

NALAZI IZ NOVOVJEKOVNIH GROBNICA U CRKVI SVETOGA IVANA KRSTITELJA U BADNJU KOD DRNIŠA

FINDS FROM EARLY MODERN TOMBS IN THE CHURCH OF ST. JOHN THE BAPTIST IN BADANJ, NEAR DRNIŠ

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Selo Badanj nalazi se na jugozapadnim obroncima Promine, na sjevernome rubu Petrovoga polja, udaljeno dva kilometra od Drniša. Smješteno je na povoljnome položaju, obiluje plodnom zemljom i izvorima vode, a kroz njega protječe više potoka i rječica. U središtu sela nalazi se crkva sv. Ivana Krstitelja s gradskim grobljem, koja je sagrađena još u 15. stoljeću, a od vremena osmanske vlasti do 1886. formalno je bila središte drniške župe. U Domovinske ratu crkva je srušena, a prilikom njezine obnove 1997. i 1998. provedena su arheološka istraživanja tijekom kojih je pronađeno dvanaest zidanih grobnica u kojima su pronađena ukupno pedeset i tri predmeta. Najstariji nalazi mogu se datirati u 16. stoljeće, a najmlađi u drugu polovinu 19. stoljeća. Među njima dominiraju nabožni predmeti: medaljice, križevi i krunice, a posebno su zanimljivi nalazi čak triju brevara. Pronađeni su i dijelovi nošnje, nakit, ali i neki utilitarni predmeti. Nažalost, istraživanja nisu dokumentirana ni objavljena, pa su saznanja o tome groblju ograničena samo na arheološki materijal. Ovo izlaganje usredotočuje se na nalaze kojima se baca novo svjetlo na povijest toga mjesta na samome kraju osmanske vlasti i nakon osmanske vlasti, odnosno, pomiče se svjetlo s velikih događaja na obične ljude i njihove živote, obilježene ratovima, krizama i epidemijama. Pokušat će se postaviti kronologija groblja, ali i odgovoriti na pitanja hodočašća i mobilnosti, pobožnosti, duhovnosti, nošnje te socijalnoga statusa stanovništva pokopano ga unutar crkve sv. Ivana.

The village of Badanj is located on the southwestern slopes of Mount Promina, on the northern edge of Petrovo Polje, approximately two kilometres from the town of Drniš. Benefitting from a favourable location, the area is rich in fertile soil and water sources, with several streams and small rivers flowing through it. At the centre of the village lies the church of St John the Baptist with the town cemetery, originally built in the 15th century. From the time of Ottoman rule until 1886, the church formally served as the centre of the Drniš parish. During the Croatian War for Independence, the church was destroyed; and, during its reconstruction in 1997 and 1998, archaeological investigations were carried out. These investigations revealed twelve tombs containing a total of fifty-three artefacts. The earliest finds can be dated to the 16th century, while the most recent belong to the second half of the 19th century. Among the artefacts, religious items dominate: medallions, crosses, rosaries and three breverls being of particular interest. Parts of traditional dress, jewellery and some utilitarian objects were also found. Unfortunately, the excavations were neither documented nor published, limiting our understanding of this cemetery to the surviving archaeological material. This presentation focuses on the artefacts as a lens through which to shed new light on the history of this region during and after the end of Ottoman rule. It shifts the focus from major historical events to the everyday lives of ordinary people, marked by war, crisis and epidemics. The study aims to establish a chronology of the cemetery and to explore questions relating to pilgrimage and mobility, piety, spirituality, dress and the social status of the population buried within the church of St John.

Ključne riječi:

novovjekovna arheologija, Drniš, nabožni predmeti, medaljice, brevari

Keywords:

early modern archaeology, Drniš, religious artefacts, medallions, breverls

Uvod

Selo Badanj nalazi se na jugozapadnim obroncima Promine, na sjevernome rubu Petrovoga polja, udaljeno dva kilometra od Drniša. Obiluje plodnom zemljom i izvorima vode te kroz njega protječe više potoka i rječica. Na malome brežuljku koji se izdiže među vinogradima i oranicama nalazi se crkva sv. Ivana Krstitelja s grobljem. Crkva je postojala još u kasnome srednjem vijeku, a preživjela je i razdoblje osmanske vlasti. O povijesti crkve, od vremena osmanske vlasti pa sve do suvremenoga doba, pisali su fra Karlo Kosor te Neven Isailović i Aleksandar Jakovljević.¹ U 19. stoljeću crkva je srušena zbog trošnosti te je sagrađena nova. Tijekom Domovinskoga rata crkva je ponovno srušena, a prilikom obnove provedena su arheološka istraživanja. Ovaj rad bavi se novovjekovnim nalazima iz grobnica pronađenih unutar crkve tijekom arheoloških istraživanja 1997. i 1998.² Rezultati istraživanja nikada nisu objavljeni izuzev šturoga opisa radova u župskome listiću.³ Istraživanja je vodio Joško Zaninović, tada zaposlenik Gradskoga muzeja Drniš. Nažalost, dokumentacija istraživanja s izuzetkom tlocrta i nekoliko fotografija nije sačuvana, što ograničava ovaj rad samo na obradu nalaza. Nalazi koji su pronađeni pohranjeni su u Gradskome muzeju Drniš, a većina je izložena u stalnome postavu.

U kontinentalnoj Hrvatskoj istražen je i publiciran veći broj novovjekovnih groblja i nalaza, a u Dalmaciji je situacija puno lošija.⁴ Novovjekovna groblja istraživana su i spominjana u literaturi, ali izostaju obrade i publikacije materijala. S prostora Dalmacije u ovome trenutku objavljeni su nalazi s groblja u Kruševu kod Obrovca, sv. Roka u Bibinjama te grobnica u crkvi sv. Dominika u Zadru, u crkvi franjevačkoga samostana u Karinu, u benediktinskoj opatiji na Košljunu, crkvi sv. Filipa i Jakova u Svetome Jurju te s istraživanja u Senju i Zavojanama. Objavljeni su i nabožni predmeti pronađeni prilikom istraživanja dubrovačke katedrale, a vrijedan doprinos jest i objava čitave zbirke novovjekovnih nabožnih predmeta iz fundusa Arheološkoga muzeja u Dubrovniku.⁵ Za prostor Istre i Kvarnera važni su radovi Ondine Krnjak koja je objavila medaljice s više lokaliteta u Istri te rad o novovjekovnim nalazima s lokaliteta Trg pul Vele crikve u Rijeci.⁶ U susjednoj Bosni i Hercegovini objavljeni su nalazi samo s jednoga novovjekovnog groblja, i to s groblja kod crkve sv. Petra u Rapovinama kod Livna.⁷ U susjednoj Sloveniji situacija je malo bolja, a važno je istaknuti radove Darka Kneza koji je objavio zbirke medaljica i križeva Narodnoga muzeja Slovenije.⁸

Ovaj rad publikacijom i obradom arheološkoga materijala prvenstveno nastoji doprinijeti boljemu poznavanju toga povije-

Introduction

The village of Badanj is located on the southwestern slopes of Mount Promina, on the northern edge of Petrovo Polje, two kilometres from the town of Drniš. It is rich in fertile land and water sources, with several streams and small rivers flowing through it. On a small hill rising among vineyards and fields stands the church of St John the Baptist, with graveyard a cemetery. The church existed as early as the late Middle Ages and survived the period of Ottoman rule. The history of the church from the Ottoman period to the present day has been addressed by Fra Karlo Kosor, as well as by Neven Isailović and Aleksandar Jakovljević.¹ In the 19th century, the church was demolished due to structural deterioration and was subsequently rebuilt. It was again destroyed during the Croatian War of Independence, and archaeological excavations were carried out during its reconstruction. This paper examines the early modern finds from the tombs discovered inside the church during archaeological investigations in 1997 and 1998.² The results of these excavations were never formally published, except for a brief description in the parish newsletter.³ The research was led by Joško Zaninović, then an employee of the Drniš Town Museum. Unfortunately, the excavation documentation, apart from a ground plan, vague descriptions of some tombs and a few photographs, has not been preserved, which limits this study to the analysis of the artefacts recovered. The finds are housed in the Drniš Town Museum, with most of them on display in the permanent exhibition.

In continental Croatia, a significant number of early modern cemeteries and finds have been excavated and published, whereas in Dalmatia the situation is considerably poorer.⁴ Early modern cemeteries have been investigated and mentioned in the literature, but material analysis and publications are largely lacking. As of now, the only published finds from Dalmatia originate from the cemeteries at Kruševo near Obrovac, St Roch in Bibinje, and Župa Dubrovačka, and tombs in the church of St Dominic in Zadar and the Franciscan monastery church in Karin, in the Benedictine abbey in Košljun, and the church of Sts Philip and Jacob in Sveti Juraj, and from excavations in Senj and Zavojan. One notable contribution is also the publication of the entire collection of early modern religious artefacts from the holdings of the Archaeological Museum in Dubrovnik.⁵ The works of Ondina Krnjak, who published medallions from several cemeteries and an article about post-medieval finds from Trg pul Vele Crikve, in Rijeka, are important for the region of Istria and Kvarner.⁶ In neighbouring Bosnia and Herzegovina, finds

1 Isailović, Jakovljević 2019; Kosor 1995a; Kosor 1995b.

2 Srednjovjekovni nalazi objavljeni su u Čevid 2025.

3 Zaninović 2003, 17.

4 Navode se lokaliteti koji će se spominjati u radu Azinović Bebek 2009; Azinović Bebek 2012a; Azinović Bebek 2012b; Azinović Bebek 2017; Belaj 2006; Mašić 2011; Perkić 2010; Perkić 2017.

5 Gudelj 2003; Gusar, Vujević 2021; Glavaš 2009; Glavaš, Glavičić 2012; Klarić 2024; Kunac 2006; Lipovac Vrkljan 1993; Mirnik 2015; Mirnik 2020; Perkić 2015; Perkić 2020; Vrkić 2014; Vrkić 2017; Vučić 2022.

6 Azinović Bebek, Janeš 2016; Krnjak 2007; Krnjak 2010.

7 Vidi Marić Baković 2020.

8 Knez 2001; Knez 2010.

1 Isailović, Jakovljević 2019; Kosor 1995a; Kosor 1995b.

2 Medieval finds in: Čevid 2025.

3 Zaninović 2003, 17.

4 Only publications that are mentioned in this article: Azinović Bebek 2009; Azinović Bebek 2012a; Azinović Bebek 2012b; Azinović Bebek 2017; Belaj 2006; Mašić 2011; Perkić 2010, 279; Perkić 2017.

5 Gudelj 2003; Gusar, Vujević 2021; Glavaš 2009; Glavaš, Glavičić 2012; Klarić 2024; Kunac 2006; Lipovac Vrkljan 1993; Mirnik 2015; Mirnik 2020; Perkić 2015; Perkić 2020; Vrkić 2014; Vrkić 2017; Vučić 2022.

6 Azinović Bebek, Janeš 2016; Krnjak 2007; Krnjak 2010.

snog razdoblja na lokalnoj razini, ali i na općoj razini. Također, nastoji nadopuniti saznanja o raznim tipovima nalaza. Pokušat će se postaviti kronologija groblja te odgovoriti na pitanja o hodočašćima i mobilnosti, pobožnosti i duhovnosti, narodnoj nošnji te o socijalnome statusu stanovništva ukopanoga unutar crkve svetoga Ivana. Arheološki pristup otvara perspektive istraživanja „povijesti odozdo“ (*history from below*)⁹ pomičući fokus s velikih događaja na obične ljude i njihove živote obilježene ratovima, sukobima i epidemijama. Naposlijetku, proučavanjem pogrebnih običaja i nalaza u grobovima dobivamo bolju sliku o životima običnih ljudi toga vremena, njihovim nošnjama, običajima, religioznosti te kulturnim i duhovnim vezama koje su oblikovale baštinu toga kraja.

Povijest lokaliteta

Prva crkva na tome položaju podignuta je početkom 15. stoljeća, a u istome se vremenu oko nje razvijalo i groblje, što je vidljivo i iz kasnosrednjovjekovnih nadgrobnih ploča koje se još nalaze oko crkve.¹⁰ Preživjela je osmansko zauzimanje Drniša 1522. i od tada služi kao župna crkva. Iz popisa je vidljivo da su kršćani i tijekom osmanske vlasti činili većinu stanovništva u Petrovome polju. U brojkama, kršćana je bilo 79%, a muslimana 21%.¹¹ Većina muslimanskoga stanovništva živjela je u samome gradu, a po okolnim selima ostalo je starosjedilačko katoličko stanovništvo.¹² Drniš je u osmanskom razdoblju bio trgovačko središte, tomu su pomagali i godišnji sajmovi, a 1585. zabilježeno je da se sajam odvijao i kod crkve sv. Ivana.¹³ U izvještaju franjevačke provincije Bosne Srebrene iz 1623. crkva se naziva *capella civitatis Turcarum quae vocatur Darnisc*, a godinu poslije skradinski biskup fra Ante Matić izvještava Kongregaciju koncila da se u Drnišu nalazi *chiesa parrocchiale detta s. Giovanni di Darnis*.¹⁴ Nakon oslobođenja 1683. dolazi do naseljavanja novoga stanovništva i obnove sela stradalih tijekom Kandijskoga rata.¹⁵ Nakon ukidanja kninske biskupije prostor Petrovoga polja pripaja se šibenskoj biskupiji, a petropoljsku župu opslužuju franjevci s Visovca.¹⁶ Iz vizitacije 1689. vidljivo je da je crkva u lošem stanju te čak ne posjeduje ni liturgijsko ruho, a 1709. opisana je sličnim riječima.¹⁷ Za vrijeme Maloga sinjskog rata 1715., kada je osmanska vojska neuspješno opsjedala Drniš, crkva je opustošena, oltarna slika isječena na komade, zvono razbijeno, a neke grobnice u crkvi bile su otvorene.¹⁸ Biskup Karlo Antun Donadoni (1723. – 1756.) posjetio je crkvu tijekom vizitacije 1725. te je zatražio od bratovštine sv. Ivana, koja je skrabila o crkvi, popravak crkve i nabavku predmeta potrebnih za bogoslužje, uz prijetnju zatvaranja crkve ako ne ispune zadano

from only one early modern cemetery have been published – those from the cemetery at the church of St Peter in Rapovine, near Livno.⁷ In Slovenia the situation is better, and most important are works by Darko Knez, who has published medallions and crosses from the National Museum of Slovenia.⁸

By publishing and analysing the archaeological material, this study aims primarily to contribute to a better understanding of this historical period at the local level, while also adding to the general body of knowledge. It also seeks to expand our understanding of various types of find. The goal is to establish a chronology of the cemetery and address questions concerning pilgrimage and mobility, piety and spirituality, traditional dress, and the social status of the population buried within the church of St John. The archaeological approach opens new perspectives for studying ‘history from below’,⁹ shifting the focus from major events to the everyday lives of ordinary people, marked by wars, conflicts and epidemics. Ultimately, the study of burial customs and grave goods offers a clearer picture of the lives of common people of the time – their clothing, customs and religiosity, and the cultural and spiritual connections that have shaped the heritage of this region.

