 1965, p. 35, fig. on p. 39; Gabričević 1967, p. 87; Marasović J., Buble, Marasović K., Perojević 2000, p. 191, Fig. 57, 59.

69 Rapanić <1963>, pp. 108-109; Rapanić <1971>, pp. 272-273. Newer publications by Flèche Mourgues, Chevalier, Piteša 1993, pp. 238-239, 287 - plate VII, Fig. IV.2, IV.3.

70 Bulić 1896, pp. 149-150. The catalogue cites the find site (*In Conventu Scae Clarae*) and that a florin was paid.

71 Rapanić <1971>, p. 273; Flèche Mourgues, Chevalier, Piteša 1993, pp. 238; Marasović T. 1998, p. 26; Marasović T. 2001-2002, p. 79. For the Church of St. Thomas see Fisković 1962, p. 14; Fisković 1967, p. 131 - data from visitation in 1604. Petrić 1989, p. 275.



Slika 11a. i 11b.
Ulomak natpisa iz samostana sv. Klare (foto: T. Seser)



Figure 11a. i 11 b.
Fragment of inscription from Convent of St. Clare (photo: T. Seser)

vjerojatno upravo nju i podrumsku prostoriju ispod ili pokraj nje obnovio neki donator. Istraživanja Sv. Andrije pokazala su da je crkva nekoliko puta pregrađivana i da je bila opremljena kamenim namještajem ukrašenim pleternom ornamentikom⁷⁵ pa je opisani ulomak s natpisom lako mogao pripadati baš njoj.

Što se tiče manjeg ulomka (S 19), o njemu za sada ne znamo ništa detaljnije, ali nam se čini da, bez obzira na istovjetnost ukrasa kao na većem ulomku, nije s njim tvorilo istu cjelinu, barem kad je natpis u pitanju, jer su razlike među njima očite.⁷⁶

Drugi ulomak, za koji se u vrijeme njegove objave nije znalo da potječe iz samostana sv. Klare, jest onaj mramorni s natpisom [...] ET FESTIVITAS · OM(N)IU(M) · S(AN)C(T)OR(UM) · E[...], a ima kataloški br. S 49 (sl. 11, a, b).⁷⁷ Izvađen je u rujnu 1938. iz jednog zida prigodom radova u Gradskom toplom kupatilu u Severovoj ulici⁷⁸ i prenesen u zbirku društva *Bihać* u Arheološkom muzeju. O tome je zabilješku ostavio konzervator Ljubo Karaman, koji je pretpostavio da ostatak slova iza zadnjeg E pripada slovu S ili C,

benefactor could not say of it that he had it constructed, since both the Church of St. John (baptistery) and its crypt, that is the Church of St. Thomas, are the former Temple of Jupiter. This is why it is more justified to read the beginning of the inscription as *repara]vi* and then attempt to ascertain which church it is.

This effort is aided by the fact that the fragment was found in the former Convent of St. Clare, which means that the word crypt refers to some basement room in Diocletian's Palace which was used for various commercial purposes during the Middle Ages.⁷² Confirmation of this can be found in the inventory of diocesan possessions compiled in the first half of the thirteenth century, where it states: *Filia Tincazze dedit Criptam* and *Draga Strachine dedit criptam sub Sancto Andrea*.⁷³ The Church of St. Andrew de Fenestris was at the site of the later Convent of St. Clare, but outside of the section of the imperial palace which belonged to the archbishop since the Early Middle Ages and formed his residence together with the Church of St. Mary and the Chapels of St. Nicholas and St. John the Baptist,⁷⁴ and it was probably this and the basement area below or next to it that was renewed by some benefactor. Research into St.

75 Bužančić 2004, nepag.; tu je objavljen natprozornik s pleterom. O crkvi vidi Duplančić 1995, str. 29-36.

76 Na razlike i sličnosti upozorava već Rapanić <1963>, str. 108-109; Rapanić <1971>, str. 272-273.

77 Rapanić <1963>, str. 120; Rapanić <1971>, str. 277-278.

78 Njegov položaj vidi na planu grada iz 1948. godine. Duplančić 1995, str. 33. Jedan tlocrt nekadašnjeg sklopa samostana sv. Klare objavljen je u [St. Chiarakloster] 1885, rubrika Notizien, str. CXLII.

72 Duplančić 1994, p. 299. In more recent archaeological research, two medieval stairways were found leading to the Palace's basement. Marasović J., Buble, Marasović K., Perojević 2000, p. 187 - Fig. 43 and 44, 191-192.

73 Katić 1959, p. 101, dating on pp. 103-104. More accurately publication of the cartulary in Ostojić 1975, pp. 41-42.

74 Risonondo 1965, p. 22 (St. Mary), 17, 17, 20, 24, 37 (St. John the Evangelist); Marasović J., Buble, Marasović K., Perojević 2000, p. 187-192, 198-199; Bužančić 2003, p. 197-198.



Slika 12.
Plan Dioklecijanove palače iz godine 1903

Figure 12.
Map of Diocletian's Palace from 1903

pa bi u tom slučaju zadnja riječ bila ECCLESIE.⁷⁹ On je naveo da se u dokumentima crkva Svih svetih ne spominje na tom položaju, nego u Marulićevoj ulici i da je ulomak vjerojatno bio dio oltara ili oltarne pregrade.⁸⁰ Na kraju je zapisao da je *nađen na prostoru rimskih istočnih "hospitalia" palače cara Dioklecijana* i da je *možda još in situ*. Ta Karamanova napomena jasno određuje položaj nalaza, a to je jedna od šest pravokutnih prostorija s istočne strane velike središnje dvorane careva stana koje se u Hébrard-Zeillerovoj knjizi o Palači 1912. nazivaju *ospitali*,⁸¹ pa isti termin rabi i Karaman. U četvrtoj od njih (gledano s juga) bila je u 7. st. uređena crkva sv. Andrije de fenestris,⁸² pa je moguće da taj ulomak, poput prethodnog, potječe iz jedne njezine faze.

Spomen blagdana Svih svetih u natpisu ne znači da je crkva kojoj je pripadao imala samo taj titular jer ih je mogla imati nekoliko, što se naslućuje po ostatku prednjeg dijela teksta. Stoga treba odbaciti pomisao da je izvorno bio u istoimenoj crkvi prislonjenoj s vanjske strane zapadnog zida Dioklecijanove palače,⁸³ s čime se neizravno slaže i Karaman jer pretpostavlja da je ulomak u trenutku nalaza bio *možda još in situ*. (Sl. 12)

4. Dijelovi arhitrava iz katedrale sv. Duje

O vremenu kada je kripta katedrale pretvorena u kapelu posvećenu sv. Luciji i o njezinom izvornom uređenju, ne znamo ništa pouzdano. Vjerojatno je rano privedena bogoslužju jer kancelar splitske komune A. Prokulijan 1558. kaže kako se voda u njezinom bunaru smatra čudotvornom.⁸⁴ Groblje sv. Lucije uz katedralu spominje se u vizitaciji nadbiskupa I. D. Foconija iz 1578.,⁸⁵ a u zapisniku biskupskog pohoda A. Valiera iz 1579. piše da je oltar kapele bez ikakvih potreptina i bez pale te da se na svetičin blagdan služi mnogo misa, uz sudjelovanje brojnog puka. Valier je naredio da se kapela drži zaključana.⁸⁶ U vrijeme vizitacije nadbiskupa M. A. de Dominisa 1604. i S. Cosmija 1682. kapela je

Andrew's has shown that the church was renovated several times and that it was equipped with stone furnishings decorated with braid motif ornamentation⁷⁵ so the described fragment bearing an inscription may well have come from it.

As for the smaller fragment (S 19), nothing of great detail is known about it, but it seems that regardless of decorations identical to the larger fragment, it was not part of the same piece, at least when contemplating the inscription, because the differences between them are apparent.⁷⁶

* * *

The second fragment which, at the time of its publication, was not known to have come from the Convent of St. Clare, is made of marble and bears the inscription [...] ET FESTIVITAS · OM(N)IU(M) · S(AN)C(T)OR(UM) · E[...], with catalogue no. S 49 (Fig. 11, a, b).⁷⁷ It was extracted in September 1938 from a wall during works in the City Hot Baths in Severova street⁷⁸ and taken to the collection of the Bihać Society in the Archaeological Museum. A note on this was left behind by restoration expert Ljubo Karaman, who assumed that the remainder of the letter after the last E belonged to the letter S or C, so that in this case the last word would be ECCLESIE.⁷⁹ He noted that the documents do not cite the Church of All Saints at this site but rather in Marulićeva street, and that the fragment was probably part of an altar or altar screen.⁸⁰ In the end he wrote that it was *found in the area of the Roman eastern "hospital" of Emperor Diocletian's Palace* and that *it is perhaps still in situ*. Karaman's note clearly specifies the position of the find, and this is one of six rectangular rooms from the eastern side of the large central hall of the emperor's quarters which are called, in Hébrard-Zeiller's book on the Palace published in 1912, *ospitali*⁸¹ so Karaman uses the same term. In the fourth of these (viewed from the south), the Church of St. Andrew de Fenestris was built in the seventh century,⁸² so it is possible that this fragment, like the previous one, comes from one of its phases.

79 Konzervatorski odjel u Splitu, arhiv, 1938, br. 123 od 18. rujna. Za tu se varijantu opredijelio i Ž. Rapanić u navedenim radovima.

80 *Crkva Svih Svetih se tu ne spominje u dokumentima, nego nešto dalje u današnjoj Marulićevoj ulici i to u kasnije doba. Možda se radi o oltaru ili ikonostasu ... (dvije nečitke riječi) Svih Svetih. = Komad je nađen na prostoru rimskih istočnih "hospitalia" palače cara Dioklecijana iz komada kamena rimskog podrijetla možda još in situ*. Karamanov rukopis je inače vrlo neuredan i teško čitljiv pa često zadaje probleme.

81 Hébrard, Zeiller 1912, str. 135-139, tab. VI ad str. 56; Bulić, Karaman 1927, str. 106, sl. 17 ad str. 48.

82 Bužančić 2003, str. 198; Bužančić 2004, nepag.

83 Petrić 1989, str. 279. Odlomak o crkvi iz vizitacije nadbiskupa S. Cosmija iz 1682. donosi Karaman 1931a, str. 6. Uz nju se kasnije vezuje crkva sv. Julijane, za čiji položaj vidi na istom mjestu kod Karamana i Marasović T. 1994a, str. 252 - br. 27, 260. Današnji vanjski izgled vidi u Delonga 1997, str. 16.

84 Fisković 1991, str. 424.

85 Arhiv HAZU - Zagreb, sign. II d 81, l. 3r.

86 Vatikanski arhiv, Congr. Vescovi e regolari, visita ap., 80, l. 43r, 44r.

75 Bužančić 2004, not pag.; the window arch with braid motif was published here. On the church, see: Duplančić 1995, pp. 29-36.

76 Rapanić <1963> already pointed out the differences and similarities, pp. 108-109; Rapanić <1971>, pp. 272-273.

77 Rapanić <1963>, p. 120; Rapanić <1971>, p. 277-278.

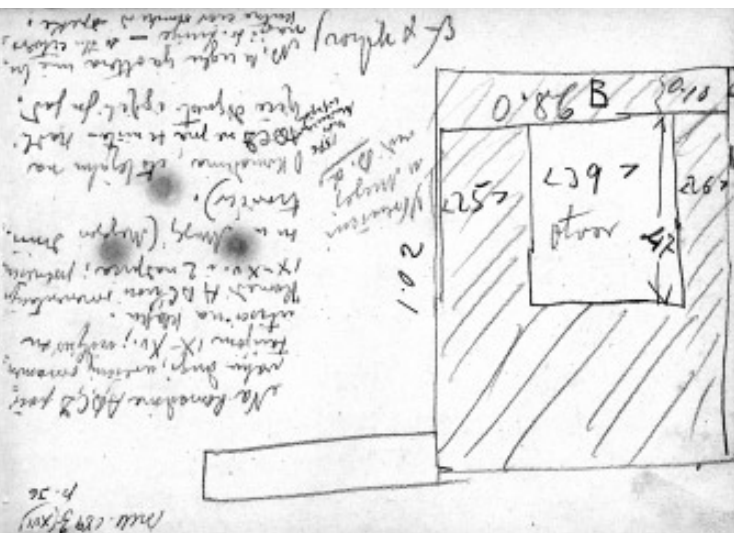
78 Its position can be seen in the city's street layout from 1948. Duplančić 1995, p. 33. One floor-plan of the former St. Clare Convent complex was published in [St. Chiarakloster] 1885, Notizien section, p. CXLII.

79 Conservation Department - Split, archives, 1938, no. 123 of 18 September. Ž. Rapanić also opted for this variant in the cited works.

80 *The Church of All Saints is not mentioned in the documents as being here but rather somewhat farther in today's Marulićeva street and at a later time. Perhaps this is an altar or iconostasis ... (two illegible words) All Saints = The piece found in the area of the Roman eastern "hospital" of the Emperor Diocletian's Palace from a piece of stone of Roman origin is perhaps still in situ*. Karaman's manuscript is very disorganized and difficult to read and thus often causes problems.

81 Hébrard, Zeiller 1912, pp. 135-139, plate VI re. p. 56; Bulić, Karaman 1927, p. 106, Fig. 17 re. p. 48.

82 Bužančić 2003, p. 198; Bužančić 2004, not paginated.



Slika 13.
Jelićev presjek oltara u kripti
sv. Lucije

Figure 13.
Jelić's cross-section of altar in the
crypt of St. Lucy

bila zapuštena i bez ičega svetog, a bogoslužje se obavljalo samo na svetičin blagdan.⁸⁷ Očito je bila sporedna jer ne spominje Splitski Petar Nicolini u opisu Dioklecijanove palače iz 1701. godine.⁸⁸ Njezin jednostavan oltar navodi car Franjo I. prigodom posjeta Splitu 1818,⁸⁹ a prikazan je na nacrtima Vicka Andrića iz 1852. i Aloisa Hausera iz 1876,⁹⁰ te na skicama Luke Jelića iz listopada 1892,⁹¹ dok je u opisu katedrale i kripte 1894. za njega rečeno: *Tu je bivao jedan oltar sagradjen gradjevnim ulomcima desetoga vieka. Kao podstavak služijaše mu timpan ciborija, obrubljen uresom na arkade; os oltara, sa četvornim grobom, bijaše sačinjena od komadâ starijeg nekog oltara, što nose nakitâ i natpis desetoga vieka; sad su spremljeni u Arheologičnom Muzeju, II Odjel, Br. 275 E. 1808, 1809 B.*⁹²

Stipes oltara nije bio izrađen od jednog komada kamena, nego je bio zidan tako da je u sredini napravljena šupljina veličine 46 x 39 x 47 cm, koju Jelić naziva grobom jer je služila za smještaj relikvija (sl. 13). Kao građevni materijal bili su upotrijebljeni i različiti ulomci starog kamenog namještaja od kojih su tri

The reference to the feast of All Saints in the inscription does not mean that this was the titular of the church to which it belonged, as it may have had several titulars, and this can be perceived by the remainder of the first part of the text. This is why the view that it was originally in a church of the same name resting on the external western wall of Diocletian's Palace must be discarded,⁸³ and Karaman indirectly agreed with this because he assumed that the fragment at the time of its discovery was *perhaps still in situ* (Fig. 12).

4. Parts of the architrave from the Cathedral of St. Domnio

There is no reliable information on the time when the crypt of the cathedral was transformed into a chapel dedicated to St. Lucy nor on its original appearance. It was probably given over to liturgical services early on, because the chancellor of the Split commune, A. Prokuljan said in 1558 that the water in its well was deemed miraculous.⁸⁴ The tomb of St. Lucy next to the cathedral is mentioned in the visitation of the Archbishop I. D. Foconi of 1578,⁸⁵ while in the records of the bishop's tour of A. Valier of 1579 it states that the chapel's altar has none of its requisites nor a pilla and that on the saint's feast day many masses are served with participation of many people. Valier ordered the chapel to be held under lock and key.⁸⁶ At the time of the visitation by Archbishop M. A. de Dominis in 1604 and S. Cosmi in 1682, it was deserted, without any sacred artefacts, and mass was served only on the saint's feast day.⁸⁷ Obviously it was a secondary importance, because it is not even mentioned by Petar Nicolini of Split in his description of Diocletian's Palace in 1701.⁸⁸ Its simple altar was mentioned by the Emperor Francis I during his visit to Split in 1818,⁸⁹ and it is also portrayed in the drawings of Vicko Andrić from 1852 and Alois Hauser from 1876,⁹⁰ and in the sketches of Luka Jelić from October 1892,⁹¹ while in the description of the cathedral and its crypt in 1894 the

87 Fisković 1967, str. 131; Fisković 1991, str. 423-424.

88 Fisković 1994, str. 29.

89 Pederin 1985, str. 138: *nadsvodjen nevelik prostor s pilastrom u sredini koji izgleda kao kameni oltar.*

90 Kečkemet 1993, str. 107, sl. 64, tab. II, IX, sl. u bojama na ovitku knjige.

U legendi na tab. II. Andrić je napisao: *VIII. Altare prima dedicato a S. a Lucia, ed oggi abbandonato.* Bulićeva bilješka u katalogu E, uz br. 275: *Abbandonato l'altare di S. Lucia avanti l'a. 1870 (asserì l'a. 1910 il sacristano Alessandro Belli).*

91 AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, terenski notes (Skizzenbuch) B, list 16v, 17r.

92 Jelić, Bulić, Rutar 1894, str. 109. Tu je pogrešna oznaka kataloga B umjesto A. Isti opis ponovljen u Bulić, Karaman 1927, str. 207. Bogoslužje u kripti obnovljeno je 1932. godine. Sv. Lucija 1932, str. 125.

83 Petrić 1989, p. 279. The fragment on the church from the visitation of Archbishop S. Cosmi of 1682 is cited in Karaman 1931a, p. 6. It was later associated with the Church of St. Julianna, located at the same place in Karaman and Marasović T. 1994a, p. 252 - no. 27, 260. For the current external appearance, see: Delonga 1997, p. 16.

84 Fisković 1991, p. 424.

85 Archives of the Croatian Academy of Arts and Science - Zagreb, sign. II d 81, l. 3r.

86 Vatican Archives, Congr. Vescovi e regolari, visita ap., 80, l. 43r, 44r.

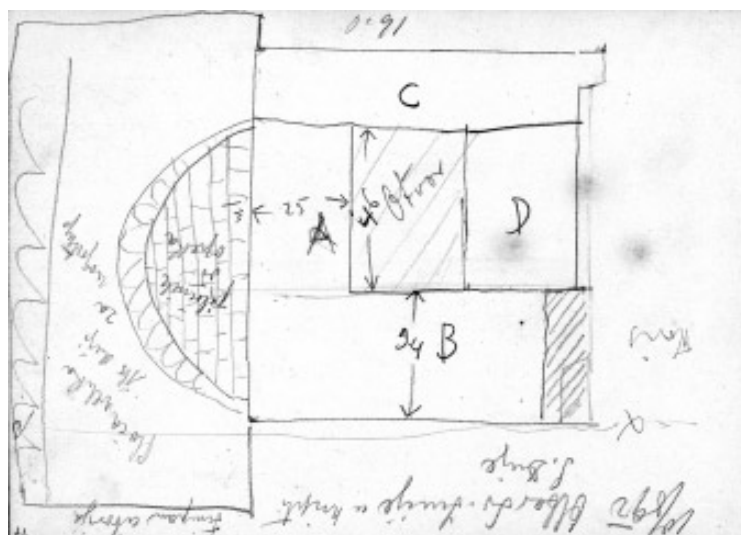
87 Fisković 1967, p. 131; Fisković 1991, pp. 423-424.