History of the site

The first church at this location was built in the early 15th century, and, around the same time, a cemetery began to develop around it.¹⁰ It survived the Ottoman conquest of Drniš in 1522 and subsequently served as the parish church. Census data reveals that Christians remained the majority population in Petrovo Polje even under Ottoman rule. More precisely, Christians accounted for 79%, while Muslims made up 21% of the population.¹¹ Most of the Muslim population resided in the town itself, while the surrounding villages remained inhabited by the indigenous Catholic population.¹² During the Ottoman period, Drniš functioned as a commercial centre, supported by annual fairs; in 1585, one such fair was recorded as taking place near the church of St. John.¹³ A report of 1623 by the Franciscan Province of Bosnia Srebrna refers to the church as *capella civitatis Turcarum quae vocatur Darnisc*, and a year later the Bishop of Skradin, Fra Ante Matić, informed the Congregation of the Council that there was a church in Drniš (*chiesa parrocchiale detta s. Giovanni di Darnis*).¹⁴ After the liberation of the region in 1683, new settlers arrived, and the villages devastated during the Cretan War were repopulated and restored.¹⁵ Following the abolition of the Diocese of Knin, the territory of

9 „Povijest odozdo“ („History from below“) jest grana povijesti koja se usredotočuje na iskustva, perspektive i djelovanje običnih ljudi za razliku od tradicionalne povijesti koja se usredotočuje na „velike ljude ili vladajuće elite.

10 Čevd 2025, 28–29.

11 Isailović, Jakovljević 2019, 202.

12 Isailović, Jakovljević 2019, 184–202.

13 Isailović, Jakovljević 2019, 294; Jurlin Starčević 2015, 230.

14 Kosor 1995a, 114.

15 Kosor 1995b, 195.

16 Kosor 1995b, 210.

17 Kosor 1995b, 215–216.

18 Bačić 1995, 256; Kosor 1995b, 216.

7 See Marić Baković 2020.

8 Knez 2001; Knez 2010.

9 ‘History from below’ is a field of history that focuses on the experiences, perspectives and agency of ordinary people, rather than traditional political history’s focus on ‘great men’ or ruling elites.

10 Čevd 2025, 28–29.

11 Isailović, Jakovljević 2019, 202.

12 Isailović, Jakovljević 2019, 184–202.

13 Isailović, Jakovljević 2019, 294; Jurlin Starčević 2014, 230.

14 Kosor 1995a, 114.

15 Kosor 1995b, 195.



SLIKA 1. Pogled na zidane grobnice i ostatke crkve, fotografirano prilikom istraživanja 1998. (fototeka GMD).

FIGURE 1. View of the built tombs and remains of the church, photographed during the 1998 excavation (photo archive of the Drniš Town Museum).

u roku od šest mjeseci. Zasigurno je crkva obnovljena u skladu sa željama biskupa jer isti biskup 1738. ustanovljuje da crkvi ništa nije potrebno. Crkva je 1793. posjedovala 60 padovanskih kanapa¹⁹ zemlje koji su je uzdržavali, a uz glavni oltar imala je i dva pomoćna. Za crkvu se brinula bratovština svetoga Ivana Krstitelja.²⁰ Na prijedlog šibenskoga ordinarijata 1868. započinje rušenje stare i gradnja nove crkve, koja je dovršena 1870.²¹ Gradnja je financirana zadužbinom dr. Pavla Plenkovića, drniškoga veleposjednika i zastupnika u Reichstagu 1848. – 1849. Plenković je umro bez potomaka te je velik dio svojega nasljedstva darovao za gradnju nove crkve u Badnju.²² Crkva je bila jednostavna jednobrodna građevina sa zvonikom na preslicu s dva zvona s jednim oltarom. Tek 1886. sjedište župe premješta se u novoizgrađenu drnišku župsku crkvu Gospe od Ružarija.²³ Za vrijeme Domovinskoga rata crkva sv. Ivana Krstitelja minirana je i srušena sa zemljom. Od 1996. do 1998. crkva je obnavljana, a u sklopu obnove provedena su arheološka istraživanja. Novu, treću crkvu na istome mjestu, 1998. posvetio je šibenski biskup Ante Ivas.

Petrovo Polje was annexed to the Diocese of Šibenik, and its parish was served by Franciscans from Visovac.¹⁶ A visitation of 1689 indicates that the church was in poor condition and lacked even basic liturgical vestments. A similar description appears in 1709.¹⁷ During the brief Sinj War in 1715, when the Ottoman army unsuccessfully besieged Drniš, the church was plundered: its altarpiece was cut to pieces, the bell was shattered, and several tombs within the church were opened.¹⁸ Bishop Karlo Antun Donadoni (1723 – 1756) visited the church during a 1725 visitation and instructed the confraternity of St John, which was responsible for the church's upkeep, to repair the building and procure the necessary liturgical items. He threatened to close the church if the required improvements were not made within six months. The church was evidently restored in accordance with his directives, as in 1738 the same bishop declared that the church lacked nothing. By 1793, the church owned sixty *campi padouani*¹⁹ of land for its support and featured two side altars in addition to the main altar. The church remained under the care of the Confraternity of St John the Baptist.²⁰ Following a proposal by the Šibenik ordinariate in 1868, the old church was demolished, and construction of a new church began, completed in 1870.²¹ The construction was financed by the endowment of Dr Pavle Plenković, a prominent landowner from Drniš and a member of the Reichstag in 1848 – 1849. Having died without heirs, Plenković left a significant portion of his estate to fund the building of the new church in Badanj.²² The newly-built church was a simple single-nave structure with a bell-cot containing two bells, and with a single altar. It was not until 1886 that the parish seat was moved to the newly-constructed parish church of Our Lady of the Rosary in Drniš.²³ During the Croatian War of Independence, the church of St John the Baptist was mined and destroyed. Between 1996 and 1998 the church was reconstructed, and archaeological excavations were carried out as part of the restoration project. The new, third church on the same site was consecrated in 1998 by the Bishop of Šibenik, Ante Ivas.

19 1 padovanski kanap jest 3847,2 m², 60 padovanskih kanapa = 230,832 m²

20 Kosor 1995b, 216.

21 Piplović 2009, 84.

22 Piplović 2009, 84.

23 Kosor 1995a, 115.

16 Kosor 1995b, 210.

17 Kosor 1995b, 215–216.

18 Bačić 1995, 256; Kosor 1995b, 216.

19 1 *campo padouano* is 3847.2 m², 60 *campi padouani* = 230 832 m²

20 Kosor 1995b, 216.

21 Piplović 2009, 84.

22 Piplović 2009, 84.

23 Kosor 1995a, 115.

Rezultati arheoloških istraživanja

Prije arheoloških istraživanja, skupina volontera predvođena tadašnjim župnikom fra Antom Čavkom raščistila je ruševine crkve prilikom čega je, prema kazivanju župnika, pronađeno tridesetak spolija koji su ponovno uzidani u crkvu s ciljem prezentacije spomenika. Arheološka istraživanja prostora unutar crkve provedena su 1997. i 1998. pod vodstvom Joška Zaninovića, tada zaposlenika Gradskoga muzeja Drniš. Nažalost, istraživanja nisu pravilno dokumentirana niti su fotografije pohranjene u muzeju ili u nadležnome konzervatorskom odjelu. Jedina dokumentacija koja je poznata u ovome trenutku jest tlocrt iz arhiva Muzeja, nekoliko fotografija te nacrti i šturi opisi šest grobnica (Sl. 1–5). Radovi su šturo opisani u izvještaju objavljenomu u župskome listu *Drniško vrilo* 2003.²⁴ Unutar crkve otkrivena su dva usporedna zida položena u smjeru istok – zapad, što upućuje na to da je crkva bila pravilno orijentirana.²⁵ Unutar zidova nalazilo se desetak zidanih grobnica u kojima su pronađeni nalazi koji se analiziraju u ovome radu. Grobnica 1 djelomično je uništena naknadnim građevinskim intervencijama, a građena je nepravilnim kamenjem. Grobne komore bile su odijeljene kamenim pločama. U prvoj grobnoj komori nisu pronađene kosti, a u drugoj su pronađena dva ispremiješana skeleta. Podnica druge komore bila je od obične zemlje. Nepravilno je orijentirana u smjeru sjever – jug. Dubina groba jest 60 centimetara, gdje 35 centimetara otpada na prvu grobnu komoru. Grobnica 2 (G2) pravilno je orijentirana, a istočni dio uništen je naknadnim intervencijama. Građena je klesanim kamenjem koje je bilo povezano glinom s malo vapnene žbuke. Pronađeno je više skeleta, ali nije utvrđen točan broj pokojnika. Dubina grobnice jest 75 centimetara. Grobnica 4 (G4) također je pravilno orijentirana, a velikim je dijelom uništena kasnijom gradnjom. Izgrađena je od kamena klesanca bez vezivnoga sredstva. U grobnici su se nalazili ispremiješani skeleti dvoje pokojnika. Duboka je 67 centimetara. Grobnica 5 (G5) najbolje je sačuvana. Pravilno je orijentirana te je napravljena od pravilnih klesanaca povezanih žbukom. Grobnica je imala tri grobne komore odijeljene kamenim pločama, a dno naliježe na zdravicu. Pronađena je veća koncentracija kostiju, prema dokumentaciji, oko dvadeset pokojnika. Duboka je 140 centimetara. Grobnica 6 (G6) gradnjom je identična prethodnoj. Također je imala tri komore odijeljene kamenim pločama te podnicu koja naliježe na zdravicu, a pronađeno je oko 10 pokojnika. Duboka je 167 centimetara. Grobnica 7 (G7) sagrađena je od klesanaca povezanih glinom te je pravilno orijentirana. Podnica je bila popločana kamenim pločama. Nije poznato koliko je kostiju pronađeno. Za ostale nije pronađena pisana dokumentacija, nego samo nacrtana. Grobnice 8, 9, 10 i 11 (G8, G9, G10, G11) položene su jedna do druge. Također su građene pravilnim klesancima, a južni zid grobnica 10 i 11 jest zid crkve. Sve su imale dvije grobne komore odijeljene kamenim pločama. Nije poznat broj pokojnika. Duboke su 110 centimetara. Grobnica 12 (G12) građena je istim načinom kao i prethodne, a kamenim pločama bila je odijeljena u tri grobne komore. Duboka je 180 centimetara i nije poznat broj pokojnika. Drukčije je pak građena grobnica 13 (G13) koja je omeđena većim kamenjem, ali nažalost,

Results of the archaeological investigations

Before the formal archaeological excavations began, a group of volunteers led by the then parish priest, Fra Ante Čavka, cleared the ruins of the church. According to the priest's account, approximately thirty spolia were discovered during this process and were subsequently built into the new church structure to highlight and preserve the historical monument. Archaeological excavations of the church interior were conducted in 1997 and 1998 under the direction of Joško Zaninović, who at the time was employed by the Drniš Town Museum. Unfortunately, the excavations were not properly documented, and neither photographs nor comprehensive records were archived at the museum or the responsible conservation department. The only known documentation currently available includes a ground plan held in the Museum's archive, vague descriptions of six tombs, and several photographs (Figs. 1–5). A brief report on the work was published in the parish bulletin *Drniško vrilo* in 2003.²⁴ Two parallel walls aligned east-west were discovered, indicating that the church was correctly oriented according to liturgical norms.²⁵ Within these walls, around ten early modern built tombs were uncovered, and the finds recovered from them are analysed in this study. Tomb 1 was partially destroyed by subsequent construction interventions and had been built using irregular stones. The burial chambers were separated by stone slabs. No bones were found in the first chamber, while two mixed skeletons were discovered in the second. The floor of the second chamber consisted of plain soil. The tomb is irregularly oriented in a north-south direction. The depth of the grave is 60 centimetres, with 35 centimetres attributed to the first burial chamber. Tomb 2 (G2) is properly oriented, but its eastern section was destroyed by later intervention. It was constructed using dressed stones bonded with clay and a small amount of lime mortar. Several skeletons were found, but the exact number of the deceased could not be determined. The depth of the tomb is 75 centimetres. Tomb 4 (G4) is also properly oriented but was largely destroyed by later construction. It was built using dressed stone without any binding material. Inside the tomb, mixed remains of two individuals were found. It is 67 centimetres deep. Tomb 5 (G5) is the best preserved. It is properly oriented and made of regularly dressed stones bonded with mortar. The tomb had three burial chambers separated by stone slabs, and the bottom rested on bedrock. A larger concentration of bones was found, with documentation indicating approximately twenty individuals. It is 140 centimetres deep. Tomb 6 (G6) is identical in construction to the previous one. It also had three chambers separated by stone slabs, with a floor resting on bedrock, and around ten individuals were buried there. It is 167 centimetres deep. Tomb 7 (G7) was constructed from dressed stones bonded with clay and is properly oriented. The floor was paved with stone slabs. The number of bones found is unknown. For the others, no written documentation was found - only drawings. Tombs 8, 9, 10 and 11 (G8, G9, G10, G11) were positioned next to each other. They were also constructed using regularly dressed stones, and the southern

24 Usp. Zaninović 2003.

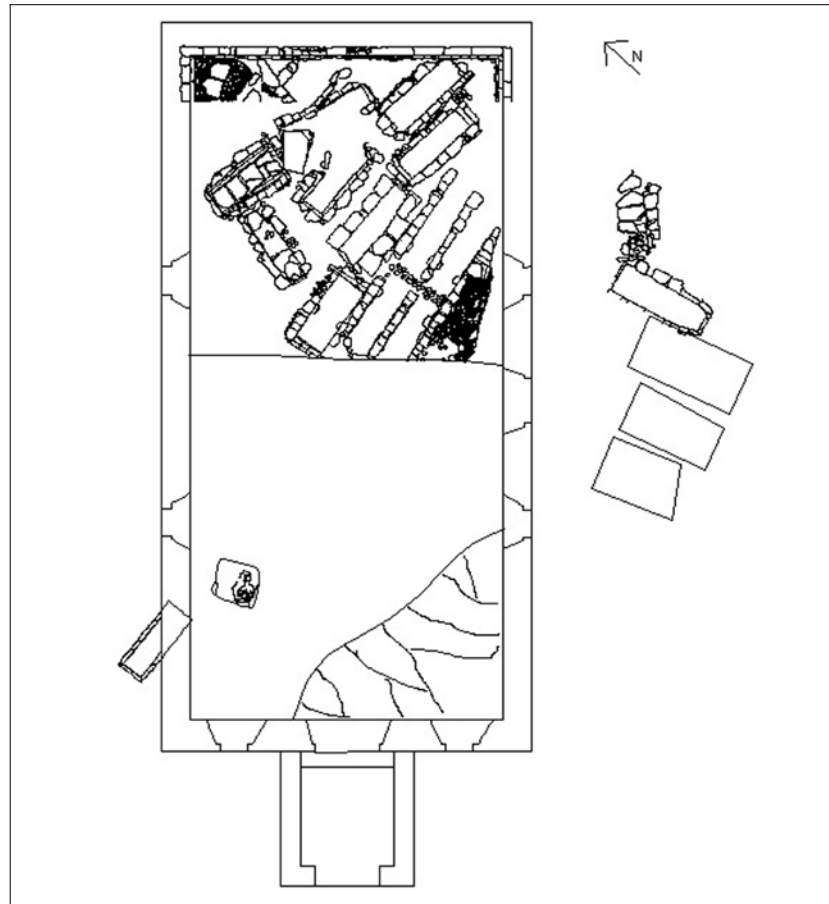
25 Zaninović 2003, 17.

24 Zaninović 2003.

25 Zaninović 2003, 17.

SLIKA 2. Tlocrt crkve sv. Ivana Krstitelja s rezultatima istraživanja (fototeka GMD).

FIGURE 2. Ground plan of the church of St John the Baptist with excavation results (photo archive of the Drniš Town Museum).



nije napravljen bokocrt. Duboka je 64 centimetra. Izvan crkve pronađena su tri groba u kojima nije bilo nalaza.

Među spolijama uzidanim u crkvu sv. Ivana Krstitelja za ovaj rad osobito je važan dio spomenika na bosančici koji bi mogao biti dio novovjekovne nadgrobne ploče (Sl. 3). Na spomeniku se iščitava natpis:

ГРЕБ
HMO
CCOHE

(GREB/IMO/KOIE), a možemo ga pročitati kao: greb/imo/koji je. Bolja kvaliteta klesanja i oblikovanja slova upućuje na dataciju u razdoblje ranoga novog vijeka, odnosno u 17. ili 18. stoljeće.²⁶ Na ostalim spolijama vidljivi su motivi karakteristični za novovjekovne ili moderne nadgrobne spomenike.

O kronologiji groblja, odnosno o gradnji grobnica i posljednjim ukopima, bit će riječi u zaključnome poglavlju. Zidane obiteljske grobnice s ukopima više pokojnika karakteristične su za jadranski dio Hrvatske, a pronađene su i na drugim lokalitetima.²⁷ Grobnice su zidane od većega pravilnog kamena, a pločasti kamen postavljan je između pokojnika. Ukupno je istraženo dvanaest zidanih grobnica koje su se nalazile unutar crkve te dva srednjovjekovna groba koja su se nalazila izvan crkve. Jeda-

wall of Tombs 10 and 11 is the church wall. All had two burial chambers separated by stone slabs. The number of deceased is unknown. They are 110 centimetres deep. Tomb 12 (G12) was constructed in the same manner as the previous ones and was divided by stone slabs into three burial chambers. It is 180 centimetres deep, and the number of deceased is unknown. Tomb 13 (G13), however, was constructed differently. It was bounded by larger stones, but unfortunately no profile drawing was made. It is 64 centimetres deep. Outside the church, three graves were found with no associated finds.

Among the spolia integrated into the reconstructed church, of particular interest to this study is a fragment bearing an inscription in Bosančica, which may once have formed part of an early modern tombstone (Fig. 3). The inscription reads:

ГРЕБ
HMO
CCOHE

(GREB/IMO/KOIE), which can be interpreted as 'greb/imo/koji je' ('the grave is of...'). The higher quality of carving and letter formation suggests a dating to the early modern period, more precisely to the 17th or 18th century.²⁶ Other spolia feature motifs characteristic of early modern or modern tombstones.

²⁶ Čevd 2025, 27.

²⁷ Vidi Azinović Bebek, Janeš 2016; Jurić 2008; Majer Jurišić, Hirschler Marić 2020; Vučić 2022; Vrkić 2014.

²⁶ Čevd 2025, 27.



SLIKA 3. Natpis na bosančici uzidan na pročelje crkve (snimio I. Čevid).

FIGURE 3. Inscription in Bosančica built into the church façade (photo by I. Čevid).



SLIKA 4. Fotografija zidane grobnice (fototeka GMD).

FIGURE 4. Photograph of a built tomb (photo archive of the Drniš Town Museum).



SLIKA 5. Fotografija zidane grobnice (fototeka GMD).

FIGURE 5. Photograph of a built tomb (photo archive of the Drniš Town Museum).

naest grobnica orijentirano je u smjeru istok – zapad, a jedna je suprotne orijentacije. Pronađeni su i temelji apside crkve iz 19. stoljeća. Zbog zakona Marije Terezije i Josipa II. smatra se da dolaskom Dalmacije pod vlast Carevine 1815. prestaju ukopi unutar crkava, s izuzetkom katedrala i samostana gdje su pokapani crkveni i svjetovni velikodostojnici te redovnici i redovnice.²⁸

Nalazi

Prilikom istraživanja pronađena su pedeset i tri nalaza, a među njima najviše nabožnih predmeta. Od trideset i osam nabožnih predmeta dvadeset je medaljica, jedanaest križeva, šest krunica te tri brevara. Šest nalaza dijelovi su nošnje, četiri prstena, dva primjerka novca te jedna žlica. Pronađeni su u šest grobnica. Najviše, sedamnaest nalaza, pronađeno je u grobnici 2, zatim deset nalaza u grobnici 6, po osam u grobnicama 5 i 13, sedam u grobnici 1 te dva nalaza u grobnici 7. U grobnicama 4, 8, 9, 10, 11 i 12 nisu pronađeni nalazi. Većina predmeta danas je izložena u stalnome postavu Gradskoga muzeja Drniš.

Medaljice

Medaljice su nabožni predmeti od metala koje vjernici nose ili čuvaju u znak pobožnosti. Katoličke medaljice nošene su oko vrata ili na krunicama, a svrha im je podsjećati vjernika na njegovu vjeru i obveze. Također su nošene kao znak osobite pobožnosti nekomu svecu.²⁹ Često obični puk nije prihvaćao teološki nauk, nego je pribjegavao praznovjermima, što je vidljivo i danas među nekim zajednicama. Medaljice su se katkad stavljale na ulaze u kuće i štale, iznad kreveta za plodnost, djeci u ruke da ih štiti od bolesti i zla i slično.³⁰ Također su imale i dekorativnu funkciju.³¹ Ugrubo, medaljice iz Badnja možemo podijeliti na hodočasničke, svetačke i marijanske te one s prikazom *arma Christi*.

The chronology of the cemetery, including the construction of the tombs and the final burials, will be addressed in the concluding chapter. Masonry family tombs containing the remains of numerous individuals are characteristic of the Adriatic region of Croatia and have been found at other sites as well.²⁷ The tombs were constructed from larger, regularly shaped stones, while slab-shaped stones were placed between the deceased. A total of twelve masonry tombs located within the church were excavated, along with two medieval graves situated outside the church. Eleven tombs are oriented east-west, while one is oriented in the opposite direction. The foundations of a 19th-century church apse were also discovered. Due to the laws enacted by Maria Theresa and Joseph II, it is considered that, with the annexation of Dalmatia to the Habsburg Monarchy in 1815, burials within churches ceased - except in cathedrals and monasteries, where ecclesiastical and secular dignitaries, as well as monks and nuns, continued to be interred.²⁸

Finds

During the excavation, fifty-three artefacts were discovered, the majority of which are devotional objects. Of the thirty-eight devotional items, twenty are medallions, eleven are crosses, six are rosaries, and three are breverls. Six artefacts are parts of traditional costume, four are rings, two are coins, and one is a spoon. These were found in six tombs. The greatest number of artefacts - seventeen - were discovered in Tomb 2, followed by ten in Tomb 6, eight each in Tombs 5 and 13, seven in Tomb 1, and two in Tomb 7. No artefacts were found in Tombs 4, 8, 9, 10, 11 and 12. Most of the objects are currently displayed in the permanent exhibition of the Drniš Town Museum.

Medallions

Medallions are metal devotional objects worn or kept by believers as expressions of faith. Catholic medallions were typically worn around the neck or attached to rosaries, serving to remind the faithful of their spiritual commitments. They were also worn as signs of particular devotion to a specific saint.²⁹ Frequently, the general populace did not strictly follow theological doctrine, instead practising forms of folk piety and superstition - phenomena still observable in some communities today. Medallions were sometimes placed at the entrances of homes and stables, above beds to ensure fertility, or in children's hands as protection against illness and evil, among other uses.³⁰ They also held a decorative function.³¹ Broadly, the medallions from Badanj can be categorized into three groups: pilgrimage medallions, medallions depicting Mary and various saints, and those depicting the *arma Christi*.

28 Damjanović 2016, 35.

29 Azinović Bebek 2012a, 48.

30 Knez 2001, 18.

27 Azinović Bebek, Janeš 2016; Jurić 2008; Majer Jurišić, Hirschler Marić 2020; Vučić 2022; Vrkić 2014.

28 Damjanović 2016, 35.

29 Azinović Bebek 2012a, 48.

30 Knez 2001, 18.

Hodočasničke medaljice

Te medaljice uspomena su na hodočašće na kojemu je vjernik bio te su dokaz pohoda određenoga svetišta. Ipak, ovu tvrdnju moramo uzeti s velikim oprezom jer su vjernici mogli doći u posjed medaljica bez odlaska na hodočašće. Ana Azinović Bebek ističe tri osnovna načina nabavke, a to su: hodočašća, medaljica kao dar te kupnja od putujućih trgovaca.³² Primjerci (T. 1: 1–6) distribuirani su u talijanskome svetištu Loreto, nedaleko od Ancone. Na tim primjercima, uz lik Gospe od Loreta, pojavljuju se isusovački, augustinski ili franjevački svetcu, ranokršćanski mučenici poput sv. Venancija iz Kamerina ili veliki kršćanski svetcu poput sv. Josipa. Također, pojavljuju se prikazi prijenosa svete Nazaretske kućice ili raspela iz Sirola.³³ Na medaljicama pronađenima u grobnicama u crkvi sv. Ivana u Badnju dominiraju prikazi franjevačkih svetaca. Sv. Franjo Paulski prikazan je dva puta uz Gospu od Loreta (T. 1: 1, 6), a sv. Antun Padovanski postoji na jednome primjerku (T. 1: 5). Franjevačke medaljice (T. 1: 5–6) datiraju se u 17. st., a primjerak (T. 1: 1) u 18. stoljeće.³⁴ Jednom se javlja prikaz sv. Venancija iz Kamerina (T. 1: 3) i ta medaljica datira se u 17. stoljeće zajedno s drugom koja je karičicom povezana za nju.³⁵ Na medaljici koja je bila u funkciji razdjelnice krunice prikazano je Kristovo raspeće, odnosno peta žalost Blažene Djevice Marije (T. 1: 4). Razdjelnice krunice takve izrade i načina ukrašavanja plod su 17. stoljeća.³⁶ Kombinacija prikaza prijenosa Nazaretske kućice i raspela iz Sirola vidljiva je na jednome primjerku (T. 1: 2). Proizvedena je u Rimu, o čemu nam svjedoči natpis ROMA u podnožju križa na naličju, a datira se u 18. stoljeće.³⁷ Pronađena je i medaljica iz svetišta Marije Pomocnice u bavarskome Passau (T. 1: 7) kojoj je na licu prikazana Bogorodica s djetetom Isusom, a na naličju sv. Josip s djetetom Isusom te se datira u 17. ili 18. stoljeće.³⁸

Medaljice s prikazom Marije i svetaca

Blažena Djevica Marija prikazana je još tri puta i to kao *Mater Salvatoris* – Majka Spasiteljeva (T. 2: 8) te kao Kraljica Svete Krunice, odnosno Gospa od Ružarija, kako se časti u Dalmaciji (T. 2: 13, 14). Uz prikaz Majke Spasiteljeve na naličju se nalazi prikaz sv. Justina biskupa (T. 2: 8). Sudeći po prikazima Majke Spasite-

Pilgrimage medallions

These medallions served as mementos of a pilgrimage undertaken by a believer and as proof of their visit to a particular shrine. However, such assumptions must be approached with caution, as believers could also acquire medallions without going on a pilgrimage. Ana Azinović Bebek identifies three main avenues through which medallions were obtained: via pilgrimage, as a gift, or through purchase from itinerant merchants.³² The examples from Badanj (Pl. 1: 1–6) were produced and distributed at the Italian shrine of Loreto, near Ancona. These medallions often depict the Madonna of Loreto alongside Jesuit, Augustinian or Franciscan saints, early Christian martyrs such as St Venantius of Camerino, or major Christian figures such as St Joseph. Also featured are scenes of the translation of the Holy House of Nazareth and crucifixes from Sirollo.³³

Among the medallions found in the tombs of the church of St John the Baptist in Badanj, depictions of Franciscan saints are predominant. St Francis of Paola is shown twice alongside the Madonna of Loreto (Pl. 1: 1, 6), and St Anthony of Padua appears on one example (Pl. 1: 5). The Franciscan medallions (Pl. 1: 5, 6) are dated to the 17th century, while the specimen Pl. 1: 1 is dated to the 18th century.³⁴ A depiction of St Venantius of Camerino appears once (Pl. 1: 3); this piece dates to the 17th century and was found linked by a small ring to another medallion.³⁵ A medallion functioning as a rosary divider features a depiction of the Crucifixion - specifically the Fifth Sorrow of the Blessed Virgin Mary (Pl. 1: 4). Rosary dividers of this type and design are characteristic of the 17th century.³⁶ One specimen (Pl. 1: 2) shows a combined depiction of the translation of the Holy House and the crucifix from Sirollo. The reverse bears the inscription ROMA, indicating it was produced in Rome, and it is dated to the 18th century.³⁷ Another medallion, from the shrine of Mary Help of Christians in Passau, Bavaria (Pl. 1: 7), shows the Virgin Mary with the Child Jesus on the obverse and St Joseph with the Child Jesus on the reverse. It is dated to the 17th or 18th century.³⁸

Medallions depicting Mary and the saints

The Blessed Virgin Mary appears on three additional medallions: as *Mater Salvatoris* (Mother of the Saviour) (Pl. 2: 8), and as Queen of the Holy Rosary (Pl. 2: 13, 14). On the reverse of the *Mater Salvatoris* medallion is St Justin the Bishop (Pl. 2: 8), with the overall iconography suggesting a 17th- or 18th-century origin.³⁹

31 Vrkić 2014, 256.

32 Azinović Bebek 2012a, 31.

33 Ducci 2013, 95–96.

34 Azinović Bebek 2012b, 189, T. 40: 557 (ista medaljica u Azinović Bebek, Janeš, 2016, T. 13: 20); Ducci 2013, 99, kat. br. 156, 100–101, 160–164.