88 Fisković 1994, p. 29.

89 Pederin 1985, pp. 138: *vaulted small space with pilaster in middle which looks like a stone altar.*

90 Kečkemet 1993, p. 107, Fig. 64, plate II, IX, colour photos on book's jacket. Andrić wrote on the legend to plate II: *VIII. Altare prima dedicato a S. a Lucia, ed oggi abbandonato.* Bulić's note in catalogue E, accompanying no. 275: *Abbandonato l'altare di S. Lucia avanti l'a. 1870 (asserì l'a. 1910 il sacristano Alessandro Belli).*

91 AMS, archives of L. Jelić, pos. Spalatensia, VII/4, field notes (Skizzenbuch) B, list 16v, 17r.



Slika 14.
Jelićev tlocrt oltara u kripti sv.
Lucije

Figure 14.
Jelić's floor-plan of altar in the
crypt of St. Lucy

prenesena u Arheološki muzej, gdje su dobili inventarne brojeve A 1808 i 1809, te E 275, a to su oni koje Jelić označava slovima A, B i C. Iz Jelićeve bilješke uz presjek oltara zaključujemo da su oni, kao i ulomak D, bili donji red kamenja, jer je gornji red ostavio na njima otisak u vapnu (*klaku*), i to ornamentalni. O sudbini tih ulomaka Jelić nije znao ništa, ali se po njegovoj kasnijoj napomeni čini da su dignuti 1876. i da je o tome postojala nekakva bilješka Josipa Alačevića. Očito je da je Jelić zatekao već dijelom razgrađen stipes jer mu je nedostajao prvi red kamenja i profilirana oltarna menza koju nije skicirao, a koja se jasno vidi na Andrićevim i Hauserovim nacrtima. Na osnovi usporedbe Jelićevih skica s veličinama ulomaka s natpisom A 1808 i 1809 i pilastra E 275 čini se da je ulomak 1808 njegov A, 1809 njegov C, a 275 njegov B.⁹³ Stari je stipes postojao sve do 2006., kada je srušen, a novi je sastavljen od dva kamena bloka na koji je položena menza. Pritom je pomaknut udesno, točno nasuprot ulaza u kriptu.

Ispred oltara bila je stuba koju je tvorila jedna strana nekog ciborija, a prostor između njezina luka i stipesa bio je ispunjen

following was said of it: *Here there was an altar made of building fragments from the tenth century. The tympanum of a ciborium serves as its base, bordered by decorations on an arcade; the altar's axis, with rectangular tomb, is made of pieces of some older altar, which bears embellishments and an inscription from the tenth century; now stored in the Archaeological Museum, Department II, No. 275 E. 1808, 1809 B.*⁹²

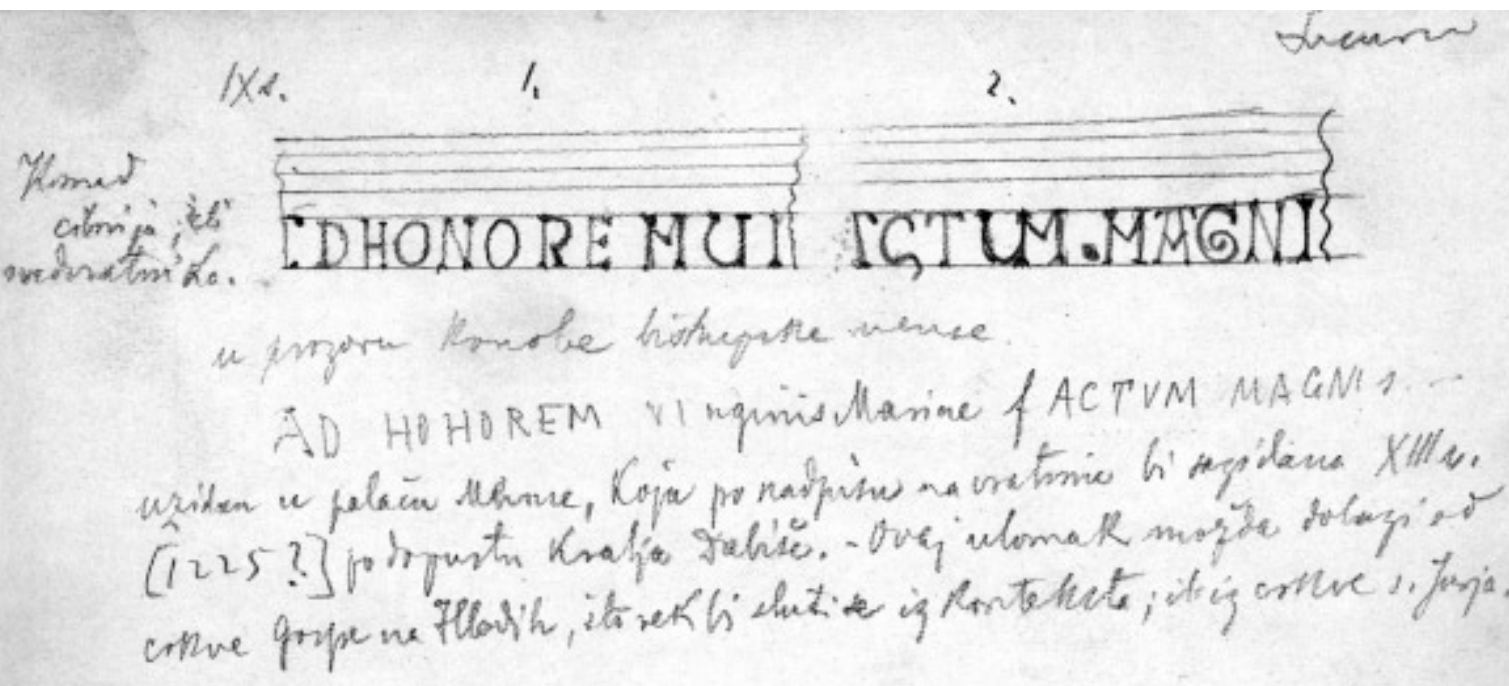
The altar's support (*stipes*) was not made of a single piece of stone but rather it was made such that a hollow space with dimensions of 46 x 39 x 47 cm was made in the middle, which Jelić calls a tomb because it was used as a reliquary (Fig. 13). Various fragments of old stone furnishings were also used as construction material, and three of them were taken to the Archaeological Museum where they were given inventory numbers A 1808 and 1809, and E 275. These are designated by Jelić with the letters A, B and C. Based on Jelić's notes, together with the altar cross-section we can conclude that they, like fragment D, were the lower row of stones, because the top row left a limestone (*calx*) ornamental impression. Jelić knew nothing of the fate of the upper fragments, but based on his later notes, it seems that they were raised in 1876 and that some sort of note on this by Josip Alačević existed. It is apparent that Jelić came upon an already partially disassembled stipes, because he was missing the first row of stones and the moulded altar mensa, which he did not sketch but which is clearly seen in sketches by Andrić and Hauser. A comparison of Jelić's sketch with the size of the fragments bearing an inscription, A 1808 and 1809 and pilaster E 275, it would appear that fragment 1808 is his A, 1809 his C, and 275 his B.⁹³ The old stipes existed until 2006, when it was torn down, while the new one is composed of two stone blocks on which the mensa has been placed. It was moved to the right in the process, precisely opposite to the entrance to the crypt.

There was a step in front of the altar which formed one side of a ciborium, while the space between its arc and the stipes was filled with bricks (Fig. 14). This slab, with simple small closed

93 Jelićeva bilješka uz presjek stipesa na l. 16v: *Prosjek a-β. Na komadima A, B, C, D počivahu drugi, urešeni ornamentacijom IX-X v.; vidljivi su utisci na klaku. Komadi A B C¹) nosi ornamentaciju IX-X v. i 2 nadpisa; prenešeni su u Muzej (Magazin Dimitrovićev). O komadima, što ležahu na A B C D ne zna se ništa - kad li bješe dignuti i gdje li su sad. NB. u uglu iza oltara ima bunarić Sv. Lucije - u tlu četverokutna ciev rimska od opeke. 1) Prenešeni u Muzej vidi B. d. (= Bullettino dalmata). Naknadna bilješka: Bull. 1893 (XVI) p. 36. U vezi s komadima A, B, C i D dopisano: 1876 vidi Alačevićovu bilješku. Na ctežu je još posebno označen ulomak B i šupljina unutar stipesa (otvor) te mjere. Uz tlocrt na l. 17r je bilješka: 10/892 Oltar Sv. Lucije u kripti S. Duje / Floris. Uz ploču ciborija piše *timpan ciborija*, na samoj ploči *Ploča velika što služi za nogostup*, a u prostoru do stipesa *pločnik od opeka*. Jelić je još označio mjere, šupljinu unutar stipesa (Otvor), ulomke A, B, C i D te slovima a i β crtu presjeka.*

92 Jelić, Bulić, Rutar 1894, p. 109. Here catalogue B instead of A is mistakenly designated. The same description was repeated in Bulić, Karaman 1927, p. 207. Liturgy in the crypt was renewed in 1932. Sv. Lucija 1932, p. 125.

93 Jelić's note accompanying the stipes cross-section on l. 16v: *Cross-section a-β. On pieces A, B, C, D others rested, decorated with ornamentation IX-X v.; impressions on calx visible. Pieces A B C¹) bear ornamentation IX-X v. and 2 inscriptions; taken to the Museum (Dimitrović's Magazine). Of the pieces lying on A B C D nothing is known - when they were raised and where they are now. Subs. note: the small well of St. Lucy in the corner behind the altar has - in the ground, a rectangular Roman pipe made of brick. 1) Taken to the Museum, see B. d. (= Bullettino dalmata). Subsequent note: Bull. 1893 (XVI) p. 36. With reference to pieces A, B, C and D, written in: 1876 see Alačević's note. On the drawing, fragment B is still specially designated as well as the cavity within the stipes (opening) and dimensions. Accompanying the floor-plan on l. 17r is the note: 10/892 Altar of St. Lucy in the crypt of St. Domnio / Floor-plan. Next to the ciborium slab it says *tympanum of ciborium*, on the slab itself *Slab large, serves as step*, while in the space up to the stipes, *pavement of brick*. Jelić additionally indicated the dimensions, the cavity in the stipes (Opening), fragments A, B, C and D and the letters a and β in the cross-section line.*



Slika 15.

Jelićev crtež ulomaka uzidanih u nadbiskupskoj palači u Kaštel Sućurcu

Figure 15.

Jelić's drawing of fragments walled into archbishop's palace in Kaštel Sućurac

opekama (sl. 14). Ta ploča s jednostavnim slijepim arkadicama ostala je na svom mjestu sve do sedamdesetih godina 20. st., kad je dignuta,⁹⁴ a do danas nije posebno objavljena. Nedavno je izneseno mišljenje da je pripadala jednom od ciborija koji su bili nad oltarima sv. Duje i sv. Staša u katedrali i koji su vjerojatno nastali oko sredine 13. st., kada i propovjedaonica.⁹⁵ Budući da su ciboriji uklonjeni prigodom izrade novih kapela 1427. (sv. Duje) i 1448. (sv. Staša), može se pretpostaviti da je oltar u kripti bio podignut oko sredine 15. stoljeća.

Ulomke s natpisom A 1808 i 1809 (= S 15) objavio je Bulić već 1893., a Jelić im je donio fotografije 1896. godine,⁹⁶ dok je pilaster E 275 (= S 73) objavljen tek 1993. godine.⁹⁷ Natpis A 1809, koji glasi † ASPICE HOC CLAUSTRVM O[...], ponovno je objavljen 1963. i tada su mu pridodana još tri ulomka, uz napomenu da su svi bili

arcades, remained in its place until the 1970s, when it was raised,⁹⁴ but it has not been specifically published so far. Recently the view was expressed that it belonged to one of the ciboria that was above the altars of St. Domnio and St. Anastasius in the cathedral and which probably emerged at around the thirteenth century at the same time as the confessional.⁹⁵ Since the ciboria were removed during construction of new chapels in 1427 (St. Domnio) and 1448 (St. Anastasius) one can assume that the altar in the crypt was erected at about the mid-fifteenth century.

The inscription-bearing fragments A 1808 and 1809 (= S 15) were already published by Bulić in 1893, and Jelić provided photographs in 1896,⁹⁶ while pilaster E 275 (= S 73) was published only in 1993.⁹⁷ Inscription A 1809, which reads † ASPICE HOC CLAUSTRVM O[...] was once more published in 1963, and at the

94 Marasović T. 1982, str. 109 - tu je prisljonjena uza zid kripe. U knjizi o Palači iz 1968. ona se jasno vidi kao stepenica. Marasović J., Marasović T. 1968, sl. 90.

95 Nikšić 2004, str. 256.

96 Bulić 1893, str. 36; ponovljeno u Bulić 1894, str. 598; isto u Bulić 1886[-1894], str. 598; Jelić 1895-1896, str. 79 - tu pogrešno piše br. 1808 umjesto 1809; 81. Ulomak E 217 koji je Jelić donio na str. 81 i 82 prethodno je, ali bez podatka da je nađen u Sv. Luciji, objavljen u Jelić 1889, str. 12-13, i u Jelić 1895, str. 125 - tu, međutim, navodi da je nađen 1876. između katedrale i crkve sv. Mateja prigodom otkrivanja rimskog pločnika.

97 Flèche Mourgues, Chevalier, Piteša 1993, str. 228-229, 285 - tab. V, sl. II.7, 298 - tab. XVIII, sl. II.7. Njegovu identifikaciju potvrđuje otisak na papiru na kojem je Jelić zapisao: 275 E (Bijeli kamen) ima 4 volute a odtisnuta jedna. Napominjem da je ulomak bio pukao te je naknadno spojen.

94 Marasović T. 1982, p. 109 - here leaning on the crypt's wall. In the book on the Palace of 1968 it can be clearly seen as a step. Marasović J., Marasović T. 1968, Fig. 90.

95 Nikšić 2004, p. 256.

96 Bulić 1893, p. 36; again in Bulić 1894, p. 598; same in Bulić 1886[-1894], p. 598; Jelić 1895-1896, p. 79 - here it mistakenly says no. 1808 instead of 1809; 81. Fragment E 217 which Jelić features on p. 81 and 82 was previously, but without information that it was found in St. Lucy's, published in Jelić 1889, pp. 12-13, and in Jelić 1895, p. 125 - here, however, it states that it was found in 1876 between the cathedral and the Church of St. Matthew when the Roman pavement was found.

97 Flèche Mourgues, Chevalier, Piteša 1993, pp. 228-229, 285 - plate V, Fig. II.7, 298 - plate XVIII, Fig. II.7. His identification confirms the paper impression on which Jelić wrote: 275 E (White stone) has 4 volutes with one impressed. I note here that the fragment was fractured and then re-fastened later.

nađeni u kripti sv. Lucije 1892. i uneseni u katalog A pod br. 1809.⁹⁸ To, međutim, nije točno jer je samo početak natpisa nađen u kripti, a ostala tri nađena su u Kaštel Sućurcu, odakle su nabavljeni 1902., o čemu podatke nalazimo u Jelićevoj terenskoj bilježnici te spisima i inventarnoj knjizi društva *Bihać*.

Jelić je u svojoj terenskoj bilježnici nacrtao ulomke b i c i zapisao da su ugrađeni u prozor konobe stare nadbiskupske palače u Sućurcu (sl. 15). Ujedno je pretpostavio da možda potječu iz crkve Gospe na Hladih ili iz sv. Jurja od Putalja.⁹⁹ Za ulomke se zainteresiralo društvo *Bihać* nakon što je don Ante Alfirević na njih upozorio predsjednika društva Franu Buliću. Bulić je 10. rujna 1902. uputio dopis biskupu Nakiću s molbom da dopusti skidanje ulomka i ustupi ga društvu, koje će ga o svom trošku izvaditi i zamijeniti novim.¹⁰⁰ Biskup je odmah 20. rujna potpisao traženo dopuštenje¹⁰¹ pa su već sredinom prosinca radovi bili gotovi. Što se tiče netočnosti u Bulićevu spomenu samo jednog ulomka, navodu da je ugrađen kao nadvratnik i pogrešnom čitanju SCI umjesto VI, one su vjerojatno posljedica Alfirevićeve neprecizne obavijesti.

Tijekom zamjene doprozornikâ (*pragova*) pokazalo se da nisu bila uzidana samo dva, već tri ulomka, koji su potom brodom poslani u Split¹⁰² i inventarizirani u *Bihaćev* katalog natpisa A pod br. 25.¹⁰³ Njihovu vezu s ulomkom iz kripte sv. Lucije uočio je već Ljubo Karman i o tome stavio napomenu u katalogu,¹⁰⁴ ali su tek prigodom objave 1963. i 1971. doneseni kao dio jedne cjeline zajedno s prijedlogom čitanja: † ASPICE HOC CLAUSTRUM O[...] [...] F]ACTUM MAGNI[...] [...] AD HONOREM VI[RGINIS] [...] PATRON]US ATQ(UE) DEFENSOR. Tada je ujedno pretpostavljeno da

time three more fragments were added to it, with the note that all of them were found in the crypt of St. Lucy in 1892 and entered in Catalogue A under no. 1809.⁹⁸ This, however, is not accurate, because only the beginning of the inscription was found in the crypt, while the remaining three were found in Kaštel Sućurac, whence they were obtained in 1902, and data on this can be found in Jelić's field notebooks and the files and inventory register of the Bihać Society.

In his field notebook, Jelić sketched fragments b and c and wrote that they were built into the window of the wine cellar of the old archbishop's manor in Sućurac (Fig. 15). He also assumed that they may have perhaps originally come from the Church of Our Lady at Hlade or from St. George's at Putalj.⁹⁹ The Bihać Society became interested in the fragments after Fr. Ante Alfirević contacted the Society's president Frane Bulić. On 10 September 1902, Bulić sent a letter to Bishop Nakić with the request to allow the removal of the fragments and to cede them to the Society, which would remove them and provide replacements at its own expense.¹⁰⁰ The bishop immediately signed the requested permission on 20 September,¹⁰¹ so works were already complete by mid-December. As for the inaccuracies in Bulić's specification of only one fragment, the view that it was built in as a door lintel and the mistaken reading of SCI instead of VI, these probably resulted from Alfirević's imprecise information.

During replacement of the window jamb (*edges*), it became apparent that not only two but rather three fragments had been incorporated, and these were then sent to Split by boat¹⁰² and

98 Rapanić <1963>, str. 107-108; ponovljeno u Rapanić <1971>, str. 273-274; Flèche Mourgues, Chevalier, Piteša 1993, str. 243-244, 288 - tab. VIII, sl. IV.12 - tu su datirani u 11. stoljeće; Delonga 1997, str. 26-27 - tu su datirani u 12 stoljeće.

99 AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, terenski notes (Skizzenbuch) B, nedatirana bilješka uz crtež na l. 5r: IX s. Sućurac / Komad ciborija; ili nadvratnika / u prozoru konobe biskupske mense / AD HONOREM Vrginis Mariae fACTVM MAGNIS ... / uzidan u palaču Mense, koja po nadpisu na vratima bi sazidana XIII v. [1225?] po dopustu kralja Dabiše. - Ovaj ulomak možda dolazi od crkve Gospe na Hladih, što rek bi slutiti se iz konteksta; ili iz crkve s. Jurja.

100 AMS, arhiv društva Bihać, 1902, br. 39: U Polači *mensae episcopalis* u K. Sućurcu uzidan je kao prosti gornji prag jednih vrata nadpis koji počimlje AD HONOREM SCI... a dalje se nevidi jer zazidan, a po ovim riečima i po paleografiji slova mogao bi biti lako iz IX-X v. Po tomu mogao bi spadati kojoj od crkvice u Sućurskom Polju iz doba hrvatske narodne dinastije.

101 AMS, arhiv društva Bihać, 1902, br. 41 - dopis ordinarijata br. 3148.

102 AMS, arhiv društva Bihać, 1902, br. 47 - računi priloženi uz spise godišnje skupštine; pismo učitelja Mate Bakotića od 12. prosinca 1902.: *Prage na "Biskupiji" dao sam izvaditi, a tako i nove uzidati. - Sutra ćete primiti od naših mornara. Potrošio sam: za nadnicu zidaru Kr 5.-, za manovala 0,60, za 4 praga nova ukupne dužine 5 stopa po 90 h 4.50, za prijenos do Splita 1.20. Ukupno Kr 11.30.* Bulić je u vrhu pisma dodao: *Br. 25 Nadpisa Bihaća Kat. A.*

103 Tu su upisana tri ulomka (b, c, d) s godinom nabave 1902. i nalazištem Sućurac.

104 Olovkom sa strane: *Ne spadaju li ujedno s komadom Muzeja 1808 A o kojemu vidi Vjesn. hrv. arh. dr. I... Jelića.* Karaman ponavlja Jelićevu pogrešku i umjesto br. 1809 piše 1808.