35 Ducci 2013, 109, kat. br. 194; Perkić 2020, 103, kat. br. 139.

36 Ducci 2013, 98, kat. br. 150, 104, kat. br. 172.

37 Azinović Bebek, Janeš 2016, 224, PN 999 (ista medaljica u Azinović Bebek 2012b, 197, T. 42: 603); Ducci 2013, 117, kat. br. 224; Marić Baković 2020, 487, kat. br. 1; Vrkić 2014, 259, kat. br. 8.

38 Azinović Bebek 2012b, 176, T. 34: 480.

31 Vrkić 2014, 256.

32 Azinović Bebek 2012a, 31.

33 Ducci 2013, 95–96.

34 Azinović Bebek 2012b, 189, Pl. 40: 557 (same medal in Azinović Bebek, Janeš, 2016, Pl. 13: 20); Ducci 2013, 99, cat. no. 156, 100–101, 160–164.

35 Ducci 2013, 109, cat. no. 194; Perkić 2020, 103, cat. no. 139.

36 Ducci 2013, 98, cat. no. 150, Ducci 2013, 104, cat. no. 172.

37 Azinović Bebek, Janeš 2016, 224, PN 999 (same medal in Azinović Bebek 2012b, 197, Pl. 42: 603); Ducci 2013, 117, cat. no. 224; Marić Baković 2020, 487, cat. no. 1; Vrkić 2014, 259, cat. no. 8.

38 Azinović Bebek 2012b, 176, Pl. 34: 480.

39 Perkić 2015, 63, Pl. 2: 4; Perkić 2020, 43, cat. no. 17, 44, cat. no. 20.

ljeve na drugim medaljicama, taj primjerak datira se u 17. ili 18. stoljeće.³⁹ Kraljica Svete Krunice na jednoj je medaljici prikazana s djetetom Isusom kako pruža krunice svetoj Katarini Sijenskoj i svetomu Dominiku, a naličje je nečitko izuzev natpis kovnice ROMA (T. 2: 13). Slični primjerci datiraju se u 18. stoljeće.⁴⁰ Na drugoj medaljici prikazana je samo s djetetom Isusom, a na naličju se nalazi sv. Vinko Fererski (T. 2: 14). Takvi prikazi Kraljice Svete Krunice i sv. Vinka Fererskoga datiraju se u 18. stoljeće.⁴¹ Ujedno i najmlađa medaljica (T. 4: 27b) iz toga zbira prikazuje Bezgrješno začeće Blažene Djevice Marije s natpisom na francuskome, a njezino kovanje počinje nakon Gospina ukazanja svetoj Katarini Labouré, francuskoj redovnici iz Reda sestara milosrdnica sv. Vinka. Počinju se kovati 1832. kada je u Parizu harala kolera, a medaljica je pomagala kod ozdravljenja ili očuvanja od bolesti.⁴² U grob je mogla dospjeti do 1868. kada je crkva srušena. Medaljice toga tipa pronađene su još u Postranju u Župi Dubrovačkoj te u Podgori.⁴³ Među medaljicama s prikazima svetaca ponovno je najviše prikaza onih iz franjevačke svetačke obitelji. Prikazi sv. Antuna Padovanskoga i sv. Franje Paulskoga nalaze se na jednoj medaljici (T. 2: 10), a sv. Antun Padovanski prikazan je na jednome primjerku (T. 2: 11) i u kombinaciji s isusovačkim monogramom IHS. Obje medaljice datiraju se u 18. stoljeće.⁴⁴ Isusovački svetcu sv. Ignacije Lojola i sv. Franjo Ksaverski prikazani su na medaljici (T. 2: 12) koja se datira u 17. stoljeće, ali nakon kanonizacije isusovačkih svetaca 1622.⁴⁵ Sv. Sebastijan prikazan je na jednome primjerku i to uz prikaz Kristova raspeća (T. 2: 9). Također se jedan put pojavljuje i augustinski svetac, i to sv. Toma iz Villanove, uz ranokršćanske mučenike sv. Feliksa i Adaukta na naličju (T. 1: 3). Obje možemo datirati u 17. stoljeće.⁴⁶

Arma Christi

Medaljice s prikazom *arma Christi* prikazuju oružje i oruđe kojima je Krist bio mučen. Vjerovalo se da te medaljice štite od iznenadne smrti i čuvaju pri porođaju, zbog čega su iznimno česte i nalaze se na gotovo svim lokalitetima.⁴⁷ U Badnju je pronađeno ukupno šest medaljica s tim prikazom (T. 3: 15–16), od toga samo dvije imaju prikaze na licu i naličju (T. 3: 15–16). Na primjerku sa zaglađenim naličjem na licu nalaze se simboli muke Kristove koji su na medaljicama *arma Christi* uglavnom na naličju (T. 3: 17). Na jednoj medaljici (T. 3: 18) javlja se prikaz krunjenja Blažene Djevice Marije, a na dvije se javlja sv. Antun Padovanski (T. 3: 19–20). Medaljice s prikazom *arma Christi* datiraju se u kraj 17. i 18. stoljeće.⁴⁸

One medallion depicting the Queen of the Holy Rosary shows the Virgin with the Child Jesus handing rosaries to St Catherine of Siena and St Dominic; the reverse is mostly illegible, except for the mint mark ROMA (Pl. 2: 13). Similar examples are dated to the 18th century.⁴⁰ Another medallion depicts only the Virgin with the Child Jesus on the obverse and St Vincent Ferrer on the reverse (Pl. 2: 14), also dating to the 18th century.⁴¹ The most recent medallion (Pl. 4: 27b) from this collection depicts the Immaculate Conception of the Blessed Virgin Mary with an inscription in French. Its minting began after the Marian apparition to Saint Catherine Labouré, a French nun of the Daughters of Charity of Saint Vincent de Paul. The medallions began to be produced in 1832, during a cholera outbreak in Paris, and were believed to aid in healing or protection from illness.⁴² It could have been placed in the grave by 1868, when the church was demolished. Medallions of this type have also been found in Postranje in Župa Dubrovačka, and in Podgora.⁴³ Among medallions featuring saints, the Franciscan family once again dominates. One example (Pl. 2: 10) shows St Anthony of Padua and St Francis of Paola, while another (Pl. 2: 11) presents St Anthony of Padua alongside the Jesuit monogram IHS. Both date to the 18th century.⁴⁴ Jesuit saints St Ignatius of Loyola and St Francis Xavier are shown on a medallion (Pl. 2: 12) dated to the 17th century, postdating their canonization in 1622.⁴⁵ St Sebastian appears once, alongside a depiction of the Crucifixion (Pl. 2: 9), and Augustinian saint St Thomas of Villanova is paired with early Christian martyrs St Felix and St Adauktus on the reverse of another medallion (Pl. 1: 3). Both are dated to the 17th century.⁴⁶

Arma Christi medallions

Medallions featuring the *arma Christi* - the instruments of Christ's Passion - depict the tools and weapons associated with His suffering. These were believed to protect against sudden death and safeguard women during childbirth, which made them widespread and common across many sites.⁴⁷ A total of six such medallions were found in Badanj (Pl. 3: 15–20). Only two examples (Pl. 3: 15–16) have depictions on both the obverse and reverse. The reverse of one medallion (Pl. 3: 17) is smoothed, with Passion symbols on the front - a reversal of the more common layout where the Passion imagery appears on the reverse. Another medallion (Pl. 3: 18) features the Coronation of the Virgin Mary, while two others depict St Anthony of Padua (Pl. 3: 19–20). These *arma Christi* medallions are generally dated to the late 17th and 18th centuries.⁴⁸

39 Perkić 2015, 63, T. 2: 4; Perkić 2020, 43, kat. br. 17, 44, kat. br. 20.

40 Azinović Bebek 2012b, 160, T. 28: 388. (ista medaljica u Azinović Bebek, Janeš 2016, T. 4: 3); Ducci 2013, 59, kat. br. 52; Perkić 2020, 35, kat. br. 1, 37, kat. br. 5.

41 Ducci 2013, 60, kat. br. 59, 60; Perkić 2020, 35, kat. br. 1, 37, kat. br. 5.

42 Perkić 2015, 50–51.

43 Kunac 2006, 179; Perkić 2015, 63, T. 3: 11.

44 Azinović Bebek, 2012a, 152, T. 24: 337 (ista medaljica u Azinović Bebek, Janeš 2016, 175–176, T. 10: 5); Ducci 2013, 161, kat. br. 328; Knez 2001, 72, kat. br. 77.

45 Ducci 2013, 102, 154, kat. br. 154, 167.

46 Azinović Bebek 2012b, 147, T. 21: 307; Ducci 2013, 158, kat. br. 319.

47 Azinović Bebek 2012a, 64; Azinović Bebek 2012b, 101, T. 5: 39, T. 5: 41; Ducci 2013, 77, kat. br. 102; Krnjak 2010, 32, kat. br. 10; Perkić 2020, 72, kat. br. 75–76.

48 Vidi katalog za analogije.

40 Azinović Bebek 2012b, 160, Pl. 28: 388. (same medal in Azinović Bebek, Janeš 2016, Pl. 4: 3); Ducci 2013, 59, cat. no. 52; Perkić 2020, 35, cat. no. 1, 37, cat. no. 5.

41 Ducci 2013, 60, cat. no. 59, 60; Perkić 2020, 35, cat. no. 1, 37, cat. no. 5.

42 Perkić 2015, 50–51.

43 Kunac 2006, 179; Perkić 2015, 63, Pl. 3: 11.

44 Azinović Bebek, 2012a, 152, Pl. 24: 337 (same medal in Azinović Bebek, Janeš 2016, 175–176, Pl. 10: 5); Ducci 2013, 161, cat. no. 328; Knez 2001, 72, cat. no. 77.

45 Ducci 2013, 102, 154, cat. no. 154, 167.

46 Azinović Bebek 2012b, 147, Pl. 21: 307; Ducci 2013, 158, cat. no. 319.

47 Azinović Bebek 2012a, 64; Azinović Bebek 2012b, 101, Pl. 5: 39, Pl. 5: 41; Ducci 2013, 77, cat. no. 102; Krnjak 2010, 32, cat. no. 10; Perkić 2020, 72, cat. no. 75, 76.

48 See catalogue for analogies.

Križevi

Križevi su također česta pojava na novovjekovnim arheološkim lokalitetima. Križeve s toga lokaliteta možemo podijeliti u dvije skupine prema namjeni. Prva skupina jesu mali križevi koji imaju funkciju privjeska, a nošeni su oko vrata ili kao završetci krunica. Za dio križeva ne mogu se naći izravne ili bliže analogije jer su plod lokalnih radionica, ali postoje i neke skupine križeva koje su masovno izrađivane te takve križeve nalazimo na lokalitetima diljem Europe.⁴⁹ Jedna takva skupina križeva jesu oni s prikazom *Vitam praesta*, a u Badnju su zastupljeni dvama primjercima (T. 4: 25–26) te se datiraju u 18. stoljeće. Taj tip postoji na gotovo svim grobljima novoga vijeka i jako je čest nalaz.⁵⁰ Dio latinskoga križa s trolisnim završecima (T. 4: 28) pripada skupini hodočasničkih križeva iz 18. stoljeća, a hodočasnici su ga donosili s hodočašća u Loreto.⁵¹ *Caravaca* tip križa zastupljen je u dvama primjerima (T. 4: 21, 24), a jednomu je oštećen donji patibulum (T. 4: 24). Ti se križevi datiraju od 16. do kraja 17. stoljeća, kada ih papa Urban VIII. zabranjuje.⁵² Jednostavni latinski križ (T. 4: 23) vjerojatno je proizvod lokalnih radionica 17. ili 18. stoljeća.⁵³ Dva križa jesu drvena s metalnim okovom (T. 4: 27, 30). Naizgled najmlađi križ drveni je primjerak okovan srebrenim limom (T. 4: 27), a pomoću medaljice datira se u drugu polovinu 19. stoljeća.⁵⁴ No, sami križ može se datirati od 17. stoljeća te se može tumačiti kao dio nasljeđa koje je tek nakon nekoliko generacija dospjelo u grob.⁵⁵ Ističe se primjerak s prikazima Kristova raspeća i evanđelista s jedne strane te kompozicije Kristova krštenja s druge (T. 4: 22). Spada u skupinu križeva romaničko-gotičkih obilježja te se datira u 14. i 15. stoljeće. Identičan primjerak potječe s nepoznatoga nalazišta, a čuva se u Arheološkom muzeju u Splitu.⁵⁶

U drugu skupinu spadaju ukopni križevi koji su većih dimenzija u odnosu na privjeske, a prilikom pokopa uobičajeno se polažu u ruke pokojnika, odnosno pokojnice. Iako je kontekst nalaza nepoznat zbog izostanka dokumentacije, možemo pretpostaviti da su i ti primjerci polagani u ruke preminulih. Iznimno je zanimljiv križ koji je ukrašen lijevanim brončanim prikazima anđela na vrhu patibuluma i krajevima antene (T. 6: 31). Na patibulumu su također sačuvani titulus i aureola, a na dnu se nalaze prikazi Gospe od Sedam Žalosti i lubanje s ukriženim dvojim kostima. Na prikazu Gospe od Sedam Žalosti može se razabrati motiv Pietá, odnosno prikaz skidanja Isusa s Križa i Marijina oplakivanja. Oko Marije je prikazano sedam mačeva koji joj probadaju srce, a svaki simbolizira jednu od žalosti. Na križu se sačuvao i jedan čavao koji potvrđuje da se na njemu nalazio i korpus. Taj

Crosses

Crosses are also commonly found at early modern archaeological sites. Those from this site may be categorized into two groups on the basis of their intended use. The first group consists of small crosses that served as pendants, worn around the neck or as terminations of rosaries. For some crosses, no direct or close analogies can be identified, as they are products of local workshops; however, certain groups were produced in large numbers and are found across Europe.⁴⁹ One such group includes crosses bearing the inscription *Vitam Praesta*, represented at Badanj by two specimens (Pl. 4: 25, 26), dated to the 18th century. This type of cross is a very common find on all post-medieval grave sites.⁵⁰ A fragment of a Latin cross (Pl. 4: 28) belongs to the category of pilgrimage crosses from the 18th century, brought by pilgrims returning from Loreto.⁵¹ The *Caravaca*-type cross is represented by two examples (Pl. 4: 21, 24), one of which lacks its lower patibulum (Pl. 4: 24). Crosses of this type are dated between the 16th century and the late 17th century, after which such crosses were banned by Pope Urban VIII.⁵² A simple Latin cross (Pl. 4: 23) is most likely a product of local workshops of the 17th or 18th century.⁵³ Two crosses are wooden with metal fittings (Pl. 4: 27, 30). Seemingly the most recent cross is a wooden specimen clad in silver sheet (Pl. 4: 27), which, on the basis of the associated medallion, is dated to the second half of the 19th century.⁵⁴ However, the cross itself may be dated to the 17th century and can be interpreted as part of a heritage item that reached the grave only after several generations.⁵⁵ One notable specimen features depictions of the Crucifixion of Christ and the Evangelists on one side, and a composition of the Baptism of Christ on the other (Pl. 4: 22). It belongs to the group of crosses with Romanesque-Gothic characteristics and is dated to the 14th and 15th centuries. An identical example from an unknown site is kept in the Archaeological Museum in Split.⁵⁶

The second group comprises burial crosses, larger in size than pendants and traditionally placed in the hands of the deceased during interment. Although the exact context of these finds is unclear due to the lack of documentation, it is presumed that these examples were also placed in the hands of the deceased. Of particular interest is a cross adorned with cast bronze figures of angels at the top of the patibulum and the ends of the crossarms (Pl. 6: 31). The titulus and halo are preserved on the patibulum, while the lower section bears depictions of Our Lady of Sorrows and a skull with crossed bones. The scene of

49 Azinović Bebek 2012a, 166.

50 Azinović Bebek 2012a, 172; Knez 2010, 114, kat. br. 70; Pavičić 1994, 75, kat. br. 49–54; Perkić 2020, 115, kat. br. 159–160; Ujčić Grudenić, Janeš 2023, 125.

51 Ducci 2013, 46, kat. br. 5; Perkić 2020, 115, kat. br. 159–160; Pavičić 1994, kat. br. 44.

52 Azinović Bebek 2012a, 164.

53 Knez 2010, 3, kat. br. 10; Pavičić 1994, 79, kat. br. 63.

54 Knez 2001, 165, kat. br. 264.

55 Azinović Bebek 2012a, 187.

56 Piteša 2009, 200–201, kat. br. 296.

49 Azinović Bebek 2012a, 166.

50 Azinović Bebek 2012a, 172; Knez 2010, 114, cat. no. 70; Pavičić 1994, 75, cat. nos. 49–54; Perkić 2020, 115, cat. no. 159–160; Ujčić Grudenić 2023, 125.

51 Ducci 2013, 46, cat. no. 5; Perkić 2020, 115, cat. nos. 159–160; Pavičić 1994, cat. no. 44.

52 Azinović Bebek 2012a, 164.

53 Knez 2010, 3, cat. no. 10; Pavičić 1994, 79, cat. no. 63.

54 Knez 2001, 165, cat. no. 264.

55 Azinović Bebek 2012a, 187.

56 Piteša 2009, 200–201, cat. no. 296.



SLIKA 6. Krunica kat. br. 32 (snimio I. Čevič).

FIGURE 6. Rosary, cat. no. 32 (photo by I. Čevič).

se križ iz grobnice 5 (T. 5: 29) datira u 17. stoljeće.⁵⁷ U istoj grobnici, ali u drugome ukopu, pronađen je i korpus bez pripadajućega križa (T. 5: 30), a ističe se iznimno kvalitetnim oblikovanjem korpusa, gdje je Krist prikazan s bogatom perizomom, naglašenom anatomijom i bolnim prikazom lica. Za križ i korpus tipološke analogije pronalaze se u primjercima iz župne crkve Marije Magdalene u Čazmi.⁵⁸

Krunice

Uz medaljice i križeve, koji se često nalaze na grobljima toga razdoblja, važan svjedok novovjekovne pobožnosti jesu krunice. Rjeđi su nalaz u odnosu na prethodne tipove nalaza jer su pretežito izrađivane od organskih materijala koji brže propadaju. Također, lakše se oštećuju, zbog čega se većinom pronalaze fragmentirane. Prilikom ukopa stavljaju se pokojniku u ruke, što je i danas običaj. Uz duhovnu namjenu često su u dekorativnoj funkciji na nošnjici i služe kao statusni simbol.⁵⁹ U Badnju su pronađene četiri krunice te više nalaza zrna koji su mogli biti u funkciji krunice. Kako je u depou Muzeja bila pohranjena uz

Our Lady of Sorrows includes the Pietà motif, portraying the Descent from the Cross and the Virgin mourning Christ. Surrounding Mary are seven swords piercing her heart, each symbolizing one of her sorrows. A nail is still preserved in the cross, indicating the former presence of a corpus. This piece (Pl. 4: 30) is dated to the 17th century.⁵⁷ In the same tomb, though from a different interment, a corpus (Pl. 5: 30) without its cross was recovered. It stands out for its high-quality craftsmanship, portraying Christ with a richly adorned perizoma, well-defined anatomy, and a sorrowful facial expression. This cross and corpus share typological similarities with specimens from the parish church of Mary Magdalene in Čazma.⁵⁸

Rosaries

Alongside medallions and crosses, frequently found in cemeteries of this period, rosaries represent important evidence of early modern devotional practice. They are less frequently recovered than other types of finds, primarily due to their manufacture from organic materials, which deteriorate more rapidly. Their fragility also means they are often found fragmented. During burial, rosaries were commonly placed in the hands of the deceased – a custom still practised today. In addition to their spiritual function, rosaries also served a decorative role in traditional attire, and they indicated social status.⁵⁹ At Badanj, four complete rosaries and several beads possibly belonging to rosaries were found. One rosary (cat. no. 32) was stored in the museum depot together with a burial cross (Pl. 6: 31), suggesting that both originated from the same burial. The rosary consists of bronze links connected with hooks, and its beads - 54 in total - are wooden and polygonal in shape. Additionally, at least eight empty spaces indicate that several beads have decayed. The original count was likely 63 beads, corresponding to the traditional belief that the Virgin Mary lived for 63 years. The rosary is exceptionally long, with a preserved strand measuring approximately 860 mm. Another rosary (Pl. 7: 34) is composed of bronze hooks and bone beads, only one of which is completely preserved. The same materials and technique were used for a third specimen (Pl. 7: 33), whose beads are all preserved; one features horizontal fluting. This rosary also includes five beads made of glass paste in various shapes, as well as damaged cruciform beads. Rosaries with bone beads linked by bronze hooks are dated to the 16th or 17th century.⁶⁰ Representing a unique find in Croatia is a rosary with a silver crucifix (Pl. 4: 28). A direct analogy is known from a specimen discovered in Casentino, near Arezzo, Italy, dated to the 18th or 19th century.⁶¹ Six glass

57 Azinović Bebek 2012b, 238, T. 67: 848.

58 Azinović Bebek 2012b, 238, T. 67: 849.

59 Azinović Bebek 2017, 98–99.

57 Azinović Bebek 2012b, 238, Pl. 67: 848.

58 Azinović Bebek 2012b, 238, Pl. 67: 849.

59 Azinović Bebek 2017, 98–99.

60 Azinović Bebek, Janeš 2016, 97.

61 Ducci 2013, 48, cat. no. 14.

SLIKA 7. Sadržaj brevara kat. br. 39 (snimio I. Čevid).

FIGURE 7. Contents of the breverl, cat. no. 39 (photo by I. Čevid).

nalaz ukopnoga križa (T. 6: 31), pretpostavljamo da krunica (sl. 6., kat. br. 32) potječe iz istoga ukopa. Nit krunice jest brončana i spaja se kukicama, a zrna su napravljena od 54 drvena zrna poligonalnih oblika te je vidljivo bar još osam praznih mjesta na kojima su zrna vjerojatno propala. Vjerojatno je imala 63 zrna koja predstavljaju godine koje je, prema predaji, Marija doživjela. Iznimno je velika, a ukupna dužina sačuvanih niti jest oko 86 centimetara. Druga je krunica (T. 7: 34) izrađena od brončanih kukica i koštanih zrna, od kojih je cjelovito sačuvano samo jedno. Istom tehnikom i materijalima bio je izrađen i treći primjerak (T. 7: 33) kojemu su sva zrna sačuvana te je jedno ukrašeno vodoravnim kanelurama. Njoj pripada i pet zrna od staklene paste različitih oblika te oštećena zrna *credo* križa. Krunice s koštanim zrnima povezane brončanim kukicama datiraju se u 16. ili 17. stoljeće.⁶⁰ Završetak krunice sa srebrnim križem (T. 7: 35) zasad je jedini takav nalaz u Hrvatskoj, a izravne analogije pronalazimo kod jednoga primjerka iz Casentina, nedaleko od Arezza u Italiji, koji se datira u 18. ili 19. stoljeće.⁶¹ Pronađeno je i šest staklenih zrnaca koja su bila nanizana na nit (T. 7: 36). Četiri su bijele boje, po jedna crna i plava. Staklena zrna na krunicama pojavljuju se od kasnoga 16. stoljeća, a prevladavaju u 18. stoljeću.⁶² Također su pronađena i tri poligonalna koštana zrna (T. 7: 37).

Brevari

Zanimljiv predmet novovjekovne duhovnosti jesu brevari, odnosno kutijice od metala, kože ili ostalih materijala u kojima se nalaze razni zazivi i blagoslovi, katkad čak i osušene ljekovite trave. Kutijica je bila lemljena, pa vlasnik nije znao njezin sadržaj, ali je vjerovao u univerzalnu zaštitu koju mu pruža Bog protiv raznih duhovnih i tjelesnih nevolja. Brevari se pojavljuju u 18. stoljeću, a polagano izumiru na kraju istoga stoljeća, da bi se nakratko ponovo pojavili početkom 19. stoljeća.⁶³ Najvjerojatnije su se proizvodili u franjevačkim i isusovačkim samostanima kao unikati i tamo su se distribuirali hodočasnici.⁶⁴ Iznimno su rijedak tip nalaza na novovjekovnim grobljima u današnjoj Hrvatskoj, pa iznenađuje što su u Badnju pronađena čak tri primjerka. U ovome trenutku to su prvi objavljeni primjerci brevara u Dalmaciji. Iz čitavoga fundusa Arheološkoga muzeja u Dubrovniku potječe samo jedan brevar.⁶⁵ Od prvoga primjerka (T. 7: 38) nažalost je ostala sačuvana samo ovalna metalna kutijica ukrašena geometrijskim motivima. U kutijici se nalazio i komad papira koji se raspao nakon vađenja. Drugi brevar (T. 8:



beads, once strung on a thread, were also recovered (Pl. 7: 36), including four white, one black and one blue bead. Glass beads began appearing on rosaries in the late 16th century and became dominant by the 18th century.⁶² Additionally, three polygonal bone beads (Pl. 7: 36) were found.

Breverls

A particularly intriguing object of early modern religiosity is the breverl. It is a small container made of metal, leather or other materials, which held various invocations and blessings, and occasionally even dried medicinal herbs. These boxes were typically sealed by soldering, so the owner remained unaware of their exact contents but believed in their universal protective power against spiritual and physical misfortunes. Breverls began to appear in the 18th century and gradually fell out of use by the century's end, though they experienced a brief resurgence in the early 19th century.⁶³ They were most likely handcrafted as unique items in Franciscan or Jesuit monasteries, where they were distributed to pilgrims.⁶⁴ Breverls are an extremely rare find in early modern cemeteries in present-day Croatia, which makes the discovery of three specimens at Badanj especially noteworthy. These are currently the first published examples of breverls in Dalmatia. From the entire collection of the Archaeological Museum in Dubrovnik, only one other breverl is known.⁶⁵ The first specimen (Pl. 7: 38) survives only as an oval

60 Azinović Bebek, Janeš 2016, 97.

61 Ducci 2013, 48, kat. br. 14.

62 Burić 2003, 277.

63 Azinović Bebek 2012a, 38; Stingl 2024a, 28.

64 Stingl 2024a, 28.

65 Perkić 2020, 11.

62 Burić 2003, 277.

63 Azinović Bebek 2012a, 38; Stingl 2024a, 28.

64 Stingl 2024a, 28.

65 Perkić 2020, 11.

39) okrugla je neukrašena kutijica s vertikalnom alkom za vješanje, a unutar nje pronađeno je više fragmenata papira koji zbog lošega stanja nisu otvarani. Na nekim fragmentima papira vidljiv je nečitki rukopis, a na drugima otisak (Sl. 7). Na prvome fragmentu mogu se pročitati riječi (*in*)*carnatus* i *erat* nekoliko redova ispod, a na drugome ...*eft in u...*, *malignum*, ...*quaeris mi...*, ...*edunt*.

Na najsačuvanijemu fragmentu jasno se isčitava *lux vera qui, erat & mu...*, & *sui eum, Dei fieri his...*, (*volunta*)*te carnis, n(eque), & habitavit, gratie, &*.

Iz rasporeda riječi vidljivo je da se na potonjem ulomku nalazi napisan prolog Ivanova Evanđelja.⁶⁶ Taj je tekst, uz molitve protiv zla i demonskih napada, molitve za prepoznavanje onih koji su mučeni demonskim utjecajima te blagoslova raznih sveta, pronađen i u drugim brevarima diljem Hrvatske i Europe, a nošeni su kao zaštita od demonskih utjecaja ili pak bolesti.⁶⁷ U jednoj vrećici u muzejskome depou nalazio se izmiješan materijal; sav materijal koji potječe iz jednoga groba, a među njima i kutijica (T. 8: 40). Uzevši u obzir male dimenzije kutijice i sadržaje drugih primjeraka, možemo zaključiti da bi inventaru bervara (Sl. 8) pripadao papir, primjerci pamuka te vosak, a nalazi tkanine, kopči, prstena i dugmadi pripadali bi inventaru groba. Na papiru nije sačuvan nikakav natpis, kuglice pamuka vjerojatno su relikvija jer se njima dotaknula neka druga relikvija. Najzanimljivija su pak dva nalaza voska, od kojih se na jednome razaznaje trag pečata. Unutar dviju paralelnih, polukružnih linija koje su vjerojatno činile obrub pečata vidljivo je nekoliko obrisa slova, koja su, nažalost, nečitka. Naziru se jedino slova EC.