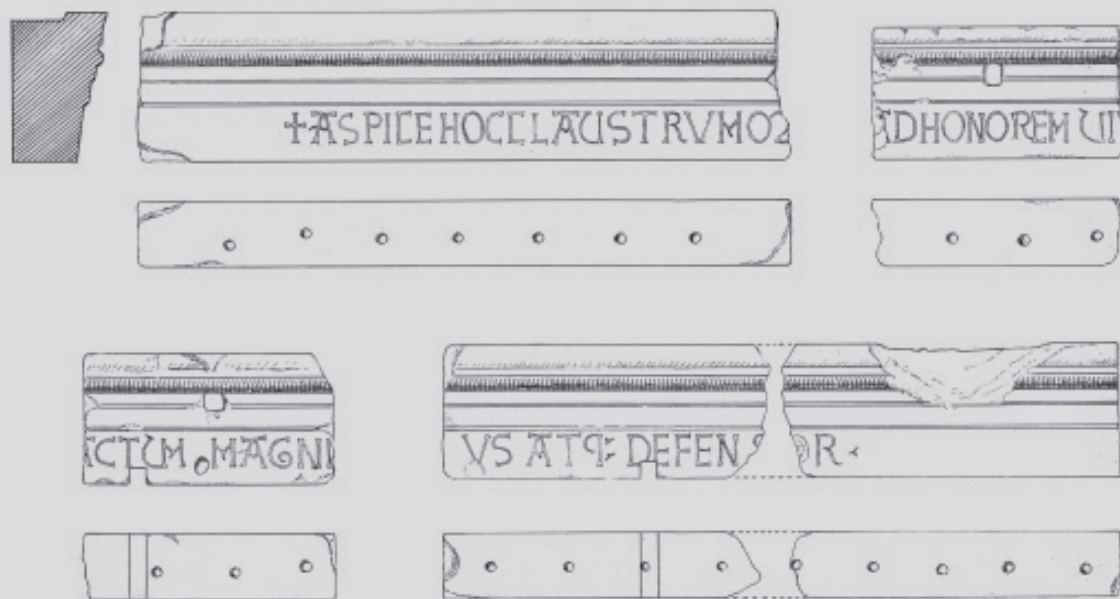
98 Rapanić <1963>, pp. 107-108; again in Rapanić <1971>, pp. 273-274; Flèche Mourgues, Chevalier, Piteša 1993, pp. 243-244, 288 - plate VIII, Fig. IV.12 - here they are dated to the 11th century; Delonga 1997, p. 26-27 - here they are dated in the 12th century.

99 AMS, archives of L. Jelić, pos. Spalatensia, VII/4, field notebook (Skizzenbuch) B, undated note with drawing on l. 5r: IX s. Sućurac / Piece of ciborium; or door lintel / in window of cellar of bishop's mensa / AD HONOREM Vrginis Mariae fACTVM MAGNIS ... / walled in the palace of Mensa, which according to the inscription on the door would have been built in the 13th cent. [1225?] by permission of King Dabiše. - This fragment may come from the Church of Our Lady at Hlade, which may be perceived based on the context, or from the Church of St. George.

100 AMS, archives of Bihać Society, 1902, no. 39: *In the Palace mensae episcopalis in K. Sućurac it was walled in as a simple upper edge of a door, the inscription which begins AD HONOREM SCI... and which cannot be seen further because it is walled in, although these words and the palaeography of the letters could easily be from the 9th/10th cent. In this regard it may belong to any of the churches in Sućurac Field from the time of the Croatian national dynasty.*

101 AMS, archives of the Bihać Society, 1902, no. 41 - letter from rectory no. 3148.

102 AMS, archives of the Bihać Society, 1902, no. 47 - invoices attached to files from annual assembly; letter from teacher Mate Bakotić of 12 Dec. 1902: *I had the edges on the "Biskupija" building removed and new ones built in. - Tomorrow you will receive our sailors. I spent: to pay builders Kr 5.-, for masons 0.60, for 4 new frames with a total length of 5 feet per 90 h 4.50, transport to Split 1.20. Total Kr 11.30. Bulić added at the top of the letter: No. 25 Inscription of Bihać Cat. A.*



Slika 16.

Crtež ulomaka arhitrava iz katedrale sv. Duje

Figure 16.

Drawing of fragments of architrave from Cathedral of St. Domnio

su pripadali jednoj fazi kamene dekoracije enterijera katedrale, a riječ *patronus* dovedena je u vezu s gradskim zaštitnikom sv. Dujmom.¹⁰⁵ Objavljajući početak natpisa, Jelić ga je protumačio kao dio oltarne pregrade,¹⁰⁶ dok su u novije vrijeme iznesena dva oprečna mišljenja: a) da natpis govori o izradi klaustura u sklopu katedrale¹⁰⁷ i b) da je vjerojatno pripadao arhitravu oltarne pregrade iz 11. stoljeća.¹⁰⁸

Zajedničko izvorno podrijetlo svih četiriju ulomaka dokazuju, osim slova i profilacije, i rupe s njihove donje strane, koje se nižu u razmaku od približno 9 do 10 cm (sl. 16). One nisu bile do sada spominjane, a možda mogu pomoći u točnijem određivanju namjene i položaja arhitrava u unutrašnjosti katedrale. Isto tako nije bila skrenuta pozornost na završnu profilaciju na prvom ulomku, povišenu za otprilike jedan centimetar, koja nedostaje nad ostalim dijelovima jer je bila otučena pri sekundarnoj uporabi.¹⁰⁹

Utvrđivanje točnih okolnosti nalaza spomenutih triju ulomaka važno je i zbog jednog spomenika o kojemu je bilo puno govora u stručnoj literaturi, a to je poznati luk oltarne pregrade

inventoried in the Bihać Inscription Catalogue A under no. 25.¹⁰³ Their link to the fragment from the crypt of St. Lucy was already observed by Ljubo Karaman and a note on this was entered in the catalogue,¹⁰⁴ but only when published in 1963 and 1971 was it cited as a part of the whole, together with a proposed reading: + ASPICE HOC CLAUSTRUM O[...] [...] F]ACTUM MAGNI[...] [...] AD HONOREM VI[RGINIS] [...] PATRON]US ATQ(UE) DEFENSOR. At the time it was assumed that they belonged to one phase of stone decoration of the cathedral's interior, and the word *patronus* was associated with the city's patron saint, Domnio.¹⁰⁵ When publishing this inscription, Jelić interpreted it as a part of the altar screen,¹⁰⁶ while in more recent times two opposing views emerged: a) that the inscription speaks of construction of a cloister as part of the cathedral,¹⁰⁷ and b) that it probably belonged to the architrave of the altar screen from the eleventh century.¹⁰⁸

¹⁰⁵ Rapanić <1963>, str. 107-108. U Rapanić <1971>, str. 273-274, izostavljeno čitanje MAGNI kao MAGNIFICE, a prva riječ na ulomku d pročitana kao PATRONUS. Ta druga verzija prihvaćena je u Flèche Mourgues, Chevalier, Piteša 1993, str. 244, i u Delonga 1997, str. 27.

¹⁰⁶ Jelić 1895-1896, str. 79. Potpuno je pogrešno njegovo spajanja ulomka A 1809 s ulomkom E 218.

¹⁰⁷ Delonga 1997, str. 27.

¹⁰⁸ Nikšić 2004, str. 260.

¹⁰⁹ Rupe i presjek prvog ulomka vide se na crtežu svih ulomaka izrađenom tridesetih godina 20. st., koji se ovdje objavljuje. Čuva se u muzejskoj zbirci starih crteža natpisa.

¹⁰³ Three fragments were entered here (b, c, d) with the year of procurement 1902 and discovery site Sućurac.

¹⁰⁴ Pencilled in on side: *Don't these also belong with the Museum piece 1808 A on which see: Vjesn. hrv. arh. dr. I ... Jelić.* Karaman repeats Jelić's error and instead of no. 1809 writes 1808.

¹⁰⁵ Rapanić <1963>, pp. 107-108. In Rapanić <1971>, pp. 273-274, reading of MAGNI as MAGNIFICE overlooked, while the first word on fragment d written as PATRONUS. This second version was accepted in Flèche Mourgues, Chevalier, Piteša 1993, p. 244, and in Delonga 1997, p. 27.

¹⁰⁶ Jelić 1895-1896, p. 79. His connection of fragment A 1809 with fragment E 218 is entirely mistaken.

¹⁰⁷ Delonga 1997, p. 27.

¹⁰⁸ Nikšić 2004, p. 260.

iz druge polovine 8. st. iz Kaštel Sućurca.¹¹⁰ O njemu je pisano kako analitički tako i usputno, a autori su ga različito datirali i smještali ne samo u neku od kaštelanskih crkava nego i u splitsku katedralu.¹¹¹ Najveći problem istraživačima zadavalo je datiranje luka u 7. ili 8. st., pa je dio njih smatrao da je takav spomenik teško zamisliv na području izvan bizantskih gradova, odnosno na hrvatskom državnom teritoriju.¹¹² Stoga im je bila puno bliža teza Stjepana Gunjače da je luk u 16. st. prenesen iz Splita u Sućurac, kada se utvrđivao nadbiskupov kaštel. Otkriće ulomaka arhitrava iz katedrale u Sućurcu neizravno potvrđuje Gunjačino pisanje i upozorava na mogućnost da u Sućurcu budu pronađeni još neki spomenici koji potječu iz Splita.

5. Stup splitskoga nadbiskupa Pavla

Pri kraju Bulićeva opisa spomenika u Arheološkom muzeju 1894. navodi se: *Blizu je stup iz jedanaestoga stoljeća sa križem i nadpisom, osobite važnosti za crkvenu povjest onoga stoljeća.*¹¹³ Riječ je o mramornom stupu u čijem se natpisu spominje splitski nadbiskup Pavao, a koji su 1913. Frane Bulić i Josip Bervaldi opširnije prokomentirali, doveli ga u vezu s apostatom Sedehom i objavili snimku otiska natpisa na papiru.¹¹⁴ Podatke iz njihove *Kronotakse* preuzeo je odmah Ferdo Šišić, ali je Sedehovo ime omaškom tiskano kao Sedel.¹¹⁵ Budući da je natpis prilično oštećen, tek ga je 1931. Miho Barada uspio pročitati i detaljnije ga smjestio u povijesni okvir. Tada je ujedno donio sliku stupa i crtež natpisa.¹¹⁶ Njegovo tumačenje prihvatio je Ljubo Karaman

Besides the letters and profiles, the common original source of all four fragments is proven by the holes on their lower side which are at intervals of approximately 9 to 10 cm (Fig. 16). These were not mentioned until now, but they may perhaps help in a more accurate determination of the purpose and position of this architrave in the cathedral's interior. By the same token, no attention was accorded to the roughly 1 cm profile on the first fragment, which is missing on the other parts because it was broken off during secondary use.¹⁰⁹

Determination of the precise circumstances surrounding the discovery of these three fragments is also important due to a monument that was much discussed in the expert literature, and this is the well-known arch of the altar screen from the second half of the eighth century from Kaštel Sućurac.¹¹⁰ The writing on it was both analytical and parenthetical, and authors dated it differently and placed it not only in one of the Kaštel churches but also in the Split cathedral.¹¹¹ The biggest problem for researchers was the dating of the arch in the seventh or eighth centuries, so that some of them believed that this monument can hardly be conceived outside of the Byzantine cities, meaning in the Croatian national territory.¹¹² This is why they tended to favour the theory of Stjepan Gunjača that the arch was taken from Split to Sućurac in the sixteenth century, when the archbishop's castle was being fortified. The discovery of the architrave fragments from the cathedral in Sućurac is indirectly confirmed by Gunjača's writings, and he noted the possibility of finding other monuments originally from Split in Sućurac.

110 O okolnostima nalaza vidi Katić 1935, str. 1; Kečkemet 1978, str. 66. Društvo *Bihać* ga je pokušalo nabaviti za svoju zbirku, ali bezuspješno. AMS, arhiv društva *Bihać*, 1936, br. 7, dopis župskom uredu u Sućurcu od 25. IV. 1936.

111 Katić 1935, str. 1 (za Sućurac); Karaman 1937a, str. 440-441 (za Sućurac); Barada 1940, str. 401-417 (za Sućurac); Karaman 1942, str. 74-89, 103, 111 (za Sućurac); Gunjača 1973a, poglavlje Dva arheološka objekta u pogrešnoj primjeni na historijsku problematiku, str. 290-315 (za Split); Kečkemet 1978, str. 66-72 (za Sućurac); Rapanić 1982, str. 242 (u vezi s pojavom romboidnog slova O, a bez izjašnjavanja o podrijetlu); Omašić 1986, str. 35-36 (za Sućurac, a možda i Split); Cambi 1992, str. 54-55 (za Sućurac); Burić 1992, str. 103-104 - bilj. 13 (za Split); Piteša, Marijanović, Šarić, Marasović 1992, str. 106-107 - autor natuknice A. Piteša (za Sućurac); Suić 1996, str. 168 (vjerojatnije izrađen u Sućurcu nego dovezen iz Splita); Burić 1997, str. 59-60, 63, 70 (za Split); Katičić 1998, str. 241-243 (za Split); Hrvati i Karolinzi 2000, str. 133-134 - autor natuknice V. Delonga (za Split).

112 U tom kontekstu važna su nastojanja točnog vremenskog određenja jedne skupine crkvenog kamenog namještaja kojoj dijelom pripadaju i neki spomenici iz kaštelanskih Bijaća. Usporedi Burić 1993, str. 177-197 - on ih datira u prvu polovinu 7. stoljeća; Milošević 2004, str. 237-260 - on ih datira u kraj 8. ili sam početak 9. stoljeća.

113 Jelić, Bulić, Rutar 1894, str. 193.

114 Bulić, Bervaldi 1912-1913, str. 170, tab. XXXII.

115 Šišić 1914, str. 131.

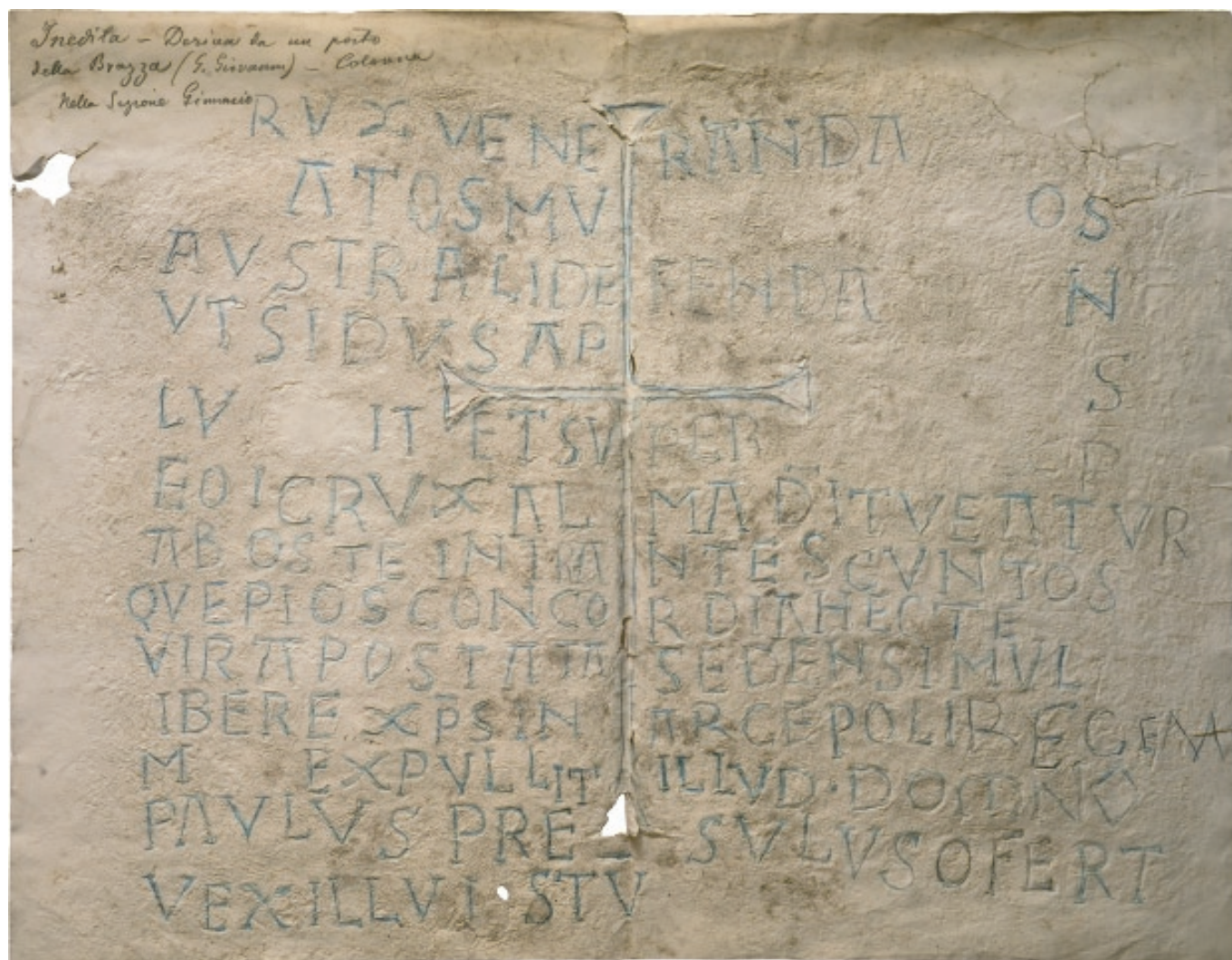
116 Barada 1931, str. 197-201. Crtež se čuva u muzejskoj zbirci starih crteža natpisa.

109 Holes and the cross-section of the first fragment can be seen on the drawings of all fragments made in the 1930s, published here. They are kept in the Museum's collection of old inscription sketches.

110 On the circumstances of the find, see Katić 1935, p. 1; Kečkemet 1978, p. 66. The Bihać Society tried to obtain it for its collection without success. AMS, Bihać Society archives, 1936, no. 7, letter to parish office in Sućurac of 25 Apr. 1936.

111 Katić 1935, p. 1 (for Sućurac); Karaman 1937a, pp. 440-441 (for Sućurac); Barada 1940, pp. 401-417 (for Sućurac); Karaman 1942, pp. 74-89, 103, 111 (for Sućurac); Gunjača 1973a, chapter on "Two archaeological items in mistaken application in historical problems", pp. 290-315 (for Split); Kečkemet 1978, pp. 66-72 (for Sućurac); Rapanić 1982, p. 242 (with reference to the appearance of the rhomboid letter O, without explanation of its origin); Omašić 1986, pp. 35-36 (for Sućurac, and perhaps Split); Cambi 1992, pp. 54-55 (for Sućurac); Burić 1992, pp. 103-104 - note 13 (for Split); Piteša, Marijanović, Šarić, Marasović 1992, pp. 106-107 - author of entry A. Piteša (for Sućurac); Suić 1996, p. 168 (more likely made in Sućurac rather than brought from Split); Burić 1997, pp. 59-60, 63, 70 (for Split); Katičić 1998, pp. 241-243 (for Split); *Hrvati i Karolinzi 2000*, pp. 133-134 - author of entry V. Delonga (for Split).

112 In this context, particularly vital are efforts to determine an accurate chronological specification for one group of stone furnishings to which some monuments from Kaštel Bijaći also belong. Cf. Burić 1993, pp. 177-197 - he dates them to the first half of the 7th century; Milošević 2004, pp. 237-260 - he dates them at the end of the 8th or the very beginning of the 9th century.



Slika 17.

Otisk na papiru natpisa na stupu nadbiskupa Pavla
(foto: Ž. Bačić)

Figure 17.