Dijelovi nošnje i nakit

Najbogatiji nalazi nošnje jesu dvodijelne spone (T. 9: 41–43) koje su se nalazile na ženskoj nošnji, a služile su za zakopčavanje pojasa. Razvile su se iz kasnogotičke nošnje, odnosno iz kasnosrednjovjekovnih spona koje su izrađivane u Livnu.⁶⁸ Uporaba takvih spona zadržava se u livanjskome kraju sve do 20. stoljeća. Seobom livanjskoga stanovništva u Cetinsku krajinu nakon

metal container decorated with geometric motifs. A piece of paper was found inside, but it disintegrated upon removal. The second breverl (Pl. 8: 39) is a plain round box with a vertical loop for suspension. Several fragments of paper were found inside; but, due to their poor condition, they have not been unfolded. Some of the fragments bear illegible handwriting, while others feature printed text (Fig. 7). On one fragment, the word (*in*)*carnatus* is partially legible, followed by the word *erat* a few lines below. Legible on another fragment is: ...*eft in u...*, *malignum*, ...*quaeris mi...*, ...*edunt*.

Clearly legible on the best-preserved fragment is: *lux vera qui, erat & mu...*, & *sui eum, Dei fieri his...*, (*volunta*)*te carnis, n(eque), & habitavit, gratie, &*.

The arrangement of the words makes it evident that the latter fragment contains the written Prologue of the Gospel of John.⁶⁶ This text, alongside prayers against evil and demonic attacks, prayers for the recognition of those tormented by demonic influence, and blessings from various saints, has also been found in other breverls across Croatia and Europe. These were worn as protection against demonic influences or illnesses.⁶⁷ In a bag stored in the museum depot, mixed material originating from a single grave was found, along with a small box (Pl. 8: 40). Considering the small size of the box and the contents of other breverls, we can conclude that the inventory of the breverl (Fig. 8) included paper, cotton fragments and wax, whereas finds of textile, clasps, a ring and a button belonged to the grave inventory. No inscription has survived on the paper, while the cotton balls were likely relics, having come into contact with another relic. The most interesting finds are two pieces of wax, one of which bears traces of a seal. Within two parallel semicircular lines that probably formed the seal's border, several letter outlines are visible, though unfortunately illegible. Only the letters "EC" can be discerned.

Clothing and jewellery

The richest finds related to clothing are two-part clasps (Pl. 9: 41–43), which were worn on women's costumes and served to fasten belts. They developed from Late Gothic attire, specifically from Late Medieval clasps produced in Livno.⁶⁸ The use of such clasps persisted in the Livno region until the 20th century. Following the migration of the Livno population to the Cetina

66 Prolog evanđelja po Ivanu (prema: https://vulgate.org/nt/gospel/john_1.htm) (pristupljeno 11. 2. 2025). Povebljane su riječi koji se podudaraju.

9 Erat **lux vera, quae** illuminat omnem hominem, veniens in mundum.

10 In mundo **erat, et mundus** per ipsum factus est, et mundus eum non cognovit.

11 In propria venit, **et sui eum** non receperunt.

12 Quotquot autem acceperunt eum, dedit eis potestatem filios **Dei fieri, his**, qui credunt in nomine eius,

13 qui non ex sanguinibus neque ex voluntate **carnis** neque ex voluntate viri, sed ex Deo nati sunt.

14 Et Verbum caro factum est **et habitavit** in nobis; et vidimus gloriam eius, gloriam quasi Unigeniti a Patre, plenum **gratiae et** veritatis.

67 Stingl 2024a, 30.

68 Marić Baković 2017, 82.

66 Prologue of the Gospel of John (https://vulgate.org/nt/gospel/john_1.htm) (accessed 11/2/2025). Bolded words match:

9 Erat **lux vera, quae** illuminat omnem hominem, veniens in mundum.

10 In mundo **erat, et mundus** per ipsum factus est, et mundus eum non cognovit.

11 In propria venit, **et sui eum** non receperunt.

12 Quotquot autem acceperunt eum, dedit eis potestatem filios **Dei fieri, his**, qui credunt in nomine eius,

13 qui non ex sanguinibus neque ex voluntate **carnis** neque ex voluntate viri, sed ex Deo nati sunt.

14 Et Verbum caro factum est **et habitavit** in nobis; et vidimus gloriam eius, gloriam quasi Unigeniti a Patre, plenum **gratiae et** veritatis.

67 Stingl 2024a, 30.

68 Marić Baković 2017, 82.

Kandijskoga rata popularizira se moda nošenja i tehnika izrada spona u Sinju, a iz arheoloških nalaza vidljivo je da se takve spona počinju nositi u Dalmaciji dok u Livnu polako izlaze iz mode.⁶⁹ Primjercima iz ovoga rada nalazimo samo dalje analogije,⁷⁰ ali bismo ih datirali u kraj 17. i 18. stoljeća zbog premještanja radioničke proizvodnje u Sinj, gdje možemo tražiti radioničko podrijetlo spona iz Badnja. Iz Cetinske krajine moda nošenja tih kopči proširila se diljem Dalmacije. Treći par spona (T. 9: 43) drukčiji je i manji od prethodnih, a vjerojatno je služio za zakopčavanje košulje (tzv. *majite, pafte...*). Nalazile su se na mjestu prvoga gumba košulje, a uz funkcionalnu, imale su i dekorativnu svrhu. Neki oblici tih spona preživjeli su do danas na narodnim nošnjama, a osobito na odori alkara i alkarskih mladića koja se temelje na nošnji 17. stoljeća. Od ostalih nalaza koji pripadaju nošnji pronađena su tri brončana gumba (T. 9: 44–46), od čega su dva neukrašena, a jedan je šupalj i ima rešetkasti ukras. Takva neukrašena dugmad čest su nalaz na novovjekovnim lokalitetima.⁷¹

Najčešći nalaz jesu kopčice raznih oblika, pronađeno ih je tri-desetak, a dijelimo ih u dva tipa: dvopetljaste kopčice (*ažulice, ažule*) i kopče s kukicom te trima otvorima za vezanje (*šustine*). Nažalost, ne znamo položaj nalaza u grobu, pa ne možemo odrediti funkciju kopčica. Izrađene su od brončane žice, a mogle su služiti kao kopče za nazuvke i košulje ili za povezivanje krunice s medaljicom.⁷² Tekstil i koža iznimno su rijedak nalaz u arheološkome kontekstu, ali zahvaljujući mikroklimatskim uvjetima u grobnicama, sačuvano je šest nalaza tekstila i jedan nalaz kože. Nalazi tekstila izrađeni su prostim tehnikama i od uobičajenih materijala, a koliko je poznato, nisu pronađeni luksuzni nalazi odjeće. Zbog nepoznatih okolnosti nalaza ne može se zaključiti kojemu su dijelu nošnje pripadali.

U usporedbi s nekim drugim novovjekovnim grobljima, nalaza je nakita malo, a nađena su samo četiri brončana prstena. Dva primjerka (T. 9: 48–49) obični su neukrašeni prsteni.

Prsten ukrašen dvjema kanelurama (T. 9: 47) pronađen je uz brevar u grobnici 2. Ističe se jedino prsten s oštećenom krunom (T. 9: 50), koji je također brončani. Nijedan primjerak nije kronološki osjetljiv jer se prstenje takvih jednostavnih formi izrađivalo tijekom čitavoga srednjeg i novog vijeka, te bi ih sve prema ostalome materijalu datirali od 17. do 19. stoljeća.

region after the Cretan War, the fashion of wearing clasps and the technique of producing them became popular in Sinj. Archaeological finds indicate that such clasps began to be worn in Dalmatia, while they gradually fell out of fashion in Livno.⁶⁹ The specimens discussed in this study have only distant analogies⁷⁰ but can be dated to the late 17th and 18th centuries due to the relocation of the workshop production to Sinj, where the origin of these clasps can be sought. The fashion of wearing these clasps from the Cetina region spread throughout Dalmatia. The third pair of clasps (Pl. 9: 43) is different and smaller than the previous ones and likely served to fasten a shirt (so-called *majita, pafte*). They were located at the first button of the shirt and had both functional and decorative purposes. Some shapes of these clasps have survived in traditional costumes, especially in the attire of the alkars, whose clothing is based on 17th-century attire. Among other finds related to clothing, three bronze buttons were discovered (Pl. 9: 44–46); two are undecorated, while one is hollow and has a lattice decoration. Buttons of this kind are common on post-medieval sites.⁷¹

The most common finds are clasps of various shapes, totalling about thirty, which are divided into two types: two-loop clasps (*ažulice, ažule*) and clasps with a hook and three holes for fastening (*šustine*). Unfortunately, the precise position of these finds in the graves is unknown, so their exact function cannot be determined. They were made of bronze wire and could have served as fasteners for cuffs and shirts, or for attaching a rosary to a medallion.⁷² Textile and leather finds are extremely rare in archaeological contexts; but, due to the microclimatic conditions in the tombs, six textile fragments and one piece of leather have been preserved. The textiles were made with simple techniques and from common materials, and no luxurious clothing items have been identified. Due to the unknown context of the finds, it is impossible to determine which part of the clothing they belonged to.

Compared to some other early modern cemeteries, the amount of jewellery is limited, with only four bronze rings found. Two specimens (Pl. 9: 48–49) are simple, undecorated rings. One ring decorated with two flutings (canellures) (Pl. 9: 47) was found alongside a breverl in tomb 2. Particularly notable is a ring with a damaged crown (Pl. 9: 50), also made of bronze. None of the rings is chronologically diagnostic, as such simple forms were produced throughout the medieval and modern periods. On the basis of the associated material, they can be dated broadly to the 17th to 19th centuries.

69 Marić Baković 2017, 87.

70 Božek, Kunac 1998, 212, kat. br. 307; Marić Baković 2017, 84, sl. 10–11.

71 Izdvajamo nekoliko: Belaj 2006, 293, sl. 40; Perkić 2010, 279, T. 7: 1; Perkić 2017, 217, T. 2: 14.

72 Perkić 2017, 211.

69 Marić Baković 2017, 87.

70 Božek, Kunac 1998, 212, cat. no. 307; Marić Baković 2017, 84, Fig. 10, 11.

71 To mention just a few of them: Belaj 2006, 293, Fig. 40; Perkić 2010, 279, Pl. 7: 1; Perkić 2017, 217, Pl. 2: 14.

72 Perkić 2017, 211.

Ostali nalazi

Među gore navedene tipove nalaza ne spadaju nalazi novca i utilitarnih predmeta. Dva primjerka novca pronađena su u badanjskim grobnicama, i to isti primjerci kovanice mletačka dva solida. Sačuvanijemu primjerku (T. 9: 52) može se precizno datirati godina kovanja, 1710.⁷³, a drugomu primjerku (T. 9: 51) nije moguće iščitati simbole u natpisu koji datiraju novac, te bismo ga datirali od 1691. do 1710.⁷⁴ Alberto Fortis zabilježio je praznovjerje gdje ljudi kao amajliju čuvaju rimski, ugarski, ali i tada suvremeni mletački novac vjerujući da liječi padavicu i druge bolesti.⁷⁵ Pronađena je i jedna brončana žlica, a na drugim lokalitetima nije zabilježen običaj prilaganja takvih predmeta u grob. Uzevši u obzir ponovna ukapanja i građevinske radove, moguće je da je nalaz u grobu završio naknadno.

Zaključna razmatranja

Kako je spomenuto u jednome od prethodnih poglavlja, crkva je sagrađena na početku 15. stoljeća, a potom se formira i groblje. Iz toga razdoblja potječe jedino nalaz križa romaničko-gotičkih obilježja (T. 4: 22). Jedan nalaz iz 15. stoljeća ne može dokazati da su grobnice sagrađene u isto vrijeme kada i crkva. Moguće je da je križ bio obiteljsko nasljeđe ili je gradnjom grobnica sekundarno završio u njima. Zbog izvještaja iz 1715., gdje saznajemo da su neke grobnice otvorene i zbog dijela materijala koji je datiran u 16. i 17. stoljeće, gradnju zidanih grobnica možemo datirati bar u 17. stoljeće. Tvrdnju da sahranjivanje pokojnika u crkvi prestaje s dolaskom austrijske vlasti negira pronalazak medaljice s prikazom Bezgrešnoga začeca Blažene Djevice Marije. Medaljica se datira nakon 1854., a u grob je mogla dospjeti do 1880., što upućuje na to da su ukopi unutar crkve trajali sve do njezina rušenja.

Odlazak na hodočašća u 17. st. iz drniškoga kraja sigurno nisu bila moguća za većinu stanovništva. Razlog tomu loša je gospodarska situacija, siromaštvo, osmanska vlast i poslije stalni osmanski pljačkaški uleti te kuga. Zanimljiv je podatak koji donosi fra Karlo Kosor, gdje se opisuje kako šibenski biskup 1654. djeci izbjeglih drniških krajišnika dijeli medaljice, krunice i sličice da bi ih privukao na vjeronauk, a katkad bi na vjeronauk došlo i do 500 djece.⁷⁶ Moguće je da su nabožne predmete dijelili i franjevci s Visovca. Tako bi medaljice iz Loreta i Passaua više govorele o povezanosti klera s tim svetištem nego o potencijalnome hodočašću vjernika laika.

U 18. st. već bismo mogli govoriti o potencijalnim hodočašćima uzevši u obzir da su iz Šibenika odlazile grupe hodočasnika za Loreto i Asiz. Iz nepotpuno objavljenih pomorskih regista vidljivo je da već od 1742. grupe hodočasnika iz Šibenika plove pre-

Other finds

Among the aforementioned types of finds, coins and utilitarian objects are not included. Two coin specimens were discovered in the Badanj tombs, both being examples of the Venetian two-soldi coin. The better-preserved specimen (Pl. 9: 52) can be dated precisely to the year 1710.⁷³ The other specimen (Pl. 9: 51) bears inscriptions that are illegible, but the coin is dated between 1691 and 1710.⁷⁴ Alberto Fortis recorded a superstition whereby people kept Roman, Hungarian and contemporary Venetian coins as amulets, believing they cured epilepsy and other illnesses.⁷⁵ Additionally, a bronze spoon was found; such a practice of placing spoons in graves is not recorded at other sites. Considering possible secondary burials and construction activities, it is plausible that this object was introduced into the grave at a later time.