Paper impression of inscription on the column of Archbishop Pavao
(photo: Ž. Bačić)

i pretpostavio da je nadbiskup Pavao dao postaviti stup ispred svoje palače.¹¹⁷ Petar Skok je također smatrao da je čitanje imena Sedeh ispravno i da je to hipokoristički oblik od Sdedrag.¹¹⁸

Protiv Barade oglasio se Giuseppe Praga, koji je dokazivao da riječ iza *vir apostata* treba čitati kao *seden* a ne kao ime *Sedeh* i dao drugi, građanski, a ne crkveni kontekst natpisa.¹¹⁹ Isto tako je i Marko Perojević dao svoje tumačenje natpisa te predložio da se ime *Sedeh* veže uz hrvatskog kneza *Sedeslava* (tj. *Zdeslava*) iz 9. st., a *Pavlovo* ime uz nekog dotad još nepoznatog ninskog biskupa.¹²⁰

Objavljujući ulomak pilastra s natpisom i križem iz samostana sv. Marije de Taurello, Karaman nije prihvatio Pragine primjedbe, već se zadržao na Baradinu tumačenju. On je smatrao *da su se ovakvi*

5. Column of Split Archbishop Pavao

Toward the end of Bulić's description of monuments in the Archaeological Museum in 1894, he states: *Nearby is a column from the eleventh century with a cross and inscription, of particular importance to church history of that century.*¹¹³ This is a marble column on which the inscription mentions Split Archbishop Pavao, which was commented upon extensively in 1913 by Frane Bulić and Josip Bervaldi, associating it with the apostate *Sedeh*. They published a reproduction of an impression of the inscription on paper.¹¹⁴ The data from their *Chronotaxis*, or *Chronological Table*, was immediately assumed by Ferdo Šišić, although *Sedeh's* name was erroneously printed as *Sedel*.¹¹⁵ Since the inscription is quite

117 Karaman 1931b, str. 15-16.

118 Skok 1932, str. 148-149, s istim crtežom kao i kod Barade.

119 Praga 1934, str. 362-365.

120 Perojević 1935, str. 146-149, s istim crtežom kao i kod Barade.

113 Jelić, Bulić, Rutar 1894, p. 193.

114 Bulić, Bervaldi 1912-1913, p. 170, plate XXXII.

115 Šišić 1914, p. 131.

pilastri ili stupovi sa križevima i natpisom postavljali ispred neke zgrade e da moćni zagovor križa brani zgradu od svake pogibelji te ponovio mišljenje da je stup bio ispred nadbiskupove palače.¹²¹ Recenzirajući pak Perojevićev članak, odbacio ga je kao neutemeljen.¹²² Ista razmišljanja Karaman je ponovio nekoliko godina kasnije.¹²³

Važan pomak u čitanju natpisa napravio je Veljko Gortan 1964., koji je detaljnom analizom dokazao da sporna riječ glasi *sedem* a ne *Sedeh*.¹²⁴ Njegovo mišljenje nije prihvatio Stjepan Gunjača, koji je ustrajao na ustaljenom čitanju *Sedeh*.¹²⁵ Pa ipak, u vodiču po Muzeju hrvatskih arheoloških spomenika doneseno je Gortanovo čitanje.¹²⁶

U svim tim razmatranjima nije se postavljalo pitanje gdje je stup nađen, nego se po inerciji smatralo da je podrijetlom iz Splita. Bila je, međutim, previđena legenda ispod fotografije stupa objavljena 1894., u kojoj piše da potječe s Brača: *Colonna con iscrizione dell' XI. s. della Brazza, ora nel Museo di Spalato*.¹²⁷ To potvrđuju: zapis Josipa Alačevića na jednom od otisaka natpisa na papiru, gdje stoji da je donesen iz Sutivana (sl. 17),¹²⁸ bilješka da je donesen s Brača u vrijeme uprave Mihovila Glavinića uz Jelićev crtež i prijepis natpisa u njegovoj terenskoj bilježnici¹²⁹ te napomena *Pučišća na Braču* na jednom od šest(!) prijepisa i pokušaja čitanja natpisa u Jelićevoj ostavštini.¹³⁰

Stup je, dakle, dospio u Muzej u vrijeme ravnatelja Glavinića (1872.-1883.), ali nije bio inventariziran. Vjerojatno je oko godine 1900. ustupljen društvu *Bihać* i unesen u njegov katalog natpisa A pod br. 2 bez podatka o mjestu i godini nalaza.¹³¹ Netko je tu kasnije olovkom dopisao *Sedeh*, a kao mjesto nalaza naveo *Spiljet* ?. Ponovno je upisan pod br. 38, a u napomeni je Bulić olovkom dodao: *Našast još pod upravom dir. Glavinića nezna se gdje*.

Ovdje nećemo ulaziti u dvojbe oko čitanja natpisa, već želimo ukazati na to da je stup prije dolaska u Muzej bio u Sutivanu na Braču. Ako je tamo bio postavljen u vrijeme nadbiskupa Pavla, onda se otvaraju pitanja koja zahtijevaju iscrpnije odgovore i prosudbe. Pritom se ne smije isključiti ni mogućnost da je stup iz Splita bio prenesen u Sutivan za potrebe neke građevine jer je

damaged, it was only in 1931 that Miho Barada managed to decipher it and place it within a more detailed historical context. At that time he also published a photograph of the column and a drawing of the inscription.¹¹⁶ His interpretation was accepted by Ljubo Karaman, and he assumed that Archbishop Pavao had the column placed in front of his palace.¹¹⁷ Petar Skok also deemed the reading of the name *Sedeh* correct and that this is a hypocoristic form of *Sdedrag*.¹¹⁸

Giuseppe Praga disagreed with Barada, asserting that the word after *vir apostata* should be read as *sedem* and not as the name *Sedeh*, and provided a different, lay rather than clerical context to the entire inscription.¹¹⁹ Marko Perojević similarly provided his own interpretation of the inscription, and proposed that the name *Sedeh* is tied to the Croatian Prince *Sedeslav* (i.e. *Zdeslav*) from the ninth century, with Pavao being the name of an as-yet unknown Nin bishop.¹²⁰

When publishing the pilaster fragment bearing an inscription and cross from the Convent of St. Maria de Taurello, Karaman did not agree with Praga's comments, and instead adhered to Barada's interpretation. He believed *that such pilasters or columns bearing crosses and inscriptions were installed in front of certain buildings so that the powerful advocacy of the cross defends the building from all adversity* and he reiterated the view that the column was in front of the archbishop's palace.¹²¹ When reviewing Perojević's article, he refuted it as groundless.¹²² Karaman repeated his views several years later.¹²³

An important step forward in reading the inscription was made by Veljko Gortan in 1964, as his painstaking analysis proved that the contested word is *sedem* and not *Sedeh*.¹²⁴ His view was not acknowledged by Stjepan Gunjača, who insisted on the accepted reading of *Sedeh*.¹²⁵ Even so, the guide to the Museum of Croatian Archaeological Monuments contains Gortan's reading.¹²⁶

In all of these considerations, the question of where the column was found was not posed, rather it was deemed by inertia that it was originally from Split. Something that was overlooked, however, is the caption on the photograph of the column published in 1894 which says that it came from Brač: *Colonna con*

121 Karaman 1935, str. 1. S tim u vezi vidi Babić 1985, str. 29.

122 Karaman 1937b, str. 368-369.

123 Karaman 1943, str. 58-60.

124 Gortan 1964, 423-429.

125 Gunjača 1973b, poglavlje O salonitansko-splitskoj crkvi i Hrvatima do prevlasti splitske metropolije (g. 928), str. 165-166, 223.

126 Muzej hrv. arheol. spom. 1979, str. 48.

127 Ephemeris Bihačensis 1894, tab. XXX, sl. 1; pretiskano u Radovi I. kongresa 1993, str. 198. Čak i Barada koji citira sliku mimoilazi taj podatak. Barada 1931, str. 197 - bilj. 146.

128 *Inedita - Deriva da un porto della Brazza (S. Giovanni) - Colonna Nella Sezione Ginnasio*.

129 AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, terenski notes (Skizzenbuch) B, list 3r: *Alačević: "donešena iz Brača" - darovana od nekoga za Glavinića - koji će poblizže znati*.

130 AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, nepag.; svi oni nisu pisani Jelićevom rukom.

131 Bulić je na njegovom početku zapisao da ga je 1904. sastavio Pavao Perat prema starom katalogu.

116 Barada 1931, pp. 197-201. The drawing is kept on the museum collection of old sketches of inscriptions.

117 Karaman 1931b, pp. 15-16.

118 Skok 1932, pp. 148-149, with same drawing as Barada.

119 Praga 1934, pp. 362-365.

120 Perojević 1935, pp. 146-149, with same drawing as Barada.

121 Karaman 1935, p. 1. In this regard see: Babić 1985, p. 29.

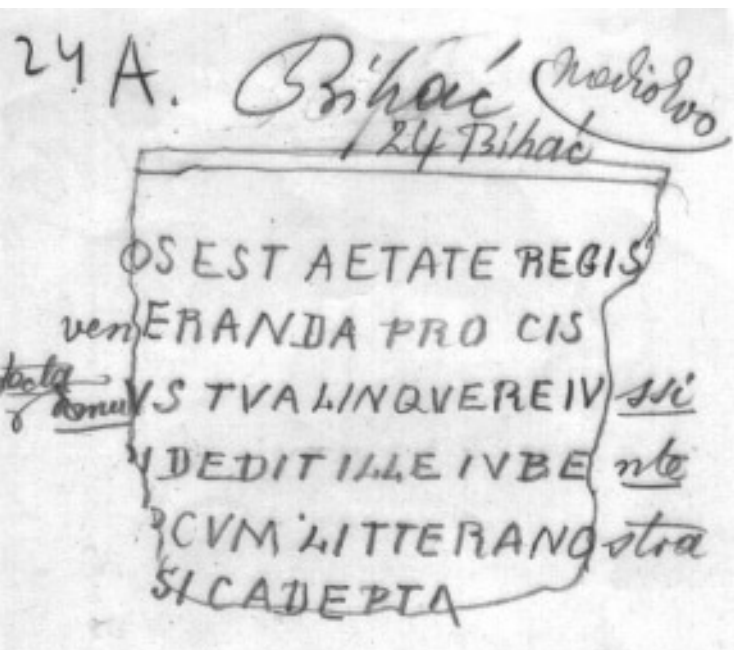
122 Karaman 1937b, pp. 368-369.

123 Karaman 1943, pp. 58-60.

124 Gortan 1964, 423-429.

125 Gunjača 1973b, chapter "On the Salona-Split church and the Croats up to the predominance of the Split Metropolitanate (928)", pp. 165-166, 223.

126 Muzej hrv. arheol. spom., 1979, p. 48.



Slika 18.
Bulićev prijepis natpisa iz Velog
varoša

Figure 18.
Bulić's transcript of inscription
from Veli varoš

poznato npr. da je splitski kanonik Jeronim Natalis 1655. dogradio tamošnju crkvu sv. Ivana Krstitelja.¹³²

6. Ranoromanički natpis iz Velog varoša

U katalogu natpisa A društva *Bihać*, pod br. 24, upisana su prva dva retka jednog natpisa iz Splita kupljenog 1902. godine.¹³³ On se tijekom vremena zagubio pa nije uvršten u radove koji se bave splitskom srednjovjekovnom epigrafijom.¹³⁴ Ipak, o njemu možemo doznati više na temelju dviju Bulićevih bilježaka sačuvanih u arhivu Luke Jelića. Prva sadrži samo tekst natpisa i inventarni broj, a druga tekst s Bulićevim nadopunama, dimenzije (visina 42, širina 40, debljina 5 cm) i podatak da je nađen u pločniku kuće Luke Bege, kućni broj 382, u splitskom Velom varošu.¹³⁵ Sudeći po Bulićevoj skici (sl. 18), natpis je možda imao istaknuti profilirani gornji dio i bilo je sačuvano šest redaka teksta koji glasi:

¹³² Ostojić 1975, str. 266.

¹³³ Među računima *Bihaća*, priloženim uz blagajnički izvještaj za skupštinu društva održanu 28. prosinca 1902., nalazi se Bulićeva bilješka da je natpis plaćen jednu krunu, ali bez podatka o tekstu i mjestu nalaza. AMS, arhiv društva *Bihać*, 1902, br. 47, računi: 1902. *Potrošena za natpis br. 24 (A "Bihaća")* kr. 1. Bulić.

¹³⁴ Rapanić 1971, str. 271-310; Delonga 1997.

¹³⁵ AMS, arhiv L. Jelića, poz. Spalatensia, VII/4, nepag.: *Su frammento alto 0.42, largo 0.40, grosso 0.05 (sic!), trovato nel selciato della casa al civ. n. 382 di Luka Bego nel Borgo Grande di Spalato*. Gore desno Bulić je naznačio da je riječ o srednjovjekovnom spomeniku: *Medioevo*.

iscrizione dell' XI. s. della Brazza, ora nel Museo di Spalato.¹²⁷ This is confirmed by: a note by Josip Alačević on one of the impressions of the inscription which states that it was brought from Sutivan (Fig. 17),¹²⁸ a note that it was brought from Brač during Mihovil Glavinić's management accompanied by Jelić's drawing and transcription of it in his field notebook,¹²⁹ and the notation *Pučišća on Brač* on one of six (!) transcripts and attempts to read the inscription in Jelić's papers.¹³⁰

The column thus made its way to the Museum during Glavinić's term as director (1872-1883), but it was not inventoried. It was probably ceded to the Bihać Society at around 1900 and entered in its inscription catalogue A under no. 2 without data on the discovery site and year.¹³¹ Someone later pencilled in the word *Sedeh*, with the discovery cite specified as *Spiljet*?. It was once more registered under no. 38, while in the note Bulić pencilled in: *Found during management of dir. Glavinić, not known where*.

Here we shall not enter into the controversy surrounding the reading of the inscriptions; our intention is rather to state that the column was in Sutivan on the island of Brač prior to its arrival in the Museum. If it was installed there during the time of Archbishop Pavao, then it raises questions that require exhaustive answers and consideration. The possibility that the column was taken from Split to Sutivan for the needs of some structure there cannot be discounted, because it is known that, for example, the Canon Jeronim Natalis of Split commissioned the expansion of the local Church of St. John the Baptist in 1655.¹³²

6. Early Romanesque inscription from Veli varoš

Two lines of an inscription from Split, purchased in 1902, are registered in the Bihać Society's Inscription Catalogue A under no. 24.¹³³ It was lost over time, so it was not included in works that deal with Split's medieval epigraphy.¹³⁴ Nonetheless, something more

¹²⁷ *Ephemeris Bihačensis* 1894, plate XXX, Fig. 1; reprinted in Radovi I. kongresa 1993, p. 198. Even Barada, who cites the photograph, overlooked this fact. Barada 1931, p. 197 - note 146.

¹²⁸ *Inedita - Deriva da un porto della Brazza (S. Giovanni) - Colonna Nella Sezione Ginnasio*.

¹²⁹ AMS, archives of L. Jelić, pos. Spalatensia, VII/4, field notebook (Skizzenbuch) B, page 3r: *Alačević: "brought from Brač" - donated by someone for Glavinić - who should know the details*.

¹³⁰ AMS, archives of L. Jelić, pos. Spalatensia, VII/4, not pag.; all of them are written in Jelić's handwriting.

¹³¹ Bulić wrote at its beginning that it was compiled in 1904 by Pavao Perat based on an old catalogue.

¹³² Ostojić 1975, p. 266.

¹³³ Among the Bihać Society's bills, attached to a treasury report for the assembly held on 28 Dec. 1902, there is a note by Bulić stating that 1 crown was paid for the inscription, but with no data on the text nor discovery site. AMS, Bihać Society archives, 1902, no. 47, bills: 1902. *Spent for inscription no. 24 (A "Bihaća")* cr. 1. Bulić.

¹³⁴ Rapanić 1971, pp. 271-310; Delonga 1997.

OS EST AETATE REGIS
ERANDA PRO CIS
VS TVA LINQVERE IV
(?) DEDIT ILLE IVBE
(?) CVM LITTERA NO
SIC ADEPTA

Prvo nepotpuno slovo u prvom retku Bulić je čitao kao O, dok je prvu riječ u drugom retku dopunio s VEN (*veneranda*). Prvo slovo u trećem retku on čita kao V i, sukladno tome, početak retka dopunjuje sa TECTA DOM (*tecta domvs*), a zadnju riječ u istom retku dopunjava sa SSI (*ivssi*). Prvo slovo u četvrtom retku nije bilo dostatno sačuvano pa ga Bulić nije dopunio, dok je zadnju riječ u istom redu dopunio s NTE (*ivbente*). Ni prvo slovo u petom retku nije bilo Buliću jasno, a zadnju riječ dopunjava sa STRA (*nostra*). Prema tome, Bulićevo čitanje natpisa glasi:

OS EST AETATE REGIS
VEN]ERANDA PRO CIS
TECTA DOM]VS TVA LINQVERE IV[SSI
(?) DEDIT ILLE IVBE[NTE
(?) CVM LITTERA NO[STRA
SIC ADEPTA

Za daljnje razmatranje o ovom natpisu potrebno je najprije ubicirati kuću Bego u kojoj je nađen. Ona je imala anagrafski broj 382, što odgovara zgradi na katastarskoj čestici 912, koja se nalazi južno od crkve sv. Križa, a sjeveroistočno od crkve sv. Nikole (Mikule) (sl. 19).¹³⁶ Ako pođemo od pretpostavke da se natpis odnosi na crkvenu građevinu, onda je logično da njegovo izvorno mjesto tražimo u nekoj od obližnjih crkava. Budući da je Sv. Križ podignut na sadašnjem položaju tek 1685. godine,¹³⁷ preostaje Sv. Nikola, koji je udaljen samo 4-5 kuća. Predromanička i kasnija romanička faza crkve sv. Nikole,¹³⁸ zajedno s natpisima koji su u njoj nađeni, a datiraju se u kraj 11. i početak 12. st.,¹³⁹ pružaju mogućnost da *Bihaćev* ulomak pripišemo romaničkoj fazi i vremenski ga odredimo u to doba. Nedostatak ikakvih pokazatelja o obliku slova natpisa i o možebitnim ukrasima te fragmentarnost teksta zadržava navedeno samo na pretpostavci, sve do njegovog eventualnog nalaza ili otkrića njegovog drugog dijela.

can be learned about it based on two of Bulić's notes preserved in Luka Jelić's archives. The first contains only the text of the inscription and the inventory number, while the second the text with Bulić's supplements, dimensions (height 42, length 40, width 5 cm) and the information that it was found in the pavement of the Luka Bego house, address no. 382, in Split's Veli varoš.¹³⁵ Judging by Bulić's sketch (Fig. 18), the inscription may have had a prominent profile on the upper portion, and six lines of text were preserved, reading as follows:

OS EST AETATE REGIS
ERANDA PRO CIS
VS TVA LINQVERE IV
(?) DEDIT ILLE IVBE
(?) CVM LITTERA NO
SIC ADEPTA

The first incomplete letter in the first line was read by Bulić as 'O', while he supplemented the first word in the second line with 'VEN' (*veneranda*). He read the first letter in the third line as 'V' and pursuant thereto he filled in the beginning of the line with 'TECTA DOM' (*tecta domvs*), while he supplemented the last word in the same line with 'SSI' (*ivssi*). The first letter in the fourth line was not sufficiently preserved, so Bulić did not add anything, while the last word in the same line with supplemented with 'NTE' (*ivbente*). The first letter in the fifth line was also unclear to Bulić, and he supplemented the last word with 'STRA' (*nostra*). Bulić's reading of the inscription thus reads:

OS EST AETATE REGIS
VEN]ERANDA PRO CIS
TECTA DOM]VS TVA LINQVERE IV[SSI
(?) DEDIT ILLE IVBE[NTE
(?) CVM LITTERA NO[STRA
SIC ADEPTA

For further consideration of this inscription, it is first necessary to precisely determine the location of the Bego house in which it was found. It had address number 382, which corresponds to the building on cadastral plot 912, which is south of the Church of the Holy Cross, and north-east of the Church of St. Nicholas (Mikula) (Fig. 19).¹³⁶ Assuming that the inscription refers to the

136 Državni arhiv - Split, Arhiv mapa za Istru i Dalmaciju, katastarski plan Splita, br. 595, list XIV - Veli varoš. U vrijeme nastanka katastra 1831. vlasnik kuće bio je Ante Tomić, a popisana je kao kuća na dva kata s dvorištem. Upisnik kuća občine Spliet 1879, Veli varoš, ad br. 912 - tada je vlasnik kuće bila Marija Rokov. Alfabetički upisnik občine Spliet 1879.

137 Duplančić 1987b, str. 9-10; Duplančić 1998, str. 83-84.

138 Marasović T. 1994a, str. 182-183, 216, 249, 262.

139 Fisković 1949, str. 211-220; Delonga 1997, str. 18-21. Greda oltarne pregrade s natpisom († Hanc ...) bila je uzidana kao dovratnik s unutrašnje strane malih bočnih vrata crkve, a otkrivena je prigodom preuređenja u lipnju 1932. godine. Konzervatorski odjel - Split, arhiv, 1932, br. 129 od 7. lipnja i br. 130 od 9. lipnja. *Još o uređenju* 1932, str. 6.

135 AMS, archives of L. Jelić, pos. Spalatensia, VII/4, not pag.: *Su frammento alto 0.42, largo 0.40, grosso 0.05 (sic!), trovato nel selciato della casa al civ. n. 382 di Luka Bego nel Borgo Grande di Spalato*. Bulić indicated on the upper right that it is a medieval artefact: *Medioevo*.

136 National Archives - Split, Archive of maps for Istria and Dalmatia, Split cadastral map, no. 595, page XIV - Veli varoš. At the time of establishment of the cadastre in 1831, the house's owner was Ante Tomić, and it was registered as a house with two floors with a yard. Register of houses in the 'Spliet' municipality of 1879, Veli varoš, re. no. 912 - at that time the house's owner was Marija Rokov. Alphabetical register of the Spliet Municipality 1879.