Concluding considerations

As mentioned in one of the previous chapters, the church was built at the beginning of the 15th century, followed by the establishment of the cemetery. The only find from that period is a cross exhibiting Romanesque-Gothic features (Pl. 4: 22). A single find from the 15th century cannot prove that the tombs were constructed at the same time as the church. It is possible that the cross was a family heirloom or that it was deposited in the tombs secondarily during their construction. On the basis of a 1715 report indicating that some tombs had been opened, as well as on artefacts dated to the 16th and 17th centuries, the construction of the masonry tombs can be dated at least to the 17th century. The claim that burial within churches ceased with the arrival of Austrian rule is refuted by the discovery of a medallion depicting the Immaculate Conception of the Blessed Virgin Mary. This medallion dates to the period after 1854 and could have been placed in the grave as late as 1880, suggesting that burials within the church continued until its demolition.

Pilgrimages from the Drniš region in the 17th century were certainly not possible for the majority of the population. The reasons for this include poor economic conditions, widespread poverty, Ottoman rule, frequent Ottoman raids, and outbreaks of plague. A particularly interesting account is provided by Fra Karlo Kosor, who describes how, in 1654, the Bishop of Šibenik distributed medallions, rosaries and holy cards to the children of displaced borderland inhabitants from Drniš in order to attract them to religious instruction - on some occasions, up to 500 children attended catechism.⁷⁶ It is possible that devotional objects were also distributed by the Franciscans of Visovac. Thus, the medallions from Loreto and Passau may reflect the connections of the clergy to those sanctuaries, rather than the pilgrimages of lay believers.

73 CNI 6, 624.

74 CNI 6, 623-629.

75 Fortis 1984, 45.

76 Kosor 1995a, 132.

73 CNI 6, 624.

74 CNI 6, 623-629.

75 Fortis 1984, 45.

76 Kosor 1995a, 132.

ma Anconi zbog hodočašća.⁷⁷ Moguće je da se i prije plovilo na toj relaciji, ali o tome ne možemo sa sigurnošću govoriti dok se cjelovito ne analiziraju pomorske regeste. Svjedoci hodočašća jesu i brevari, ali nije poznato u kojim su samostanima izrađivani.

Medaljice nam pružaju uvid u pučku pobožnost i omiljenost pojedinih svetaca. Ne iznenađuje brojnost medaljica s prikazom Marije uzevši u obzir pastoralnu djelatnost franjevaca koji su bili promicatelji marijanskih pobožnosti te širenje marijanske pobožnosti nakon ratova s Osmanlijama. Samim time, očekivana je dominacija prikaza franjevačkih svetaca, a među njima ističu se prikazi sv. Antuna Padovanskoga. Štovanje sv. Antuna širili su franjevci, a omiljeni je svetac među dalmatinskim pukom i danas. U samome Drnišu posvećena mu je crkva te je suzaštitnik župe. Od franjevačkih svetaca još se štovao sv. Franjo Paulski, franjevački brat trećoredac, a zaziva se kod neplodnosti i kuge.⁷⁸ Njegov kult vjerojatno su isto širili franjevci, a dokaz njegovu štovanju jest pojava medaljica s njegovim likom na ovome, ali i na lokalitetu sv. Jure u Kruševu gdje su također djelovali franjevci iste provincije.⁷⁹ Nabožni predmeti iz Badnja dio su uobičajene distribucije na ostalim istraženim novovjekovnim grobljima i prate duh katoličke obnove.

Što se tiče društvenoga statusa, iz samoga položaja grobnica unutar crkve možemo pretpostaviti da su sahranjeni bili ljudi srednjega ili boljega društvenog statusa. Navedeno potkrepljuju i nalazi koji odskaču od standardnoga inventara novovjekovnih ukopa, odnosno brevari, ukopni križevi te krunice. Ono što ne podržava ovu tvrdnju jest izostanak više nalaza nakita, što bi se moglo objasniti cjelokupnom lošom ekonomskom situacijom u novostečenome teritoriju Republike (*acquisto nuovo*). No, izostanak nakita vidljiv je i na drugim novovjekovnim grobljima. Ako pogledamo inventare ukopa s drugih groblja, može se zaključiti da bolji društveni status pokojnika ne mora biti vezan za nakit i raskošne dijelove nošnje, nego uz raskošnije nabožne predmete, primjerice ukopne križeve ili krunice. Kao primjer uzimamo nalaz unutar crkve sv. Martina u Prozorju kod Dugoga Sela, gdje je u jednome od ukopa unutar groba neke važne osobe pronađen raskošni ukopni križ.⁸⁰ To potvrđuju i istraživanja iz češke prijestolnice Praga, gdje je istraženo nekoliko novovjekovnih groblja u gradskome centru. Primijećeno je da ukopi građanskoga i višega sloja uglavnom sadrže ukopni križ, krunicu i jednu medaljicu, a bogatstvo pokojnika ne mjeri se prema broju priloga, nego prema umijeću izrade i kvaliteti predmeta. Takvi pogrebni običaji postoje i u ostatku središnje Europe 17. i 18. stoljeća.⁸¹ U Badnju pak, iako postoje nalaze sva tri tipa, samo za jedan grob u kojemu su skupa pronađeni i ukopni križ i krunica možemo sa sigurnošću reći da prati unificirane običaje katoličke srednje Europe. Većina nalaza pronađena je u grobnici 2, a među njima jesu i brevar, drveni ukopni križ

In the 18th century, actual pilgrimages may be more realistically assumed, considering that groups of pilgrims from Šibenik are known to have travelled to Loreto and Assisi. Incompletely published maritime registers show that, as early as 1742, groups of pilgrims from Šibenik sailed to Ancona for pilgrimage.⁷⁷ It is possible that such journeys occurred even earlier, though this cannot be stated with certainty until the maritime registers are fully analysed. Breverls also serve as evidence of pilgrimage, although the monastic workshops in which they were produced remain unknown.

The medallions provide insight into popular piety and the veneration of particular saints. The prevalence of medallions depicting the Virgin Mary is not surprising, given the pastoral activities of the Franciscans, who were prominent promoters of Marian devotion, and the increased spread of such devotion following the wars with the Ottomans. Consequently, the dominance of representations of Franciscan saints is expected, among which depictions of St Anthony of Padua stand out. Veneration of St Anthony was propagated by the Franciscans, and he remains one of the most beloved saints among the Dalmatian faithful to this day. A church in Drniš is dedicated to him, and he serves as the co-patron of the parish. Another venerated Franciscan saint was St Francis of Paola, a Third Order Franciscan brother, invoked particularly in cases of infertility and plague.⁷⁸ His cult was likely spread by the Franciscans as well, as evidenced by medallions bearing his image found at this site and at the site of St George in Kruševo, where Franciscans of the same province were also active.⁷⁹ The devotional objects from Badanj are part of a distribution pattern consistent with other early modern cemeteries and reflect the spirit of the Catholic Reformation.

With regard to social status, the positioning of the tombs within the church suggests that the individuals buried there belonged to the middle or upper strata of society. This is supported by finds that deviate from the standard inventory of early modern burials, namely breverls, burial crosses and rosaries. However, the absence of a greater number of jewellery items does not support this hypothesis and may be explained by the overall poor economic conditions in the newly-acquired territory of the Republic (*acquisto nuovo*). Nevertheless, the absence of jewellery is also noted at other early modern cemeteries. Examination of grave inventories from other sites indicates that higher social status need not be reflected in the presence of jewellery or elaborate costume elements, but rather in more ornate devotional objects, such as burial crosses or rosaries. One pertinent example is a burial within the church of St Martin in Prozorje, near Dugo Selo, where a richly decorated burial cross was found in the tomb of some important person.⁸⁰ This is further supported by research in the Czech capital of Prague, where

77 Podhraški Čizmek 2018, 238, Prilog 3.

78 Ducci 2013, 184.

79 Vrkić 2014, 250.

80 Stingl 2024b, 271–273.

81 Blažková, Omelka, Řebounová 2015, 217–218.

77 Podhraški Čizmek 2018, 238, Prilog 3.

78 Ducci 2013, 184.

79 Vrkić 2014, 250.

80 Stingl 2024b, 271–273.



SLIKA 8. Nalazi iz jednog ukopa u grobnici 2 (snimio I. Čevič).

FIGURE 8. Finds from one grave in tomb 2 (photo by I. Čevič).

te čak četiri nalaza krunica. Zsigurno je broj nalaza ovisio o broju pokojnika, ali kako nema informacija o broju pokojnika u grobnicama, ne možemo ništa više zaključiti iz količine nalaza u njima. Ne znamo jesu li pokojnici sahranjeni u grobnicama starijedioci iz Badnja ili Talijani i Hrvati koji su doseljeni s ciljem uređenja i uspostavljanja mletačke administracije u drniškoj krajini. Dvodijelne spone upućivale bi na lokalno stanovništvo ili pak vjerojatnije na prebjegje iz Bosne. Spone se preseljenjem stanovništva iz livanjskoga polja šire diljem Dalmacije, a očito je da su postale i sastavni dio nošnje drniškoga kraja. Nažalost, kako nedostaje bliži kontekst nalaza, ne možemo donijeti konkretnije zaključke o izgledu nošnje toga vremena.

Nažalost, zbog nedostatka dokumentacije ostajemo zakinuti za brojne informacije o pogrebnim običajima i bližim kontekstima nalaza, što ograničava ovaj rad samo na obradu samoga materijala. Za kraj je važno napomenuti da je istražena samo polovica površine crkve, što ostavlja prostora za daljnja istraživanja u budućnosti koja bi mogla donijeti jasnije spoznaje i zaključke.

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several early modern cemeteries have been excavated in the city centre. It has been observed that burials of the bourgeoisie and upper classes typically contain a burial cross, a rosary and a single medallion, and that the wealth of the deceased is measured not by the quantity of grave goods, but by the craftsmanship and quality of the items. Such burial customs are also present throughout Central Europe in the 17th and 18th centuries.⁸¹

In Badanj, although all three types of object were found, only one grave containing both a burial cross and a rosary can be said with certainty to conform to the unified customs of Catholic Central Europe. Most of the finds were recovered from Tomb 2, including a breverl, a wooden burial cross, and as many as four rosaries. The number of finds undoubtedly depended on the number of individuals interred; however, since the exact number of burials within each tomb is unknown, no further conclusions can be drawn on the basis of the quantity of finds.

It remains unknown whether the individuals buried in the tombs were native inhabitants of Badanj or Italians and Croats relocated for the purpose of establishing and maintaining Venetian administration in the Drniš region. The presence of two-part brooches may point to a local population or, more likely, to refugees from Bosnia. As the population from the Livno plain relocated, such brooches spread throughout Dalmatia and evidently became a component of traditional dress in the Drniš area. Unfortunately, due to the lack of contextual information for these finds, more precise conclusions regarding the appearance of regional costume at the time cannot be drawn.

Regrettably, the absence of documentation deprives us of valuable information about burial customs and the contextualisation of the finds, limiting this study to the analysis of the material remains themselves. Finally, it is important to note that only half of the church's surface area has been investigated to date, leaving room for future research that may provide clearer insights and more definitive conclusions.

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81 Blažková, Omelka, Řebounová 2015, 217–218.

KATALOG

Tabla 1

T. 1: 1 (Grobница 2) Brončana medaljica s prikazima Gospe Loretske i svetoga Franje Paulskog. Lice: Gospa Loretska u dugome zvonolikom plaštu s djetetom Isusom u naručju. Oboje okrunjeni. Oko ruba medaljice natpis: S. MARIA LAVRETAM (*sancta Maria Lauretana* - Sveta Marija Loretska) Naličje: sv. Franjo Paulski u redovničkome habitu sa štapom, oko glave mu se nalazi aureola. Oko ruba medaljice natpis: S. FRANCISCVS DE. PAVLA. O. P. N (*sanctus Franciscus de paula ora pro nobis* - Sveti Franjo Paulski, moli za nas). Datacija: 18. stoljeće. Dimenzije: 25 (32) mm. Analogije: Ducci 2013, 100–101, 160–164 (za lice).

T. 1: 2 (Grobница 6) Brončana medaljica s prikazima prijenosa Nazaretske kućice i križa bratovštine iz Sirolo. Lice: četiri anđela u oblacima prenose svetu Nazaretsku kućicu. Na kućici se nalazi Bogorodica s Djetetom. Na dnu je čitljiv natpis LORETO. Oko ruba se nalazi natpis S. MAR. LAURET (*Sancta Maria Lauretana* - Sveta Marija Loretska). Naličje: križ bratovštine Sirolo. Na križu okrunjeni Krist u haljini. Sa strana dva krilata anđela koja drže svijeće. Uz dno križa nalazi se natpis ROMA. Oko ruba se nalazi natpis SS. CROCEFISSO. D. SIR (*Società Santo Crocefisso di Sirolo* - Bratovština svetoga Križa iz Sirolo). Naknadno bušena. Datacija: 18. stoljeće. Dimenzije: 36 x 47 mm. Analogije: Azinović Bebek, Janeš 2016, 224, PN 999 (ista medaljica u Azinović Bebek 2012b, 197, T. 42: 603); Marić Baković 2020, 487, kat. 1; Vrkić 2014, 259, kat. br. 8; Ducci 2013, 117, 224.

T. 1: 3 (Grobница 2) Dvije brončane medaljice spojene karičicom. Manja medaljica: lice: Gospa Loretska u dugome zvonolikom plaštu s djetetom Isusom u naručju. Oboje okrunjeni. Oko ruba medaljice natpis: S. MARIA LAVRETAM (*sancta Maria Lauretana* - Sveta Marija Loretska). Naličje: sveti Venancije u vojnoj odori sa zastavom u lijevoj ruci, a u desnoj ruci prikaz grada Camerina. Po rubu se nalazi natpis S. VENAN M. DE. CAM (*sanctus Venantius martyr de Camerino* - sveti Venancije, mučenik od Camerina). Datacija: 17. st. Dimenzije: 20 (28) mm. Analogije: Ducci 2013, 109, kat. br. 194 (izravna analogija).

Veća medaljica: Lice: prikaz sv. Feliksa i sv. Adaukta kako u rukama drže palmine grane. Oko glava su im aureole. Oko ruba stoji natpis S. FELIX ET S. ADAVT (*sanctus Felix et sanctus Adauctus* - sveti Feliks i sveti Adaukt). Naličje: poprsje sv. Tome od Villanove. Obučen u biskupsko ruho, a na glavi mu mitra. Oko ruba se nalazi natpis S THOMAS D VILLAN (*sanctus Thomaso de Villanova* - sveti Toma iz Villanove). Datacija: 17. stoljeće, nakon 1658. Dimenzije: 30 (41) x 24 mm. Analogije: Azinović Bebek 2012b, 147, T. 21: 307 (sličan prikaz sv. Tome i oblik medaljice), Ducci 2013, 170, kat. br. 357 (ista kombinacija).