Slika 19.
Dio katastarskog plana Veli
varoša s crkvom sv. Nikole (br.
872) i kućom L. Bege (br. 912)

Figure 19.
Part of cadastral map of Veli varoš
with Church of St. Nicholas (no.
872) and house of L. Bege (no. 912)

U natpisu je svakako najzanimljiviji spomen kralja, čije ime nažalost nije sačuvano. Možda je upravo to i bio razlog za uklanjanje i razbijanje natpisa, vjerojatno u doba mletačke vlasti. Poznato je, naime, da je Mlečanima smetala svaka uspomena na razdoblje hrvatskih i ugarskih vladara, odnosno doba nezavisnosti od Venecije, i da su ih zatirali.¹⁴⁰ Izričaj *u vrijeme kralja* ukazuje na to da kralj nije donator, odnosno naručitelj onoga o čemu je natpis govorio, već da je to učinjeno u doba njegove vladavine. S obzirom na to da se titula kralj (*rex*) na našim epigrafskim spomenicima javlja u epitafu kraljice Jelene iz 976. i da je ona postala jedini naslov hrvatskih vladara u doba Petra Krešimira IV. u drugoj polovini 11. st.¹⁴¹ te da romanička faza Sv. Nikole zajedno s natpisima pada na kraj 11. i početak 12. st., onda i kralj iz našeg ulomka pripada tom razdoblju. To je vjerojatno Krešimirov nasljednik Dmitar Zvonimir, koji je nakon kratkotrajne mletačke vladavine ponovno ujedinio dalmatinske gradove s ostalim dijelom Hrvatske, koji se okrunio u obližnjem Solinu i koji je bio u odličnim odnosima sa splitskim nadbiskupom Lovrom.¹⁴²

church building, then it is logical to search for its original site in one of the nearby churches. Since Holy Cross was erected at its current location only in 1685,¹³⁷ all that remains is St. Nicholas, which is only 4-5 houses away. The pre-Romanesque and later Romanesque phases of the Church of St. Nicholas,¹³⁸ together with the inscriptions found therein and dated to the end of the eleventh and beginning of the twelfth centuries,¹³⁹ make it possible to attribute the Bihać fragment to the Romanesque phase and to place it in this period chronologically. The lack of any indicators on the shape of the letters and possible decorations and the fragmentary text mean that all of the aforementioned aspects remain assumptions until the possible discovery of its other part.

The most interesting aspect of the inscription is that it mentions a king whose name has unfortunately not been preserved. Perhaps this is precisely the reason for the removal and destruction of the inscription, probably during Venetian rule. It is well known that the Venetians were troubled by any memorial to the period of Croatian and Hungarian rulers, i.e. the period of independence from Venice, so they eradicated them.¹⁴⁰ The expression *in the time of King* indicates that the king was not the benefactor or the person commissioning that which is mentioned in the inscription, rather that it was done during his reign. Given that the title king (*rex*) in Croatian epigraphic monuments appears in the epitaph of Queen Jelena from 976 and that it was the only title for Croatian rulers during the period of Petar Krešimir IV in the second half of the eleventh century,¹⁴¹ and that the Romanesque phase of St. Nicholas together with its inscriptions falls at the end of the eleventh and beginning of the twelfth centuries, then the king mentioned on this fragment is from this period. This was probably Krešimir's successor Dmitar Zvonimir who, after brief Venetian rule, once more united the Dalmatian cities with the rest of Croatia, and who was crowned in nearby Solin and maintained excellent relations with Split Archbishop Lovro.¹⁴²

140 Karaman 1936, str. 36-37; Fisković 1948, str. 203, 208, tab. VII., sl. 1 - nadvratnik s imenom kralja Krešimira postavljen 1735. i odmah potom otučen; za isto vidi Ostojić 1964, str. 354; Duplančić 1988, str. 33 - postavljanje mletačkog lava ispred sarkofaga kćeri Bele IV. oko 1770.
141 Delonga 1996, str. 324; za ulomak natpisa s titulom kralja iz sredine/druge polovine 11. st. iz predromaničke crkve na položaju Sv. Lovre u šibenskom Donjem polju str. 151, 324-325.
142 Šišić 1925, str. 556-590, posebno str. 583-584. Čini se da se upravo na njegovu ženu Jelenu (*soror et regina*) odnosi natpis na oltarnoj pregradi crkve sv. Mihajla na Koločepu. Delonga 2000, str. 23-28.

137 Duplančić 1987b, pp. 9-10; Duplančić 1998, pp. 83-84.
138 Marasović T. 1994a, pp. 182-183, 216, 249, 262.
139 Fisković 1949, pp. 211-220; Delonga 1997, pp. 18-21. Altar screen post with inscription († Hanc ...) was walled in as a door-jamb from the inside of the church's small lateral wall, and discovered during remodelling in June 1932. Conservation Department - Split, archives, 1932, no. 129 of 7 June and no. 130 of 9 June.
140 Karaman 1936, pp. 36-37; Fisković 1948, pp. 203, 208, plate VII., Fig. 1 - door lintel with name of King Krešimir installed in 1735 and fractured immediately thereafter; for same see: Ostojić 1964, p. 354; Duplančić 1988, p. 33 - installation of Venetian lion in front of sarcophagus of the daughter of King Bela IV at around 1770.
141 Delonga 1996, p. 324; for a fragment of inscription with title of king from the middle/second half of 11th cent. From the pre-Romanesque church at the site of St. Lawrence in Šibenik's Donje polje, pp. 151, 324-325.
142 Šišić 1925, pp. 556-590, particularly pp. 583-584. It seems that the inscription on the altar screen of the Church of St. Michael at Koločep refers precisely to his wife Jelena (*soror et regina*). Delonga 2000, pp. 23-28.

7. Tranzena iz crkve sv. Jakova *de colonia*

Iza palače Milesi nalazila se crkva sv. Jakova *de colonia*, koja se u dokumentima spominje od 14. stoljeća. Kad je 1928. trebala biti srušena, konzervator Lj. Karaman je zatražio da se fotografira, a da se tranzena uzidana iznad njezine apside prenese u Arheološki muzej ili ponovno upotrebi.¹⁴³ Nakon skidanja tranzena je predana Muzeju (katalog S, br. 29) i objavljena u Novakovoj povijesti Splita, ali bez podatka odakle potječe.¹⁴⁴ Njezinu identifikaciju omogućila je slika crkve u staroj fototeci Muzeja, koja je publicirana u novije vrijeme.¹⁴⁵ Međutim, prigodom ponovne objave tranzene kao mjesto nalaza pogrešno je navedena crkva sv. Ciprijana. Tada je ujedno datirana u 10.-12. stoljeće.¹⁴⁶

8. Dva natpisa iz samostana na Sustipanu

Kao prag crkve na Sustipanu uzidan je nadvratnik stare benediktinske crkve ili samostana koji je onamo dospio sigurno 1814. kad se gradila postojeća crkva sv. Stjepana.¹⁴⁷ Njegov donji dio bio je zaklonjen zemljom, a danas pločnikom, i sve do arheoloških istraživanja 1961.-1962. nije bio vidljiv u cijelosti. Međutim, ni tada zbog oštećenosti nije u cijelosti pročitano, nego samo njegova desna polovina. Objavljen je 1971. uz pretpostavku da datira iz 12. ili 13. st.¹⁴⁸ iako se čini da je točnija datacija u 13. stoljeće.¹⁴⁹

7. Transenna from the Church of St. James de Colonia

The Church of St. James de Colonia is located behind the Milesi Palace; it has been mentioned in documents since the fourteenth century. When it had to be demolished in 1928, restorationist Ljubo Karaman asked that it be photographed and that the transenna above its apse be taken to the Archaeological Museum or be used again.¹⁴³ After removal of the transenna it was given to the Museum (Catalogue S, 29) and published in Novak's history of Split, but without data on its origin.¹⁴⁴ Its identification was made possible by a photograph of the church in the old photo archives of the Museum that was published in more recently.¹⁴⁵ However, during renewed publication of the transenna the Church of St. Cyprian was inaccurately cited as the discovery site. At that time it was also dated to the tenth/twelfth centuries.¹⁴⁶

8. Two inscriptions from the monastery at Sustipan

The door lintel of the old Benedictine church or monastery was used as the threshold to the church on the Sustipan peninsula; it certainly arrived there in 1814 when the existing Church of St. Stephen was being constructed.¹⁴⁷ Its lower portion was obscured by soil and now by pavement, and until archaeological research in 1961-1962 it was not entirely visible. However, even then it could not be fully read due to damage, rather only its right half could be read. It was published in 1971 with the assumption that it dated to

143 Fisković 1962, str. 8, 26 - bilj. 17; Duplančić 1987a, str. 48-50; Piplović 2002, str. 318-319.

144 Novak 1957, str. 502 - lijeva tranzena. Desna tranzena također je bila u Muzeju, ali je 1951. predana Muzeju grada Splita. AMS, arhiv, 1951, br. 295 - dopis Muzeja grada Splita, br. 262/51 od 25. srpnja. Sliku nakon restauriranja vidi u Šarić 2003, str. 42. Danas u Muzeju grada ima inv. br. 738.

145 Duplančić 1987a, sl. na str. 49. Prigodom nedavnih radova na krovu kuće nasuprot crkvi uklonjen je luminar koji se vidi na fotografiji.

146 Flèche Mourgues, Chevalier, Piteša 1993, str. 259, 292 - tab. XII, sl. VII.5, 303 - tab. XXIII, sl. VII.5. Po njima Marasović T. 1998, str. 35. Zabuna potječe iz kataloga srednjovjekovne zbirke (S, br. 29) gdje je 1985. tadašnji kustos F. Buškariol olovkom dopisao da je tranzena nađena u crkvi sv. Ciprijana. Za prostorne odnose Sv. Jakova i Sv. Ciprijana prema okolnim kućama vidi plan grada iz 1831. u Blago Hrvatske 1992, str. 38.

147 Fisković 1960, str. 96-97. Kip sv. Stjepana s natpisom iz 1355. bio je prethodno iznad glavnih vrata dvorišta, tj. klaustura o čemu govori njegov prijepis nastao oko 1720., a čuva se u građi u Farlatijev *Illyricum sacrum* (Hrvatski državni arhiv - Zagreb, zbirka Fanfogna-Garagnin, kut. 9, sv. 4, l. 218v): *Inscrittione, che si ritrova nella porta principal del cortivo della stessa Chiesa sotto una statueta di pietra di S. Stefano*. (Vidi sl. i natpis u Ostojić 1963, str. 363 i 364.) Kip sv. Frane iz 17. st. postavljen je iznad južnih vrata u klausturu samostanu sv. Frane na Obali. (Fisković 1985, str. 16-17, sl. na str. 5.) O ugradnji šest antičkih stupova unutar crkve vidi Piplović 1995, str. 11-17.

148 Marasović T., Vrsalović <1971>, str. 183, tab. LV, sl. 2; stanje tijekom istraživanja ispred crkve na tab. LVIII. Njihovo čitanje, uz ispuštanja u prvom retku, donosi Kečkemet 1994, str. 15. Natpis spominje Ivan Ostojić i najavljuje da će ga se moći objaviti tek nakon završenih iskopavanja. Ostojić 1963, str. 363.

149 Usporedi karakteristično svinuto slovo T kao na nadgrobnoj ploči Tome Arhiđakona iz 1268. godine. Ostojić 1975, sl 15, ad str. 88.

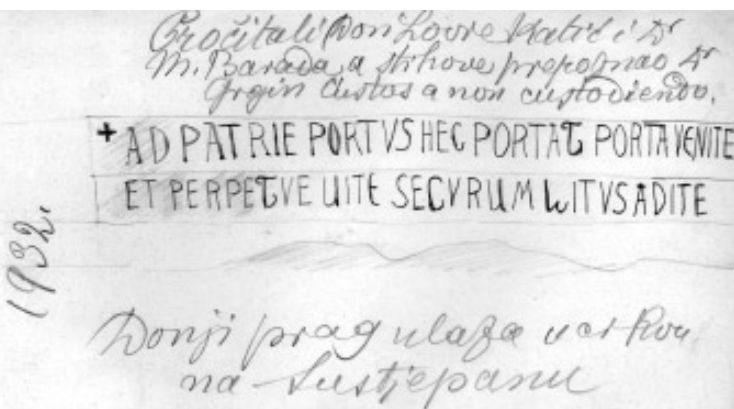
143 Fisković 1962, p. 8, 26 - note 17; Duplančić 1987a, pp. 48-50; Piplović 2002, pp. 318-319.

144 Novak 1957, pp. 502 - left transenna. The right transenna was also in the Museum, but in 1951 it was given to the Split City Museum. AMS, archives, 1951, no. 295 - letter of Split City Museum, no. 262/51 of 25 July. For post-restoration photograph see: Šarić 2003, p. 42.

145 Duplančić 1987a, Fig. on p. 49. During recent works on the roof of the house opposite to the church, a luminary seen on the photograph was removed.

146 Flèche Mourgues, Chevalier, Piteša 1993, pp. 259, 292 - plate XII, Fig. VII.5, 303 - plate XXIII, Fig. VII.5. Based on them, Marasović T. 1998, p. 35. The mistake originated in the Medieval Collection Catalogue (S, no. 29), where in 1985 the curator of the time, F. Buškariol, pencilled in that the transenna was found in the Church of St. Cyprian. For spatial relations between St. James and St. Cyprian and surrounding houses, see city map of 1831 in *Blago Hrvatske* 1992, p. 38.

147 Fisković 1960, pp. 96-97. The statue of St. Stephen bearing an inscription from 1355 was previously located above the main gate to the courtyard, i.e. cloister, of which the transcription that emerged at around 1720 speaks, and it is held among the materials in Farlati's *Illyricum sacrum* (Croatian National Archives - Zagreb, Fanfogna-Garagnin Collection, Box 9, Vol. 4, l. 218v): *Inscrittione, che si ritrova nella porta principal del cortivo della stessa Chiesa sotto una statueta di pietra di S. Stefano*. (See Fig. And inscription in Ostojić 1963, pp. 363 and 364.) The statue of St. Francis from the 17th century was installed above the southern gate to the cloister in the Monastery of St. Francis on the Shore (Fisković 1985, pp. 16-17, Fig. on p. 5) On installation of six antique columns within the church, see: Piplović 1995, pp. 11-17.



Slika 20.

Prijepis natpisa na pragu crkve na Sustipanu

Figure 20.

Transcript of inscription on the threshold of the church at Sustipan

Sredinom 1932. popravljala se i uređivala crkva na Sustipanu, o čemu je ravnateljstvo Biskupskog sjemeništa zatražilo mišljenje Konzervatorskog ureda. Početkom srpnja Ljubo Karaman i don Frane Bulić otišli su na Sustipan te dali potrebne upute, a u vezi s pragom zaključeno je da ga se izvadi i prenese u Arheološki muzej.¹⁵⁰ Budući da su radovi učinili natpis dostupnim, Lovre Katić i Miho Barada su ga uspjeli pročitati, a kustos Muzeja Antun Grgin prepoznao je stihove. Natpis, nažalost, nije izvađen, ali je napravljan njegov prijepis, čija usporedba s izvornikom (sl. 20, 21) pokazuje da je Katićevo i Baradino čitanje točno. Taj prijepis glasi:¹⁵¹

† AD PATRIE PORTVS HEC PORTAT PORTA VENITE
ET PERPETVE UITE SECVRUM LITVS ADITE
(Ova vrata vode k luci domovine: dođite i pristupite sigurnoj obali trajnog života.)¹⁵²

Ovi lijepi stihovi u heksametru, koji u drugom retku remeti početno *et*, pozivaju vjernike ka Kristu, luci u koju treba pristati da bi se ušlo u nebesku domovinu (Fil 3, 20) jer su tuđinci i putnici na zemlji koji traže svoju pravu domovinu (Heb 11, 13-14), a On je ujedno taj koji će smiriti oluju na moru i odvesti ih u željeni kraj, kako ovozemaljski, tako i onozemaljski (Ps 107, 23-30; Mt 8, 23-27). Stihovi su, dakle, ne samo znakoviti nego i veoma prikladni za položaj crkve iznad litica sustipanskog poluotočica iza čijeg se rta pruža sigurna luka.

Sredinom 14. st. samostan sv. Stjepana dobio je prvog komendatarnog opata, a nakon smrti posljednjeg redovničkog opata Splitsanina Deodata sredinom 15. st. samostan sve više propada.¹⁵³

the twelfth or thirteenth century,¹⁴⁸ even though a more accurate dating would seem to be the thirteenth century.¹⁴⁹

In mid-1932, the church at Sustipan was repaired and remodelled, for which the directors of the Diocesan Seminary sought the opinion of the Conservation Department. At the beginning of July, Ljubo Karaman and Fr. Frane Bulić went to Sustipan and provided the necessary instructions, and with reference to the threshold it was concluded that it should be removed and taken to the Archaeological Museum.¹⁵⁰ Since works rendered that inscription accessible, Lovre Katić and Miho Barada managed to read it, while Museum curator Antun Grgin recognized the verses. The inscription was not, unfortunately, removed, but it was transcribed, and a comparison with the original (Fig. 20, 21) showed that the reading by Katić and Barada was correct. The transcript reads:¹⁵¹

† AD PATRIE PORTVS HEC PORTAT PORTA VENITE
ET PERPETVE UITE SECVRUM LITVS ADITE
(This gate leads to the port of the county: come and enter the refuge of eternal life.)¹⁵²

These lovely verses in hexameter, which is spoiled in the second line by the initial *et*, summon the faithful to Christ, to the port at which they must berth to enter the kingdom of heaven (Phil 3, 20), because strangers and pilgrims on earth declare plainly that they seek a country (Heb 11, 13-14), and only he makes the storm calm, rebuking the wind and sea and brings them unto their desired haven on heaven and earth (Ps 107, 23-30; Mt 8, 23-27). These verses are thus not only significant but also very apposite given the church's location on the cliffs of the small Sustipan peninsula, beyond whose promontory there is a safe harbour.

In the mid-fourteenth century, a new abbot *in commendam* was assigned to the Monastery of St. Stephen, and after the death of the last abbot of the order, Split native Deodat, in the mid-fifteenth century, it became increasingly dilapidated.¹⁵³ In the seventeenth century, the titular abbot was Jeronim Celsi, an heir to a wealthy

148 Marasović T., Vrsalović <1971>, p. 183, plate LV, Fig. 2; condition during research in front of the church on plate LVIII. Their reading, with neglected first line, is provided by Kečkemet 1994, p. 15. The inscription is mentioned by Ivan Ostojić, who declared that it will only be possible to publish it after completion of excavations. Ostojić 1963, p. 363.

149 Cf. the characteristic bent letter 'T' as on the tombstone of Archdeacon Thomas of 1268. Ostojić 1975, Fig. 15, re. p. 88.

150 Conservation Department - Split, archives, 1932, no. 143 - seminary letter no. 1704 of 17 June; Karaman's notes on back.

151 AMS, archives of Fr. F. Bulić, pos. archaeology. Added around inscription in Bulić's hand: 1932. Read by Fr. Lovre Katić and Dr M. Barada, verses recognized by Dr Grgin custos a non custodiendo. Lower edge of threshold to church at Sustjepan.

152 I would like to thank Bratislav Lučin, the director of the Marulianum in Split, for this translation.

153 Ostojić 1964, pp. 322-323.

150 Konzervatorski odjel - Split, arhiv, 1932, br. 143 - dopis sjemeništa br. 1704 od 17. lipnja; na poleđini Karamanova bilješka.

151 AMS, arhiv don F. Bulića, poz. arheologija. Oko natpisa Bulićevom rukom dodano: 1932. Pročitali Don Lovre Katić i Dr M. Barada a stihove prepoznao Dr Grgin custos a non custodiendo. Donji prag ulaza u crkvu na Sustjepanu.

152 Za prijevod zahvaljujem Bratislavu Lučinu, voditelju splitskog Marulianuma.
153 Ostojić 1964, str. 322-323.



Slika 21.
Natpis na pragu crkve na Sustipanu (foto: Z. Alajbeg)

Figure 21.
Inscription on threshold of church in Sustipan (photo: Z. Alajbeg)



Slika 22.
Nadvratnik s natpisom opata J. Celsija sa Sustipana (foto: T. Seser)

Figure 22.
Door lintel with inscription of Abbot J. Celsi from Sustipan (photo: T. Seser)

U 17. st. naslovni opat bio je Jeronim Celsi, potomak bogate obitelji koja se u Split doselila iz Venecije, ali je s njom zadržala snažne veze.¹⁵⁴ Čini se da je obitelj imala dvije grane: plemićku i pučku, koja se bavila trgovinom. Grana u Veneciji bila je plemićka pa je njezin član Francesco Celsi bio knez i kapetan Splita od 1517. do 1520. godine.¹⁵⁵ Jeronim Celsi rođen je 1607., a sustjepanski opat bio je od 1627. do 1682.¹⁵⁶ kada je komenda pripala Mlečaninu Julijanu Bonariju (1682.-1701.), koji je, kako bi izbjegao parnicu, od prihoda opatije plaćao obilatu mirovinu Celsiju, a on je zauzvrat preuzeo na sebe njezine terete.¹⁵⁷ Dan uoči smrti Celsi je, 16. prosinca 1692., u svojoj kući u Splitu sastavio oporuku kojom

family that moved to Split from Venice, but which maintained strong ties with the latter.¹⁵⁴ It seems that the family had two branches: noble and commoner, which was involved in trade. The Venice branch was a noble line, so its member Francesco Celsi was a prince and captain in Split from 1517 to 1520.¹⁵⁵ Jeronim Celsi was born in 1607, and served as Sustipan's abbot from 1627 to 1682,¹⁵⁶ when the *commendam* was conferred to Venice native Juliano Boneri (1682-1701) who, to avoid a lawsuit, used the abbey's income to pay a considerable pension to Celsi, while the latter in turn assumed its liabilities.¹⁵⁷ A day before his death, on 16 December 1692, Celsi drafted a will in his house in Split in which he specified that he

154 Novak 1961, str. 112; Morović 1971, str. 112-113.

155 Novak 1961, str. 268.

156 Ostojić 1965, str. 302.

157 Ostojić 1964, str. 323.

154 Novak 1961, p. 112; Morović 1971, pp. 112-113.

155 Novak 1961, p. 268.

156 Ostojić 1965, p. 302.

157 Ostojić 1964, p. 323.

je odredio da bude pokopan u crkvi sv. Frane, dok je svu svoju imovinu ostavio splitskoj bratovštini Presvetog Sakramenta.¹⁵⁸

Spomen opata Celsija nosi nadvratnik koji je pronađen 1905. pokraj kuće čuvara groblja na Sustipanu, a Bulić ga je upisao u katalog A društva *Bihać* pod brojem 35.¹⁵⁹ Na njemu je natpis HIERONYMVS CELSVS ABBAS MDCXXXIII (sl. 22). U sredini je bio grb koji je otučen, na što ukazuje činjenica da se natpisna vrpca prekida na njegovu mjestu i što uže uz rub nadvratnika nije duboko uklesano tamo gdje je završavao štit grba.¹⁶⁰ O izvornom mjestu nadvratnika u sklopu opatije nije za sada ništa poznato.

9. Natpis sa crkve sv. Fabijana i Sebastijana (sv. Barbare)

Pod zadnjim lukom istočnog dijela Peristila Dioklecijanove palače podignuta je u vrijeme kneza Antonia Loredana 1469. godine¹⁶¹ crkva posvećena sv. Fabijanu i Sebastijanu. Na njezinu jednostavnom pročelju isticao se nadvratnik s malim reljefnim cvijetom, a iznad njega natpis o gradnji dok je pod lukom bio okrugli kasnogotički prozor u obliku četverolista. U vrhu je imala zvonik na preslicu s tri otvora, koji je različito nacrtan na starim prikazima Peristila,¹⁶² a bio je istovjetan zvoncima na još nekim splitskim crkvama.¹⁶³ Crkva je vjerojatno popravljena u 17. st. i tada je dobila novi profilirani nadvratnik, koji je nelogično postavljen ispod natpisa jer ga tako nije štiti od kiše, a zaklanjao ga je od pogleda i otežavao njegovu čitanje. Tada je čini se postavljen i trodijelni zvonik na preslicu (sl. 23).

wished to be interred in the Church of St. Francis, while leaving all of his property to the Split Fraternity of the Most Holy Sacrament.¹⁵⁸

The door lentil, found next to the house of warden of the Sustipan cemetery, mentions Abbot Celsi, and Bulić recorded it in the Bihać Society's catalogue A under no. 35.¹⁵⁹ The inscription reads HIERONYMVS CELSVS ABBAS MDCXXXIII (Fig. 22). In the middle there is a coat of arms that is broken, which is indicated by the fact that the inscription band breaks off at this point and the rope along the edge of the lentil is not deeply engraved where the shield of the coat of arms ends.¹⁶⁰ Nothing is so far known of the original site of the door lentil in the abbey.

9. Inscription from the Church of Sts. Fabian and Sebastian (St. Barbara)

During the era of Prince Antonio Loredan in 1469,¹⁶¹ a church dedicated to Sts. Fabian and Sebastian was raised under the last arch of the eastern portion of the Peristyle in Diocletian's Palace. A door lentil with small relief flower stands out on its façade; above it there is an inscription on construction while there was a round late Gothic window shaped like a quatrefoil under the arch. On the top it had a steeple on a distaff with three openings. It is drawn differently on old portrayals of the Peristyle,¹⁶² but it was the same as those on some other churches in Split.¹⁶³ The church was probably renovated

158 Nadbiskupski arhiv - Split, Kaptolski arhiv - Split, br. 187, l. 236-247. Katić 1959, str. 90-95; Božić-Bužančić 1965, str. 120-128, 150-154. Državni arhiv - Split, matične knjige Splita, knjiga umrlih III, str. 59, zapis smrti od 18. XII. 1692. Celsi je umro u dobi od 85 godina, a sukladno oporuci pokopan je u crkvi sv. Frane.

159 Nadvratnik se čuva u Arheološkom muzeju; inv. br. 38401. Dimenzije su mu: dužina 138,5, visina 35, širina 26 cm, a slova su visoka 3-3,5 cm.

160 Za izgled grba obitelji Celsi vidi grb kneza i kapetana F. Celsija sa zvonika katedrale sv. Dujge koji je danas u Muzeju grada Splita. Jelić 1895-1896, str. 40, 91; Split Marulićeva doba 2001, str. 178-179.

161 Loredan bio je knez i kapetan Splita 1467.-1469. Rettori 1899, str. 112.

162 Bez zvonika: R. Adam (1757./1764./), L. F. Cassas (1782./1802./) i A. Barač (oko 1850.); samo dio: fotografija iz 1858. i Pelerin (1860.); gotički s dva otvora: Eitelberger (1861.); s tri otvora: Högel Müller (oko 1845.), Wilkinson (1848.), J. B. van Moer (1858.) i C. Yriarte (1878.). Adam 1764, tab. XX - tu su netočno prikazani i vrata i prozor crkve; Lavallée, Cassas 1802, tab. 41 ad str. 133; Novak 1961, str. 429 (Adam); Novak 1965, str. 409 (Cassas), 414 (fotografija), 415 (Yriarte), 474 (Barač); Eitelberger 1861, tab. XV; Högel Müller [oko 1845.], tab. 17; Kečkemet 1990, sl. 17 (Högel Müller); Schneider 1933, tab. ad str. 192 (van Moer); Kečkemet 2004, str. 120 (van Moer); Pelerin 1860, tab. 6; Yriarte 1878, str. 153.

163 Na crkvi Dušice uz Sebrna vrata, crkvi sv. Filipa Nerija, crkvi Gospe o'Soca, crkvi sv. Mande u Velom varošu i crkvi sv. Mihovila in ripa maris te na staroj crkvi Gospe od Pojšana. Fisković 1950, str. 55, sl. 35; Tomić [2001], str. 10 i sl. na stražnjoj korici; Petrić 2001, str. 91, 95; Fisković 1971b, 123; Marasović T., Zekan 1982, tab. II; Duplančić 1993a, str. 13. Razlika je što su kod Sv. Mande i Sv. Mihovila dva otvora.

158 Archdiocesan archives - Split, Cathedral Chapter archives - Split, no. 187, l. 236-247. Katić 1959, pp. 90-95; Božić-Bužančić 1965, pp. 120-128, 150-154. National Archives - Split, Split justice of peace records, register of deceased III, p. 59, register of deaths of 18 Dec. 1692. Celsi died at the age of 85, and he was interred in the Church of St. Francis in accordance with his will.

159 The door lentil is kept in the Archaeological Museum. Dimensions: length 138.5, height 35, width 26 cm, letters 3-3.5 cm high.

160 For the appearance of the Celsi family coat of arms, see the coat of arms of Prince and Captain F. Celsi from the steeple of the St. Domnio Cathedral that is today in the Split City Museum. Jelić 1895-1896, pp. 40, 91; Split Marulićeva doba 2001, pp. 178-179.

161 Loredan was the prince and captain of Split 1467-1469. Rettori 1899, p. 112.

162 Without steeple: R. Adam (1757/1764/), L. F. Cassas (1782/1802/) and A. Barač (ca 1850); only part: photograph from 1858 and Pelerin (1860); Gothic with two openings: Eitelberger (1861); with three openings: Högel Müller (ca 1845), Wilkinson (1848), J. B. van Moer (1858) and C. Yriarte (1878). Adam 1764, plate XX - here the door and window of the church are incorrectly shown; Lavallée, Cassas 1802, plate 41 re. p. 133; Novak 1961, p. 429 (Adam); Novak 1965, p. 409 (Cassas), 414 (photograph), 415 (Yriarte), 474 (Barač); Eitelberger 1861, plate XV; Högel Müller [ca 1845], plate 17; Kečkemet 1990, Fig. 17 (Högel Müller); Schneider 1933, plate re. p. 192 (van Moer); Kečkemet 2004, p. 120 (van Moer); Pelerin 1860, plate 6; Yriarte 1878, p. 153.

163 On the Dušice church next to the city's Silver Gate, the Church of St. Philip Neri, the Church of Our Lady of Soc, Church of St. Manda in Veli varoš and the Church of St. Michael in Ripa Maris, and in the old Church of Our Lady of Pojšan. Fisković 1950, p. 55, Fig. 35; Tomić [2001], p. 10 and the photo on the back cover; Petrić 2001, pp. 91, 95; Fisković 1971b, p. 123; Marasović T., Zekan 1982, plate II; Duplančić 1993a, p. 13. The difference is that on St. Manda's and St. Michael's there are two openings.



Slika 23.
Crkva sv. Fabijana i Sebastijana
(sv. Barbare) na slici iz knjige J.
Gardner Wilkinsona iz 1848.

Figure 23.
Church of Sts. Fabian and
Sebastian (St. Barbara) in a
picture from the book written by J.
Gardner Wilkinson in 1848

Nakon što je oko 1770. u crkvu prešla bratovština topnika (bombardijera) sv. Barbare, postala je poznatija pod tim imenom pa je tako upisana i na katastarskom planu iz 1831. godine. Bratimi su na njezino pročelje postavili kip svoje zaštitnice koji su prethodno 1756. bili postavili iznad vrata crkve sv. Mihovila. To je tada izazvalo protivljenje bratovštine sv. Mihovila jer je tu od davnine stajao kip svetog arhanđela pa je splitski knez I. Condulmer naredio da se ukloni.¹⁶⁴ Kip sv. Barbare spominje u svom članku i polihistor Julije Bajamonti. On kaže da je prigodom udara groma u zvonik katedrale 8. studenog 1786. jedan veliki kamen s njega pao na nadbiskupsku palaču, a da je drugi otkinuo mač s kipa sv. Barbare na obližnjoj crkvi.¹⁶⁵ Kip je dokumentiran na

164 Državni arhiv - Zadar. Miscellanea, sv. 16(X), poz. 33, l. 7 - Condulmerove naredbe od 16. i 20. 1756; *erreta la statua di detta loro Santa nel nicchio ove sopra la Porta della Chiesa di S. Michaelae Arcangelo, ab antiquo vesisteva la statua di detto Santo.*

165 Duplančić 1996, str. 53.

in the seventeenth century and since it has acquired a new moulded door lintel which was illogically installed beneath it, so that it did not provide protection from the rain, and also obscured it from view and made it difficult to read. It would seem that the three-part steeple on the distaff was installed at this time (Fig. 23).

After the church was assumed by the Bombardier Fraternity at around 1770, St. Barbara's became better known under that name and it was registered as such in the cadastral plan of 1831. The fraternalists installed a statue of their patron on its façade which they had earlier placed above the door to the Church of St. Michael in 1756. This aroused the opposition of the Fraternity of St. Michael, because a statue of the archangel had been there since the distant past, so the Split Prince I. Condulmer ordered its removal.¹⁶⁴ The statue of St. Barbara is mentioned in an article by polymath Julije Bajamonti. He wrote that when lightning struck the cathedral's steeple on 8 November 1786, a large stone fell from it onto the archbishop's palace, while another broke off the sword from the statue of St. Barbara on a nearby church.¹⁶⁵ The statue is documented in Cassanova's portrayal of the Peristyle in 1782, but on the Church of St. Rocco,¹⁶⁶ while other portrayals do not feature it.

Due to works on the renewal of the cathedral's steeple, the church and its steeple were torn down in 1880, but its façade remained until 1922, when it was also demolished,¹⁶⁷ while the lintel, inscription and round window were taken to the Archaeological Museum.¹⁶⁸ Over time, the left side of the inscription sustained much damage, so it is almost illegible (Fig. 24), which created problems during its restoration in 1922 and 1991.¹⁶⁹ Thanks to two paper impressions made at around 1895-1900,¹⁷⁰ it was possible to obtain a more accurate and whole text which reads:¹⁷¹

[...] DIVO SEBASTIANO MARTIRI QVOD PRETOR ANTONIVS LAVRE
[DANVS] ET VE[...] PATRITIVS AC MILITES CVM TOTO P(OP)VLO
SVA IMPE(N)SA FACERE STATVERVNT
[MCCCC] LXVIII

164 National Archives - Zadar. Miscellanea, vol. 16(X), pos. 33, l. 7 - Condulmer's orders of 16 and 20 June 1756; *erreta la statua di detta loro Santa nel nicchio ove sopra la Porta della Chiesa di S. Michaelae Arcangelo, ab antiquo vesisteva la statua di detto Santo.*

165 Duplančić 1996, p. 53.

166 Lavallée, Cassas 1802, plate 41 re. p. 133; Cassas 1979, Colour aquarelle painting; Novak 1965, p. 409. In Cassanova's portrayal the saint resembles a Roman goddess with a child to her left. Fisković 1991, p. 427; here it mistakenly says that it is a relief of St. Rocco.

167 Bulić 1910b, p. 146. Izvješće 1922, p. 21. In the literature it is often incorrectly stated that the façade was demolished in 1923. For a photograph prior to demolition, see: Iveković [1926], plate 204, fig. 2; Bulić, Karaman 1927, Fig. 32 on p. 73; Fisković 1950, p. 73, fig. 66.

168 Inv. no. of lintel with inscription is 38380, inv. no. of window is 38381.

169 Izvješće 1922, p. 21; Fisković 1991, pp. 429-430.

170 Kept in the Museum's Impression Collection.

171 Ligatures: AV in LAVRE; TE in MILITES; VA in SVA; NT in STATVERVNT. The sketches for the abbreviations above PVLO and IMPESA. The letter V within C in CVM. The letter X as two connected Cs.



Slika 24.

Natpis s crkve sv. Fabijana i Sebastijana (sv. Barbare)

(foto: T. Seser)

Cassasovu prikazu Peristila iz 1782., ali na susjednoj crkvi sv. Roka,¹⁶⁶ dok ga drugi prikazi ne donose.

Zbog radova na obnovi zvonika katedrale, crkva i njezin zvonik srušeni su 1880., ali je njezino pročelje postojalo sve do 1922., kad je srušeno,¹⁶⁷ a nadvratnik, natpis i okrugli prozor preneseni su u Arheološki muzej.¹⁶⁸ Tijekom vremena lijeva strana natpisa puno je stradala, tako da je gotovo nečitka (sl. 24), što je stvorilo probleme prigodom njegova objavljivanja 1922. i 1991. godine.¹⁶⁹ Zahvaljujući dvama otiscima na papiru rađenim oko 1895.-1900.,¹⁷⁰ moguće je doći do točnijeg i cjelovitijeg teksta, koji glasi:¹⁷¹

[...] DIVO SEBASTIANO MARTIRI QVOD PRETOR ANTONIVS LAVRE
[DANVS] ET VE[...] PATRITIVS AC MILITES CVM TOTO P(OP)VLO
SVA IMPE(N)SA FACERE STATVERVNT
[MCCCC] LXVIII

166 Lavallée, Cassas 1802, tab. 41 ad str. 133; Cassas 1979, sl. akvarela u bojama; Novak 1965, str. 409. Na Cassasovu prikazu svetica slični na rimsku božicu uz koju je s lijeve strane jedno dijete. Fisković 1991, str. 427; tu pogrešno piše da je to reljef sv. Roka.

167 Bulić 1910b, str. 146. Izvješće 1922, str. 21. U literaturi se često pogrešno navodi da je pročelje srušeno 1923. godine. Sliku prije rušenja vidi u: Iveković [1926], tab. 204, sl. 2; Bulić, Karaman 1927, sl. 32 uz str. 73; Fisković 1950, str. 73, sl. 66.

168 Inv. br. nadvratnika s natpisom je 38380, inv. br. prozora 38381.

169 Izvješće 1922, str. 21; Fisković 1991, str. 429-430.

170 Čuvaju se u zbirci otisaka u Muzeju.

171 Ligature: AV u LAVRE; TE u MILITES; VA u SVA; NT u STATVERVNT. Crtice za skraćenje iznad PVLO i IMPESA. Slovo V unutar C u CVM. Slovo X kao dva spojena slova C.

Figure 24.

Inscription on Church of Sts. Fabian and Sebastian (St. Barbara)

(photo: T. Seser)

(... to Saint Sebastian the martyr, which the Praetor Antonio Lore[dano] and ve[...] patrician and soldiers with the entire population decided to make at their own expense [14]68.)¹⁷²

10. Monuments from the Convent of St. Maria de Taurello

After the closing of the Benedictine Convent of St. Maria de Taurello in 1807, its possessions were scattered or destroyed, while the convent building complex was first used by the state as military barracks, then as a tobacco warehouse and as headquarters for the gendarmerie,¹⁷³ while a portion of it came into the hands of other entities.¹⁷⁴ The exact arrangement of its rooms is known thanks to the floor-plans drawn in 1769 by surveyor Aleksandar Barbieri¹⁷⁵ and in 1819 by Vicko Andrić, who designed a theatre for the site.¹⁷⁶ One undated and unsigned floor-plan from the beginning of the nineteenth century is added here; it was probably made at the

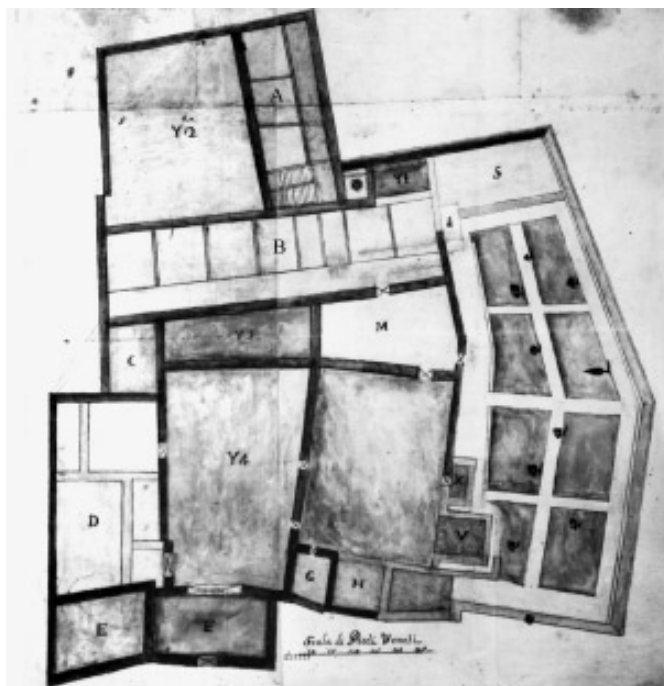
172 I would like to thank Bratislav Lučin, the director of the Marulianum in Split, for this translation.

173 Duplančić 1993, pp. 475-476; Jelić, Bulić, Rutar 1894, p. 209; Bulić 1910a, p. 183; Izvješće 1924-1925, p. 17.

174 Cf. the list of owners in the cadastral map of Split for 1831. (National Archives - Split, Map archives for Istria and Dalmatia, Split cadastral map, no. 595. For a picture of this map see: Piplović 1990, p. 175.) See also: Piplović 1999, pp. 293-300, 336 - post-World War I map.

175 Duplančić 1993, p. 478.

176 Perković 1989, p. 18; Kečkemet 1993, Fig. 88.



Slika 25.
Tlocrt samostana sv. Marije de
Taurello oko 1810.
(foto: Državni arhiv - Zadar)

Figure 25.
Floor-plan of Convent of Maria de
Taurello, ca 1810
(photo: National Archives - Zadar)

(... svetom Sebastijanu mučeniku, što pretor Antonio Lore[dan] i
ve[...] patricij te vojnici s cjelokupnim pukom odlučše načiniti o
svom trošku [14]69.)¹⁷²

10. Spomenici iz samostana sv. Marije de Taurello

Nakon ukidanja ženskog benediktinskog samostana sv. Marije de Taurello 1807. njegov je inventar raspršen ili uništen dok je sklop samostanskih zgrada koristila država najprije za vojarnu, potom za skladište duhana i za žandarmeriju,¹⁷³ a dio je prešao u ruke privatnika i drugih pravnih osoba.¹⁷⁴ Točan raspored njegovih prostora već je poznat zahvaljujući tlocrtu mjernika Aleksandra Barbierija iz 1769. godine¹⁷⁵ i Vicka Andrića iz 1819., koji je u njemu projektirao kazalište.¹⁷⁶ Ovdje im pridružujemo jedan nedatirani i nepotpisani tlocrt iz početka 19. st., nastao vjerojatno u vrijeme ukidanja samostana oko 1810. godine (sl. 25).¹⁷⁷ Njemu, na

time of closure of the convent in 1810 (Fig. 25).¹⁷⁷ It unfortunately lacks a legend for the letters that designate various parts of the complex, even though they are shown in greater detail than on Barbieri's floor-plan. The main entrance to the convent was through the atrium (F), which led to the yard (Y4), while the church (H) with two chapels (X, V) and sacristy (G) was entered from it.

In 1933 the convent complex was acquired by the Serbian Orthodox Church, which intended to raise the large Church of St. Sava at its site based on designs made by architects Aleksandar Deroko and Emil Cicilijani.¹⁷⁸ The demolition of the old church and parts of the building began in September 1935, and at the time a fragment of a pilaster bearing a cross and inscription was found, as well as a part of a pediment from an altar screen bearing an inscription that mentions St. Benedict and St. Scholastica.¹⁷⁹ Both monuments were donated to the Bihać Society and registered in its Inscription Catalogue A under no. 39 (pilaster) and 40 (pediment).¹⁸⁰ Today the former is in the Archaeological Museum (S 89), and the latter in the Museum of Croatian Archaeological Monuments (inv. no. 3705).

During continuation of construction works, several more different fragments were found, which the Serbian Orthodox Church donated to the Archaeological Museum in 1937. In a letter dated 23 November, the Museum's director, Mihovil Abramić, expresses gratitude for the donation and provides a list of the donated monuments:¹⁸¹

1. Fragment of ancient stela with inscription in Greek,
2. Fragment of Roman inscription: ... IATUS / ... DICANT ...
3. Part of Roman stela D.M. VARIAE UMBRINAE ...
4. Fragment of Roman inscription ... VVCC / ... AROBAUDE ET SATURNINO ...
5. Fragment of Roman fluted pilaster,
6. Fragment of Roman cornice,
7. Small pylon with braid ornamentation,
8. Fragment of braid ornamentation,
9. Part of inscription with hooks ... RUM COSME ET D...
10. Small Romanesque capital with roses,
11. Fragment of small capital with leaves,
12. Part of small round column,

172 Za prijevod zahvaljujem Bratislavu Lučinu, voditelju splitskog Marulianuma.

173 Duplančić 1993b, str. 475-476; Jelić, Bulić, Rutar 1894, str. 209; Bulić 1910a, str. 183; Izvješće 1924-1925, str. 17.

174 Usporedi popis vlasnika uz katastarski plan Splita iz 1831. godine. (Državni arhiv - Split, Arhiv mapa za Istru i Dalmaciju, katastarski plan Splita, br. 595. Sliku tog dijela plana vidi u Piplović 1990, str. 175.) Vidi također Piplović 1999, str. 293-300, 336 - plan nakon Prvog svjetskog rata.

175 Duplančić 1993b, str. 478.

176 Perković 1989, str. 18; Kečkemet 1993, sl. 88.

177 Državni arhiv - Zadar, Uprava državnih dobara i generalna direkcija državnih dobara Dalmacije, Dubrovnika i Kotora, kut. XIII (svežanj 21), l. 789. Tlocrt nema nikakvu legendu osim *Spalato* na poleđini.

177 National Archives - Zadar, State Resources Department and General Directorate of State Resources of Dalmatia, Dubrovnik and Kotor, box XIII (volume 21), l. 789. The floor-plan has no legend except *Spalato* written on the back.

178 *Pitanje zemljišta* 1935, p. 3. "Split dobija novu pravos. crkvu 1935", p. 5 - here a picture of one design for the church was presented. Piplović 1999, pp. 324-327.

179 Karaman 1935, p. 1; Rapanić <1971>, pp. 279-281; Flèche Mourgues, Chevalier, Piteša 1993, pp. 230-231, 285 - plate V, Fig. II.10; Delonga 1997, pp. 14-15.

180 In a letter dated 24 September, the Society thanked the Serbian Orthodox Church for the donated fragments. AMS, Bihać Society archives, 1935, no. 18.

181 AMS, archives, 1937, no. 448.

žalost, nedostaje legenda slova kojima su označeni razni dijelovi sklopa, a koji je u nekim dijelovima podrobnije prikazan nego na Barbierijevu tlocrtu. Glavni ulaz u samostan bio je kroz atrij (F) koji je vodio u dvorište (Y4), a iz njega se ulazilo u crkvu (H) s dvjema kapelama (X, V) i sakristijom (G).

Godine 1933. sklop samostana dobila je Srpska pravoslavna crkva, koja je na njegovu mjestu željela podići veliku crkvu sv. Save prema nacrtima arhitekata Aleksandra Deroka i Emila Cicilijanija.¹⁷⁸ Rušenje stare crkve i dijela zgrada započelo je u rujnu 1935. i tada je nađen ulomak pilastra s križem i natpisom te dio zabata oltarne pregrade s natpisom koji spominje sv. Benedikta i sv. Skolastiku.¹⁷⁹ Oba su spomenika darovana društvu *Bihać* i unesena u njegov katalog natpisa A pod br. 39 (pilastar) i 40 (zabat).¹⁸⁰ Danas se pak nalaze: prvi u Arheološkom muzeju (S 89), a drugi u Muzeju hrvatskih arheoloških spomenika (inv. br. 3705).

Tijekom nastavka građevinskih radova pronađeno je još ulomaka koje je godine 1937. Tutorstvo Srpske pravoslavne crkve darovalo Arheološkom muzeju. Dopisom od 23. studenoga ravnatelj Muzeja Mihovil Abramić zahvalio je na daru i dostavio popis ustupljenih spomenika:¹⁸¹

1. *Ulomak antikle stele s grčkim natpisom,*
2. *Ulomak rimskog natpisa: ... IATUS / ... DICANT ...*
3. *Dio rimske stele D.M. VARIAE UMBRINAE ...*
4. *Ulomak rimskog natpisa ... WVCC / ... AROBAUDE ET SATURNINO ...*
5. *Ulomak rimskog kaneliranog pilastra,*
6. *Ulomak rimskog korniča,*
7. *Pilonić sa pleternom ornamentikom,*
8. *Fragment pleterne ornamentike,*
9. *Dio natpisa sa kukama ... RUM COSME ET D ...*
10. *Romanički kapitelić sa ružama,*
11. *Ulomak kapitelića sa lišćem,*
12. *Dio okruglog stupića,*
13. *Fragment stupića iz novije dobe,*
14. *Dio nadvratnika sa natpisom AEDIBUS IN TOTU ... / CUSTODI ...*
15. *Fragment mramornog baroknog okvira sa intarzijama,*
16. *Fragment mramorne ploče sa tekstom iz 1716 godine. Relijef s anđelom koji drži grb (XV st.) i ploča s križem koji su također izvadjeni iz zidovlja spomenute zgrade ostali su u pohrani kod tog Tutorstva.*

Navedeni spomenici nisu, na žalost, bili odmah uneseni u kataloge, što je stvorilo probleme prigodom kasnijih objava i inventariziranja. S druge strane, šturi opisi u Abramićevu pismu

13. *Fragment of small column from more recent period,*
14. *Part of door lintel with inscription AEDIBUS IN TOTU ... / CUSTODI ...*
15. *Fragment of marble baroque frame with intarsias,*
16. *Fragment of marble plate with text from 1716. Relief with angel holding coat of arms (15th cent.) and plate with cross also removed from the walls of this building remained stored with the local Orthodox Church.*

These monuments were not, unfortunately, immediately registered in the catalogue, which created problems during later publication and inventory-taking. On the other hand, the concise descriptions in Abramić's letter and Karaman's article¹⁸² of the time do not provide sufficient data for everything to be recognized today, so here only those that could be found will be covered.

Among them, the first is a fragment of the inscription AROBAUDE ET SATURNINO (no. 4), which was registered in inscription catalogue A around 1990 as a part of the old collection, but without data on the discovery site or year. Of the pilaster with braid ornamentation (no. 7), Karaman said: *decorated small pilaster with protruding central part on one side and a plastic ovule motif on the small pilaster indicates the late period of braid sculpture, i.e. the second half of the 11th century.*¹⁸³ Even though this author was unable to identify it, its description is here provided because it is more detailed and also dated, so perhaps it will be recognized in the Museum of Croatian Archaeological Monuments, whence a portion of the medieval monuments from the Archaeological Museum were taken.

A portion of the inscription on a marble altar screen mentioning Sts. Cosmas and Damian (no. 9 = Catalogue S, no. 50) was found in 1936, and already presented by Karaman in his brief article.¹⁸⁴ It was, however, overlooked so that in the more recent literature it was published without data on its origin and dated to the ninth century, with the assumption that it was originally from the cathedral, which besides the Assumption of Mary and Sts. Domnio and Anastasius, was also dedicated to Sts. Cosmas and Damian.¹⁸⁵ Based on Karaman's notes of the time, St. Mary's was noted as the fragment's discovery site,¹⁸⁶ which does not exclude the possibility that it was originally in the cathedral,¹⁸⁷ all the more so since we know that in 1714 an old marble mensa from the

182 Karaman 1937c, p. 617: *In the walls of the demolished building, a pair of Roman architectural/sculptural pieces were found walled in as material, as well as a fragment of a Roman inscription from the 1st century AD, two fractured inscriptions from the Venetian era, and several pieces embellished with braid sculpture from the old Croatian period.*

183 Karaman 1937c, p. 618.

184 Karaman 1937c, p. 618.

185 Rapanić <1963>, p. 121; Rapanić <1971>, p. 278.

186 Duplančić 1993, p. 474 - note 7; and he also overlooked Karaman's article; Flèche Mourgues, Chevalier, Piteša 1993, p. 254; Jakšić 2004, p. 282-284.

187 Rapanić <1963>, p. 121; Rapanić <1971>, p. 278; *Hrvati i Karolinzi 2000*, p. 134 - author of entry III.21 V. Delonga.

178 Pitanje zemljišta 1935, str. 3. Split dobija novu pravos. crkvu 1935, str. 5 - tu je objavljena slika jednog projekta crkve. Piplović 1999, str. 324-327.

179 Karaman 1935, str. 1; Rapanić <1971>, str. 279-281; Flèche Mourgues, Chevalier, Piteša 1993, str. 230-231, 285 - tab. V, sl. II.10; Delonga 1997, str. 14-15.

180 Dopisom od 24. rujna društvo je zahvalilo Srpskopravoslavnoj crkvenoj općini na darovanim ulomcima. AMS, arhiv društva *Bihać*, 1935, br. 18.

181 AMS, arhiv, 1937, br. 448.

i onodobnom Karamanovom članku¹⁸² ne pružaju dovoljno podataka da ih se danas sve prepozna pa ćemo se zato ovdje osvrnuti na one kojima smo uspjeli ući u trag.

Među njima prvi je ulomak natpisa AROBAUDE ET SATURNINO (br. 4), koji je oko 1990. unesen u katalog natpisa A pod br. 5932 kao dio starog fonda, ali bez podatka o mjestu i godini nalaza. Za pilastar s pleternom ornamentikom (br. 7) Karaman kaže: *dekorirani pilastrić sa naskočenim srednjim dijelom jedne svoje strane i motiv plastičnih jajašca (ovula) na pilastriću upućuje nas na kasnu dobu pleternih skulptura t.j. drugu polovicu XI vijeka.*¹⁸³ Iako ga nismo uspjeli identificirati, donijeli smo njegov opis jer je detaljniji i ima dataciju pa će se možda prepoznati u Muzeju hrvatskih arheoloških spomenika, kamo je prenesen dio srednjovjekovnih spomenika iz Arheološkog muzeja.

Dio natpisa mramorne oltarne pregrade sa spomenom sv. Kuzme i Damjana (br. 9 = katalog S, br. 50) nađen je 1936., a donio ga je već Karaman u svom kratkom članku.¹⁸⁴ On je, međutim, bio previđen pa je u novijoj literaturi objavljen bez podatka o podrijetlu i s datacijom u 9. st. te uz pretpostavku da potječe iz katedrale koja je osim uznesenju Marijinom i sv. Dujmu i Stašu posvećena još sv. Kuzmi i Damjanu.¹⁸⁵ Na temelju onodobne Karamanove bilješke ukazano je na Sv. Mariju kao mjesto nalaza ulomka,¹⁸⁶ što ne isključuje mogućnost da je izvorno bio u stolnoj crkvi,¹⁸⁷ tim više ako znamo da je 1714. jedna stara mramorna menza iz periptera katedrale upotrijebljena za oltar nove kapele u samostanskoj crkvi.¹⁸⁸

Mali romanički kapitel sa cvjetovima (br. 10) objavio je C. Fisković i datirao ga u 13. st., ali nije znao odakle potječe, nego je samo naveo da je davno donesen u Muzej.¹⁸⁹ Dio nad vratnika s natpisom AEDIBUS IN TOTU[M ...] / CUSTODI[...] (br. 14)¹⁹⁰ možda je bio postavljen nakon nekog proširenja ili popravka samostana u 18. stoljeću (sl. 26).¹⁹¹

cathedral's peripter was used as the altar of the new chapel in the monastery church.¹⁸⁸

The small Romanesque capital with flowers (no. 10) was published by C. Fisković and dated to the thirteenth century, but he did not know where it came from, so he simply stated that it had long since been brought to the Museum.¹⁸⁹ A door lentil piece with the inscription AEDIBUS IN TOTU[M ...] / CUSTODI[...] (no. 14)¹⁹⁰ was probably installed after some expansion or repairs to the convent in the eighteenth century (Fig. 26).¹⁹¹ The fragment of the marble altar frame (no. 15)¹⁹² had incrustations of, probably, differently coloured stones, but it was not preserved (Fig. 27). A part of the marble plate with inscription from 1716 (no. 16)¹⁹³ pertains to construction of the chapel on the northern side of the church. From the preserved part of the text, reading:

[... DEIPA]RAE VIRGINIS
[... DV]MANEVS I(VRIS) V(TRIVSQVE) D(OCTOR)
[... CO]MMENDAT
[... M]DCCXVI

It can be seen that the chapel was dedicated to Our Lady, and it mentions the benefactor Dumaneo and his title of doctor, both authentic, and the year of the chapel's completion and dedication, 1716 (Fig. 28). Its construction was commissioned by Ivan Vicko Dumaneo based on a permit from Archbishop Stjepan Cupilli of 14 August 1711, which he then blessed on 24 July 1716 after the completion of works. The altar chapel bore an old and revered painting of the Madonna with child, which was taken to the church at Sustipan in 1819.¹⁹⁴ The inscription was placed on the floor, which can be concluded on the basis of the thickness of the plate (11.5 cm) and the wear on the letters, and it was decorated with incrustations that fell off.

The relief with archangel, lamb of God and cross from the fourteenth century (*Relief with angel holding coat of arms (15th cent.)*) was walled into the adjunct gate of the former church, and

182 Karaman 1937c, str. 617: *U zidovima porušene zgrade našli su se uzidani kao materijal par rimskih arhitektonsko-plastičnih komada, fragment rimskog natpisa iz I vijeka po Kristu, dva odlomljena natpisa mletačke dobe i više komada iskićenih poznatim pleternim skulpturama starohrvatske dobe.*

183 Karaman 1937c, str. 618.

184 Karaman 1937c, str. 618.

185 Rapanić <1963>, str. 121; Rapanić <1971>, str. 278.

186 Duplančić 1993b, str. 474 - bilj. 7; i potpisani je tada previdio Karamanov članak; Flèche Mourgues, Chevalier, Piteša 1993, str. 254; Jakšić 2004, str. 282-284.

187 Rapanić <1963>, str. 121; Rapanić <1971>, str. 278; Hrvati i Karolinzi 2000, str. 134 - autor natuknice III.21 V. Delonga.

188 Duplančić 1993b, str. 476.

189 Fisković 1980, str. 100, sl. na str. 95.

190 Dimenzije su mu: dužina 61,5, visina 30 cm, a slova su velika 4,8 cm; inv. br. Muzeja 38397.

191 Jedan popravak spominje se 1773. godine. Splitsko Veliko vijeće donijelo je odluku da za radove izdvoji 60 cekina, ali kako nije bilo ovlašteno raspolagati tolikim iznosom, zatražilo je dopuštenje mletačkih vlasti. Državni arhiv - Zadar, katastri Dalmacije 17. i 18. st., br. 1, l. 123, 124 - pismo splitskog kneza generalnom providuru od 13. III. 1773. i odlomak providurova pisma Senatu br. 65 od 29. ožujka.

188 Duplančić 1993, p. 476.

189 Fisković 1980, p. 100, picture on p. 95.

190 Dimensions: length 61.5, height 30 cm, letters 4.8 cm high.

191 One repair is mentioned in 1773. Split's Great Council decided that 60 zecchino (sequins) be allocated for works, but since it was not authorized to dispose of such amounts, it sought the approval of the Venetian authorities. National Archives - Zadar, cadastres of Dalmatia, 17th and 18th cent., no. 1, l. 123, 124 - letter from Split prince to the general prefect dated 13 Mar. 1773 and fragment of prefect's letter to the Senate, no. 65 of 29 March.

192 Dimensions: length 64.6, width 24.5 cm; Museum inv. no. 38398.

193 Dimensions: 41 x 41 cm, letters 2.9 cm; Museum inv. no. 38399.

194 Duplančić 1993, pp. 475-476.



Slika 26.
Ulomak nadvratnika s natpisom iz Sv. Marije de
Taurello (foto: T. Seser)

Figure 26.
Fragment of door lintel with inscription
from Convent of St. Maria de Taurello
(photo: T. Seser)



Slika 27.
Ulomak okvira oltara
iz Sv. Marije de Taurello
(foto: T. Seser)

Figure 27.
Fragment of altar frame
from St. Maria de Taurello
(photo: T. Seser)

Ulomak mramornog okvira oltara (br. 15)¹⁹² imao je inkrustaciju od, vjerojatno, raznobojnog kamenja, ali ona nije sačuvana (sl. 27). Dio mramorne ploče s natpisom iz 1716. (br. 16)¹⁹³ odnosi se na izgradnju kapele na sjevernoj strani crkve. Iz sačuvanog dijela teksta koji glasi

[... DEIPA]RAE VIRGINIS
[... DV]MANEVS I(VRIS) V(TRIVSQVE) D(OCTOR)
[... CO]MMENDAT
[... M]DCCXVI

Razvidno je da je kapela bila posvećena Gospi; spominje se donator Dumaneo i njegova titula doktora obaju prava te 1716., godina dovršenja i posvete kapele (sl. 28). Nju je dao podići Ivan Vicko Dumaneo na temelju dozvole nadbiskupa Stjepana Cupillija od 14. kolovoza 1711., koji ju je po završetku radova i blagoslovio 24. lipnja 1716. Na oltaru kapele bila je stara i štovana slika Gospe s Djetetom, koja je godine 1819. prenesena u crkvu na Sustipanu.¹⁹⁴ Natpis je bio postavljen u pod, što se može zaključiti na temelju debljine ploče (11,5 cm) i izlizanosti slova, a bio je ukrašen inkrustacijom koja je otpala.

Reljef s arhanđelom, Jaganjcem Božjim i križem iz 14. st. (*Relijef s andjelom koji drži grb (XV st.)*) bio je uzidan nad bočnim vratima

is today kept in the Split City Museum¹⁹⁵ together with a circular transenna with a cross in the middle (*plate with cross*).¹⁹⁶

Even though it is not on Abramić's list, a fragment of a Roman capital mentioned by Karaman in his note of November 1936 certainly made its way to the Museum, together with the inscription RUM COSME ET.¹⁹⁷ Besides these monuments, also brought to the Museum in 1938 was the Renaissance main portal of the convent from 1538,¹⁹⁸ which was handed over to the Split Conversation Department in 2002 and after partial restoration

195 Its position can be seen on the photograph of the convent yard, to the right of the arched window at ground level; the door was then made of brick and mortar. See the photograph in Perković 1981, p. 57 - here it incorrectly states that it is the western rather than the eastern part of the yard. Photograph in the old photo archives of the Conservation Department - Split, inv. no. 3357. D. S. Karaman drew it in his register of Split coats of arms and wrote under it: *S. Maria de Tavrelo*. (Split City Museum, D. S. Karaman, *Il re d'armi di Spalato*, P. 58, no. 8.). C. Fisković in a letter to Lj. Babić wrote: *on the door to the former little church there is a lovely early Gothic relief that shows a lamb with a cross*. Conservation Department - Split, archives, 1937, no. 139 of 13 October. Karaman 1935, p. 1; Fisković 1971, p. 12 - note 35, Fig. 13; Duplančić 1993, p. 474; Šarić 2003, p. 82 - inv. no. 1135.

196 Duplančić 1993, pp. 474, 475. Split City Museum, inv. no. 1271.

197 Conservation Department - Split, archives, 1936, no. 115 of 18 November.

198 Duplančić 1993, p. 474 - note 15; Karaman 1935, p. 1 - a translation of the inscription is contained here; Perković 1981, p. 55 - it incorrectly states that the portal was removed after the Second World War.

192 Dimenzije su mu: dužina 64,6, širina 24,5 cm; inv. br. Muzeja 38398.

193 Dimenzije su joj 41 x 41 cm, a slova su velika 2,9 cm; inv. br. Muzeja 38399.

194 Duplančić 1993b, str. 475-476.



Slika 28.
Dio natpisa iz Gospine kapele u
samostanu sv. Marije de Taurello
(foto: T. Seser)

Figure 28.
Fragment of door lintel with
inscription from Convent of St.
Maria de Taurello (photo: T. Seser)

nekadašnje crkve, a danas se čuva u Muzeju grada Splita¹⁹⁵ zajedno s tranzenom u obliku kruga s križem u sredini (ploča s križem).¹⁹⁶

Iako ga nema u Abramićevu dopisu, u Muzej je zasigurno dospio i ulomak rimskog kapitela koji spominje Karaman u bilješci iz studenoga 1936., zajedno s natpisom RUM COSME ET.¹⁹⁷ Osim navedenih spomenika, u Muzej je 1938. bio prenesen renesansni glavni portal samostana iz 1583.,¹⁹⁸ koji je 2002. predan splitskom Konzervatorskom odjelu i nakon djelomične restauracije ugrađen na prvobitno mjesto 2003. godine.¹⁹⁹ Vjerojatno je u to doba donesena i ploča s gotičkim natpisom † AVE · MARIA · GRACIA ·

was installed at its original site in 2003.¹⁹⁹ It was probably at this time that the plate with the Gothic inscription † AVE · MARIA · GRACIA · PLENA · DOMINVS · TECVM · with an eight-point star below it (Fig. 29)²⁰⁰ was probably also brought. Its connection with the Convent of St. Maria is revealed in Bulić's note on the paper impression of the inscription made at around 1895-1890: *In the house of Andrija Jurašin in Sv. Marije street*. The Jurašin house was in today's Domaldova street,²⁰¹ and in the cadastral map of 1831 it is designated with the numbers 2379 and 2380 (Fig. 30).²⁰² This is the house which is denoted on Barbijeri's floor-plan with the letter *a* and which the monastery leased.²⁰³ The plate was certainly in the ground level, which was completely re-partitioned, and it still bears the paint used on the building's upper floors.

The fragment of a sarcophagus showing a Bacchanalian harvest should also be counted among the series of monuments from Classical Antiquity from the Convent of St. Maria de Taurello complex.²⁰⁴ It was already published by R. Adam as a part of the reliefs of Split,²⁰⁵ and it was observed by Emperor Francis I during his visit to Split in 1818.²⁰⁶ It was obtained for the Museum by F. Carrara in 1848,²⁰⁷ but in 1885, during compilation of the relief catalogue (D, no. 33), its discovery site was incorrectly cited as Salona, so it was placed among the body of old sarcophagi with this data and dated to the first half of the third century.²⁰⁸

195 Njegov položaj vidi se na fotografiji dvorišta samostana, desno od lučnog prozora u prizemlju; vrata su tada bila zazidana. Vidi sliku u Perković 1981, str. 57 - tu pogrešno piše zapadni umjesto istočni dio dvorišta. Fotografija u staroj fototeci Konzervatorskog odjela - Split, inv. br. 3357. U svom splitskom grbovniku nacrtao ga je D. S. Karaman i ispod napisao: *S. Maria de Tavrelo*. (Muzej grada Splita, D. S. Karaman, *Il re d'armi di Spalato*, tab. 58, br. 8.) C. Fisković u pismu Lj. Babiću piše: *na vratima nekadašnje crkvice nalazi se krasni ranogotički reljef koji prikazuje jaganjca sa križem*. Konzervatorski odjel - Split, arhiv, 1937, br. 139 od 13. listopada. Karaman 1935, str. 1; Fisković 1971a, str. 12 - bilj. 35, sl. 13; Duplančić 1993b, str. 474; Šarić 2003, str. 82 - inv. br. 1135.

196 Duplančić 1993b, str. 474, 475. Muzej grada Splita, inv. br. 1271.

197 Konzervatorski odjel - Split, arhiv, 1936, br. 115 od 18. studenoga.

198 Duplančić 1993b, str. 474 - bilj. 15; Karaman 1935, str. 1 - tu je dan i prijevod natpisa; Perković 1981, str. 55 - tu pogrešno piše da je portal skinut nakon Drugoga svjetskog rata.

199 AMS, arhiv, 2002, br. 613 od 4. prosinca - zapisnik o primopredaji portala. Šarac 2003a, str. 17; Šarac 2003b, str. 12.

199 AMS, archives, 2002, no. 613, 4 December - minutes to transfer of portal. Šarac 2003a, p. 17; Šarac 2003b, p. 12.

200 Dimensions: length 75.8, height 50, width 8.6 cm, letters 4.5-5 cm; Museum inv. no. 38400.

201 Based on a conclusion of the Municipal Council in 1912, all of the city's streets were named, so the former Sv. Marije street was divided into three: in the north it was named Trogiriska, in the east Domaldova, and in the south Šibenska. Obrov street was already on its western side. See: *Splitski kažiput* 1913, pp. 9, 18, 34, 43, 45, 60.

202 National Archives - Split, Map archives for Istria and Dalmatia, Split cadastral map, no. 595. It was publicly owned (*demanium*) at the time, and it was described as a store on lease, above which three floors were also for rent (2379), and as a rental house with three floors (2380). A. Jurašin is registered as the house owner in the Register of houses in the 'Split' municipality of 1879, re. no. 221. Alphabetical register of Split municipality 1879, re. Jurašin Andrija.

203 Duplančić 1993, pp. 478, 482. Here they are drawn as one building under a single roof.

204 Duplančić 1993, pp. 474-475: fragment of a small Roman stela on the southern wall of the convent with Gothic coat of arms and eagle. For their position, see: Diana, Machiedo [1981], Fig. 18.

205 Adam 1764, pp. 32 - *representing some Bacchanalian Ceremony*, plate LIII.

206 Pederin 1985, p. 143: *A lovely bas-relief is engraved in the wall in the yard*.

207 AMS, archives, 1848, no. 3 of 13 January: *frammento di basso-rilievo antico, che trovasi murato sopra la porta a sinistra nel cortile della caserma di S. Maria*; no. 13 - letter of administration for fortifications from Split, no. 47 of 21 January. Carrara 1852, p. 331: *bas-relief with a Bacchante, which was built into the wall of the barracks of St. Maria*. Here Carrara's name is incorrectly printed as Ivan.

208 Cambi 1988, p. 143, plate XXXI b; Cambi 2002, I, p. 135; II, p. 76, Fig. 84.



Slika 29.
Ploča s natpisom iz sklopa
samostana sv. Marije de Taurello
(foto: T. Sesar)

Figure 29.
Tablet with inscription from
Convent of St. Maria de Taurello
complex (photo: T. Sesar)



Slika 30.
Tlocrt samostana sv. Marije de
Taurello iz 1831.
(foto: Ž. Bačić)

Figure 30.
Floor-plan of Convent of St. Maria
de Taurello from 1831
(photo: Ž. Bačić)

PLENA · DOMINVS · TECVM · ispod kojeg je osmerokraka zvijezda (sl. 29).²⁰⁰ Njezinu vezu sa samostanom sv. Marije otkriva Buličeva bilješka na otisku natpisa na papiru izrađenom oko 1895.-1890.: *U kući Andrije Jurašina u ulici Sv. Marije*. Kuća Jurašin bila je u današnjoj Domaldovoj ulici,²⁰¹ a na katastarskom planu iz 1831. označena je brojevima 2379 i 2380 (sl. 30).²⁰² To je kuća koja je na Barbijerijevu tlocrtu označena slovom *a* i koju je samostan davao u najam.²⁰³ Ploča se sigurno nalazila u prizemlju koje je potpuno pregrađeno, a na njoj još ima boje kojom su obojani gornji katovi zgrade.

Nizu antičkih spomenika iz sklopa samostana sv. Marije de Taurello²⁰⁴ treba pribrojiti ulomak sarkofaga s prikazom dionizijske berbe. Njega je kao dio reljefa iz Splita objavio već R. Adam,²⁰⁵ a uočio ga je i car Franjo I. tijekom posjeta Splitu 1818. godine.²⁰⁶

To conclude this section dedicated to St. Maria de Taurello, the fourteenth-century coat of arms,²⁰⁹ built high into the convent's southern wall in the direction of today's fish market, will be covered. It contains a portrayal of an eagle with wings spread and head facing right, and it was part of a Gothic window with multiple components.²¹⁰ This was the symbol of the Split family Cipci (Čipčić), which had a palace on the western side of the Peristyle and which appeared in the lunette of its southern gate and on the pilasters on the third floor, and then on the façade of the northern Grisogono palace (below the portico arch of Diocletian's Palace)²¹¹ and on the façade of the demolished Renaissance palace encompassed by the former Convent of St. Euhemia (St. Raynerius) (Fig. 31).²¹² It was the palace in St. Euphemia's that was built precisely during the time of Abbess Dobrica Cipci (1579-1590),²¹³ so this is obviously the coat of

200 Dimenzije su joj: dužina 75,8, visina 50, debljina 8,6 cm, a slova su velika 4,5-5 cm; inv. br. Muzeja 38400.

201 Na temelju zaključka Općinskog vijeća 1912. dana su imena svim gradskim ulicama pa je prijašnja Ulica Sv. Marije podijeljena na tri: na sjeveru Trogirska, na istoku Domaldova, na jugu Šibenska. Na zapadnoj strani bila je već prije ulica Obrov. Vidi Splitski kažiput 1913, str. 9, 18, 34, 43, 45, 60.

202 Državni arhiv - Split, Arhiv mapa za Istru i Dalmaciju, katastarski plan Splita, br. 595. Tadašnji vlasnik bio je demanij, a opisane su kao dućan za iznajmljivanje iznad kojeg su tri kata za iznajmljivanje (2379) i kao kuća za iznajmljivanje na tri kata (2380). A. Jurašin upisan je kao vlasnik kuća u Upisniku kuća občine Spliet 1879, ad br. 221. Alfabetički upisnik občine Spliet 1879, ad Jurašin Andrija.

203 Duplančić 1993b, str. 478, 482. Tu su uctane kao jedna zgrada pod jednim krovom.

204 Duplančić 1993b, str. 474-475: ulomak male rimske stele na južnom zidu samostana uz gotički grb s orlom. Za njihov položaj vidi Diana, Machiedo [1981], sl. 18.

205 Adam 1764, str. 32 - *representing some Bacchanalian Ceremony*, tab. LIII.

206 Pederin 1985, str. 143: *U dvorištu je u zidu uklesan lijepi basreljef*.

209 Fisković 1954, p. 14 - note 9.

210 Duplančić 1993, p. 474. That it was a window with several parts is better seen in the photograph in *Zlatna knjiga* 1996, Fig. 21; cf. Fig. 22. For the position of the coat of arms, see: Diana, Machiedo [1981], Fig. 18.

211 Kečkemet 1953, pp. 66-67, Fig. 39.

212 The coat of arms can clearly be seen on the photograph enlarged from a glass negative in the old photo archives of the Conservation Department - Split, sign. A 429. Novak 1961, p. 365 - discernable under the third window to the left on the second floor; Fisković 1972b, p. 34; the palace was up to the steeple and oriented N-S - see picture on p. 24 (B), 28; Fisković 1950, p. 27; Fisković 1948, p. 208 - the coat of arms is not identified here. For a picture of the coat of arms after removal, see: Ostojčić 1975, Fig. 41 between pp. 136 and 137. The coat of arms is today held in the Split City Museum, inv. no. 1141. The coat of arms of the Cambi family in Kaštel Kambelovac from 1589 has the same form. See fig. in Bego 1991, p. 163. Omašić <2001>, p. 505.

213 Novak 1961, p. 365; Ostojčić 1965, p. 343 - list of abbesses; in 1628 the abbess was Lukrecija Cipci.

Za Muzej ga je nabavio F. Carrara 1848.,²⁰⁷ ali je 1885., prigodom sastavljanja kataloga reljefa (D, br. 33) kao mjesto nalaza pogrešno upisana Salona pa je s tim podatkom uvršten u korpus antičkih sarkofaga i datiran u prvu polovinu 3. stoljeća.²⁰⁸

Na kraju ovog poglavlja posvećenog Sv. Mariji de Taurello osvrnut ćemo se na grb iz 14. st.,²⁰⁹ ugrađen visoko na južnom zidu samostana, prema današnjoj ribarnici. Na njemu je prikazan orao raširenih krila okrenut glavom udesno, a bio je dio nekog gotičkog višedijelnog prozora.²¹⁰ To je znamen splitske obitelji Cipci (Čipčić), koja je imala palaču na zapadnoj stani Peristila i koji se javlja u luneti njezinog južnog portala (u vijencu) te na pilastrima trećeg kata, zatim na pročelju sjeverne palače Grisogono (ispod luka trijema Dioklecijanove palače)²¹¹ i na pročelju srušene renesansne palače u sklopu nekadašnjeg samostana sv. Eufemije (sv. Arnira) (sl. 31).²¹² Upravo je palača u Sv. Eufemiji građena u vrijeme opatice Dobrice Cipci (1579.-1590.)²¹³ pa je to očito grb njihove obitelji.²¹⁴ Isti se orao, ali unutar vijenca, nalazi na ploči koja je prije 1894. odnekud donesena u Arheološki muzej, a 1957. ustupljena Muzeju grada Splita.²¹⁵ Jelić je mislio da je bila dio friza Dioklecijanova mauzoleja, i to onog istočnog dijela na kojemu je poslije probijen prozor.²¹⁶ Njegova pretpostavka, međutim, nije točna jer reljef nije antički i jer je isti motiv orla u vijencu, a ne na



Slika 31.
Grb obitelji Cipci na srušenoj
palači u samostanu sv. Eufemije
(Arnira)

Figure 31.
Coat of arms of the Cipci family
on the demolished palace in the
Convent of St. Euphemia (Raynerius)

arms of their family.²¹⁴ This same eagle, but inside a garland, can be found on a tablet which was brought prior to 1894 from somewhere to the Archaeological Museum, and in 1957 it was ceded to the Split City Museum.²¹⁵ Jelić thought that it was part of the frieze of Diocletian's Mausoleum, on the eastern side, where the window was broken.²¹⁶ His assumption, however, was incorrect, because the relief does not date to Classical Antiquity and because the same motif of an eagle in a garland, and not on a shield, was engraved into the southern Gothic portal of the Cipci palace.²¹⁷ The only difference is that the eagle's head on the portal is turned left. In this regard, the Cipci coat of arms from St. Maria's was installed at its current site during renovation of the convent in the seventeenth or eighteenth century.

207 AMS, arhiv, 1848, br. 3 od 13. siječnja: *frammento di basso-rilievo antico, che trovasi murato sopra la porta a sinistra nel cortile della caserma di S. Maria*; br. 13 - dopis uprave za fortifikacije iz Splita br. 47 od 21. siječnja. Carrara 1852, str. 331: *bassoriliev sa jednom bakanticom, koji je bio uzidan u kasarnu S. Marie*. Tu je Carrarino ime pogrešno tiskano kao Ivan.

208 Cambi 1988, str. 143, tab. XXXI b; Cambi 2002, I, str. 135; II, str. 76, sl. 84.

209 Fisković 1954, str. 14 - bilj. 9.

210 Duplančić 1993b, str. 474. Da je bio dio višedijelnog prozora, bolje se vidi na slici u: Zlatna knjiga 1996, sl. 21; usporedi tu sl. 22. Za položaj grba vidi Diana, Machiedo [1981], sl. 18.

211 Kečkemet 1953, str. 66-67, sl. 39; Kunčić 2002, str. 43 - sl. lunete južnog portala.

212 Grb se jasno vidi na slici uvećenoj sa staklenog negativa u staroj fototeци Konzervatorskog odjela - Split, sign. A 429. Novak 1961, str. 365 - nazire se ispod trećeg prozora s lijeve strane na drugom katu; Fisković 1972b, str. 34; palača je bila do zvonika i orijentirana S-J - vidi sl. na str. 24 (B), 28; Fisković 1950, str. 27; Fisković 1948, str. 208 - tu grb nije identificiran. Sliku grba nakon što je skinut vidi u Ostojić 1975, sl. 41 između str. 136 i 137. Grb se danas čuva u Muzeju grada Splita, inv. br. 1141. Isti oblik grba ima i grb obitelji Cambi iz 1589. u Kaštel Kambelovcu. Vidi sl. u Bego 1991, str. 163. Omašić <2001>, str. 505.

213 Novak 1961, str. 365. Ostojić 1965, str. 343 - popis opatica; godine 1628. bila je opatica Lukrecija Cipci.

214 Heyer donosi isti grb i za obitelj Madij, ali u drugoj boji. Heyer 1871, tab. 25, 38. Grb obitelji Cipci donosi i D. S. Karaman u svom rukopisnom grbovniku. Muzej grada Splita, D. S. Karaman, *Il re d'armi di Spalato*, tab. 50, br. 6 (forografjal), tab. 55, br. 4, tab. 75, br. 12.

215 Jelić, Bulić, Rutar 1894, str. 193. AMS, arhiv, 1957, br. 718 - dopis Muzeja grada Splita br. 158 od 6. lipnja: *ornamentalni plitki reljef sa pticom, kamen*. Danas ima inv. br. 1139.

216 Jelić 1894, str. 3, tab. V, sl. 3; pretiskano u Radovi I. kongresa 1993, str. 89, 133; Jelić, Bulić, Rutar 1894, str. 193. Da je na tom mjestu zaista mogao biti reljef orla u vijencu, vidi Rendić Miočević 1992, str. 99-114.

214 Heyer presents the same coat of arms for the Madij family, but in another colour. Heyer 1871, plate 25, 38. The Cipci family coat of arms is also provided by D. S. Karaman in his register of coats of arms in manuscript form. Split City Museum, D. S. Karaman, *Il re d'armi di Spalato*, P. 50, no. 6 (photograph!), P. 55, no. 4, P. 75, no. 12.

215 Jelić, Bulić, Rutar 1894, p. 193. AMS, archives, 1957, no. 718 of 8 June - letter from Split City Museum no. 158 of 6 June: *ornamental shallow relief with bird*, stone. Today it has inv. no. 1139.

216 Jelić 1894, p. 3, plate V, Fig. 3; reprinted in *Radovi I. kongresa* 1993, p. 89, 133; Jelić, Bulić, Rutar 1894, p. 193. That a relief of an eagle in a garland could truly have been at that site, see: Rendić Miočević 1992, pp. 99-114.

217 For structural changes to the palace façade, see: Marasović T. 1994b, p. 62; Marasović J. 1997, pp. 66-67.

štitu, isklesan na južnom gotičkom portalu palače Cipci.²¹⁷ Razlika je jedino u tome što je glava orla na portalu okrenuta ulijevo. Sukladno rečenom, grb Cipci iz Sv. Marije uzidan je na današnje mjesto prigodom dogradnje samostana u 17. ili 18. stoljeću.

²¹⁷ Kunčić 2002, str. 43; tu je objavljena slika lunete. Za građevinske mijene pročelja palače vidi Marasović T. 1994b, str. 62; Marasović J. 1997, str. 66-67.

Kratice / Abbreviations

AMS - Arheološki muzej Split

BASD - *Bullettino di archeologia e storia dalmata*

Hist. zbor. - Historijski zbornik

JIČ - Jugoslavenski istoriski časopis

PPUD - Prilozi povijesti umjetnosti u Dalmaciji

Program gimnazije - Program c.k. Velike gimnazije u Spljetu za školsku godinu

SHP - Starohrvatska prosvjeta

Slob. Dalm. - Slobodna Dalmacija [novina]

VAHD - Vjesnik za arheologiju i historiju dalmatinsku

VHAD - Vjesnik Hrvatskoga arheološkoga društva

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