T. 1: 4 (Grobница 1) Ovalna medaljica s okomitom ušicom i četiri glave keruba na polovima s prikazima Gospe Loretske i raspeća. Lice: prikaz petoga žalosnog otajstva, scene pod križem. Pod križem stoje sv. Ivan Evanđelist i Marija. Sa strana stoje dva križa s razbojnicima. Uz istake i ušicu glave keruba. Naličje: Gospa Loretska. Sa strana joj se nalaze viseći svijećnjaci, a iznad nje stilizirani luk načinjen točkicama. Uz istake i ušicu glave keruba. Datacija: 17. stoljeće. Dimenzije: 31 x 45 mm. Analogije: Ducci 2013, 98, kat. br. 150; 104, kat. br. 172 (oblik medaljice i ukras).

CATALOGUE

Plate 1

Pl. 1: 1 (Tomb 2) Bronze devotional medallion depicting Our Lady of Loreto and St Francis of Paola. Obverse: Our Lady of Loreto wearing a long bell-shaped mantle and holding the Christ Child in her arms. Both are crowned. Inscription along the edge: S. MARIA LAVRETAM (*Sancta Maria Lauretana* - Saint Mary of Loreto). Reverse: St Francis of Paola in monastic habit, with a halo and holding a staff. Inscription along the edge: S. FRANCISCVS DE. PAVLA. O.P.N (*Sanctus Franciscus de Paula ora pro nobis* - Saint Francis of Paola, pray for us). Date: 18th century. Dimensions: 25 (32) mm. Analogies: Ducci 2013, 100–101, 160–164 (for obverse).

Pl. 1: 2 (Tomb 6) Bronze medallion depicting the Holy House of Loreto and the crucifix of the Confraternity of Sirolo. Obverse: Four angels amid clouds carry the Holy House of Nazareth. The Virgin and Child are visible on the house. Below is the inscription LORETO. Around the edge: S. MAR. LAURET (*Sancta Maria Lauretana* - Saint Mary of Loreto). Reverse: Crucifix of the Confraternity of Sirolo. Christ is crowned and clothed. Two winged angels holding candles flank the cross. Below: ROMA. Around the edge: SS. CROCEFISSO. D. SIR (*Società Santo Crocefisso di Sirolo* - Confraternity of the Holy Cross of Sirolo). Later pierced. Date: 18th century. Dimensions: 36 x 47 mm. Analogies: Azinović Bebek, Janeš 2016, p. 224, PN 999 (same medal in Azinović Bebek 2012b, 197, Pl. 42: 603); Marić Baković 2020, 487, cat. no. 1; Vrkić 2014, 259, cat. no. 8; Ducci 2013, 117, 224.

Pl. 1: 3 (Tomb 2) Two bronze medallions joined by a ring. Smaller medallion: Obverse: Our Lady of Loreto in a bell-shaped mantle with the Christ Child in her arms. Both crowned. Inscription: S. MARIA LAVRETAM (*Sancta Maria Lauretana* - Saint Mary of Loreto). Reverse: St Venantius in military garb with a banner in his left hand and a depiction of the town of Camerino in his right. Inscription: S. VENAN M. DE. CAM (*sanctus Venantius martyr de Camerino* - Saint Venantius martyr of Camerino). Date: 17th century. Analogies: Ducci 2013, 109, cat. no. 194 (direct match). Larger medallion: Obverse: Saints Felix and Adauctus holding palm branches, both with haloes. Inscription: S. FELIX ET S. ADAVT (*sanctus Felix et sanctus Adauctus* - Saint Felix and Saint Adauctus). Reverse: Bust of St Thomas of Villanova, wearing episcopal vestments and mitre. Inscription: S. THOMAS D. VILLAN (*sanctus Thomaso de Villanova* - Saint Thomas of Villanova). Date: 17th century, post-1658. Analogies: Azinović Bebek 2012b, 147, Pl. 21: 307 (similar depiction and shape); Ducci 2013, 170, cat. no. 357 (same combination).

Pl. 1: 4 (Tomb 1) Bronze rosary connector depicting Our Lady of Loreto and the Crucifixion. Obverse: Our Lady of Loreto with hanging candelabra on each side, and an arched, dotted design above. Floral decoration around the loops. Reverse: Crucifixion, the Fifth Sorrowful Mystery. Christ on the cross, with St John the Evangelist and the Virgin Mary below; thieves crucified on either side. Heads of cherubs around the loops. Date: 17th century. Dimensions: 31 x 45 mm. Analogies: Ducci 2013, 98, cat. no. 150; 104, cat. no. 172 (form and decoration).

Pl. 1: 5 (Tomb 1) Octagonal bronze medallion depicting Our Lady of Loreto and St Anthony of Padua. Obverse: Our Lady of Loreto

T. 1: 5 (Grobnica 1) Osmerokutna brončana medaljica s prikazima Gospe Loretske i sv. Antuna Padovanskoga. Lice: Gospa od Loreta u zvonolikome plaštu s djetetom Isusom na rukama. Oboje okrunjeni, iz lika izlazi zrakasta aureola. Oko ruba stoji natpis S. MARIA LAVRET. (*sancta Maria Lauretana* - Sveta Marija Loretska). Naličje: sveti Antun Padovanski i dijete Isus na oblaku. Sveti Antun obučen u franjevački habit s aureolom. Oko ruba se nalazi natpis S. ANT. D. PA. (*sanctus Antonius de Padua* - sveti Antun Padovanski). Datacija: 17. stoljeće. Dimenzije: 18 x 22 (31) mm. Analogije: Azinović Bebek 2012b, 189, T. 40: 557 (ista medaljica u Azinović Bebek, Janeš, 2016, T. 13: 20); Ducci 2013, 99, kat. br. 156, 100–101, 160–164.

T. 1: 6 (Grobnica 13) Osmerokutna brončana medaljica s prikazima Gospe Loretske i sv. Franje Paulskoga. Lice: Gospa od Loreta u zvonolikome plaštu s djetetom Isusom na rukama. Oboje okrunjeni, iz lika izlazi zrakasta aureola. Oko ruba se nalazi natpis S. MARIA LAVRET. (*sancta Maria Lauretana* - Sveta Marija Loretska). Naličje: prikaz gornjega dijela tijela sv. Franje Paulskoga u redovničkome habitu sa štapom. Oko glave aureola. Oko ruba se nalazi natpis S. FRANCISCVS DE PAUOLA. ORA. PRO (*sanctus Franciscus de Pauola ora pro* - sveti Franjo Paulski, moli za). Datacija: 17. stoljeće. Dimenzije: 24 x 38 mm. Analogije: Ducci 2013, 99, kat. br. 156 (oblik medaljice i lice).

T. 1: 7 (Grobnica 1) Okrugla brončana medaljica iz svetišta Marije Pomoćnice u Passau. Lice: sv. Marija Pomoćnica Passau grli dijete Isusa. Medaljica korodirana te se ne raspoznaju detalji. Oko ruba se nalazi natpis od kojega je čitljivo: S. M. IL. PASSAV. E (*sancta Maria ... Passau* - sveta Marija ... Passau). Naličje: sv. Josip drži dijete Isusa. Na glavi mu svetokrug. Ima bradu. Natpis nije čitljiv, nazire se prvo slovo S. Datacija: 17. / 18. stoljeće. Dimenzije: 28 mm. Analogije: Azinović Bebek 2012b, 176, T. 34: 480.

Tabla 2

T. 2: 8 (Grobnica 5) Okrugla brončana medaljica s prikazima Majke Spasiteljve i biskupa sv. Justina. Lice: prikaz Bogorodice u lijevome profilu s velom i aureolom. Oko ruba se nalazi natpis MATR. SALVATOR O. P. N (*Mater Salvatoris ora pro nobis* - Majko Spasiteljva, moli za nas). Naličje: biskup sveti Justin u biskupskome ruhu s mitrom i štapom u lijevoj ruci. Desnom rukom blagoslivlja grad Chieti čiji je zaštitnik, a čiji se prikaz nalazi u lijevome kutu medaljice. Oko glave mu je aureola. Zagledan u nebo prema oblaku i padajućoj zvijezdi. Oko ruba se nalazi natpis S. IVSTINVS EPISC. TEATINVS (*Sanctus Justinus episcopus Teatinus* - sveti Justin, biskup teatinski). Datacija: od polovine 16. i tijekom 17. stoljeće. Dimenzije 40 x 57 mm. Analogije: Azinović Bebek 2012b, 101, T. 5: 39, T. 5: 41 (slični prikazi, oblik medaljice i natpisi drukčiji); Ducci 2013, 77, kat. 102; Perkić 2015, 63, T. 2: 4 (sličan prikaz). Nema poznatih prikaza biskupa sv. Justina na medaljicama.

T. 2: 9 (Grobnica 2) Ovalna brončana medaljica s prikazima raspeća i sv. Sebastijana. Lice: scena pod križem. Naličje: sv. Sebastijan vezan za drvo proboden strelicama. Datacija: 17. stoljeće. Dimenzije: 26 x 40 mm. Analogije: Ducci 2013, 158, kat. br. 319.

T. 2: 10 (Grobnica 6) Okrugla brončana medaljica s prikazima sv. Antuna Padovanskoga i sv. Franje Paulskoga. Lice: sv. Antun Padovanski u franjevačkome habitu i s aureolom na glavi. De-

with candelabra to either side, and a dotted arch above. Floral decoration on loops. Reverse: Crucifixion scene, identical to Pl. 1: 4. Date: 17th century. Dimensions: 18 x 22 (31) mm. Analogies: Ducci 2013, 98, cat. no. 150; 104, cat. no. 172.

Pl. 1: 6 (Tomb 13) Octagonal bronze medal depicting Our Lady of Loreto and St Francis of Paola. Obverse: Our Lady of Loreto with the Christ Child in her arms. Both are crowned, a radiant haloes. Inscription: S. MARIA LAVRET. Reverse: Upper body of St Francis of Paola in monastic habit, with staff and halo. Inscription: S. FRANCISCVS DE PAVLA. ORA. PRO. Date: 17th century. Dimensions: 24 x 38 mm. Analogies: Ducci 2013, 99, cat. no. 156 (form and obverse).

Pl. 1: 7 (Tomb 1) Round bronze medallion from the shrine of Mary Help of Christians in Passau. Obverse: Mary Help of Christians holding the Christ Child. Corroded; details unclear. Partial inscription: S. M. IL. PASSAV. E. (*sancta Maria ... Passau* - Saint Mary ... Passau) Reverse: St Joseph with a halo, bearded, holding the Christ Child. Inscription unclear, first letter S visible. Dating: 17th / 18th century. Dimensions: 28 mm. Analogies: Azinović Bebek 2012b, 176, Pl. 34: 480.

Plate 2

Pl. 2: 8 (Tomb 5) Round bronze medallion depicting the Mother of the Saviour and St Justin the Bishop. Obverse: Depiction of the Virgin Mary in left profile with a veil and halo. Along the edge runs the inscription: MATR. SALVATOR O.P.N (*Mater Salvatoris ora pro nobis* - Mother of the Saviour, pray for us). Reverse: St Justin the Bishop, wearing episcopal vestments with a mitre and holding a crosier in his left hand. With his right hand, he blesses the city of Chieti, of which he is the patron saint, depicted in the lower left corner of the medallion. A halo surrounds his head. He gazes towards the sky, towards a cloud and a falling star. Along the edge runs the inscription: S. IVSTINVS EPISC. TEATINVS (*Sanctus Justinus episcopus Teatinus* - St. Justin, Bishop of Chieti). Dating: from the mid-16th century and throughout the 17th century. Dimensions: 40 x 57 mm. Analogies: Azinović Bebek 2012b, 101, Pl. 5: 39, Pl. 5: 41 (similar depictions, different medallion shapes and inscriptions); Ducci 2013, 77, cat. no. 102.; Perkić 2015, 63, Pl. 2: 4 (similar depiction). There are no known depictions of St Justin the Bishop on medallions.

Pl. 2: 9 (Tomb 2) Oval bronze medallion depicting the Crucifixion and St Sebastian. Obverse: Christ on the cross, with Mary and St John the Evangelist beneath. Reverse: St Sebastian tied to a tree, pierced by arrows. Dating: 17th century. Dimensions: 26 x 40 mm. Analogies: Ducci 2013, 158, cat. no. 319.

Pl. 2: 10 (Tomb 6) Round bronze medallion depicting St Anthony of Padua and St Francis of Paola. Obverse: St Anthony of Padua in a Franciscan habit, with a halo around his head. His right hand is extended towards the Child Jesus, who is positioned on a cloud. Along the edge runs the inscription: S. ANTON. D. P. (St Anthony of Padua). Reverse: Upper part of the body of St Francis of Paola dressed in a habit, holding a staff with both hands. A halo surrounds his head. Along the edge runs the inscription: S. FRANC. D. PAVLA (St Francis of Paola). Dating: 18th century. Dimensions: 20 (28) mm. Analogies: Ducci 2013, 161, cat. no. 328 (obverse); Ducci 2013, 101, cat. no. 164 (obverse); Knez 2001, 72, cat. no. 77.

sna ruka ispružena mu je prema djetetu Isusu koje se nalazi na oblaku. Oko ruba se nalazi natpis S. ANTON. D. P. (*sanctus Antonius de Padua* - sveti Antun Padovanski). Naličje: gornji dio tijela sv. Franje Paulskoga obučenoga u habit, drži štap s obje ruke. Oko glave aureola. Oko ruba se nalazi natpis S. FRANC. D. PAVLA (*sanctus Franciscus de Pauola* - sveti Franjo Paulski). Datacija: 18. stoljeće. Dimenzije: 20 (28) mm. Analogije: Ducci 2013, 161, kat. br. 328 (lice); Ducci 2013, 101, kat. br. 164 (lice); Knez 2001, 72, kat. br. 77.

T. 2: 11 (Grobnica 2) Okrugla medaljica s prikazima isusovačkoga monograma i sv. Antuna Padovanskoga. Lice: isusovački monogram IHS u sredini izbočenoga štita. Ispod monograma tri strelice. Oko štita izlaze zrake. Naličje: sv. Antun Padovanski u franjevačkome habitu s aureolom u desnoj ruci drži dijete Isusa sa zrakastom aureolom, a u drugoj ljljan. Po rubu stoji natpis: ANTONIO. D. PAD (*Antonius de Padua* - Antun Padovanski). Datacija: nakon 1622. i 18. stoljeće. Dimenzije: 20 (26) mm. Analogije: Azinović Bebek 2012b, 152, T. 24: 337 (ista medaljica u Azinović Bebek, Janeš 2016, 175–176, T. 10: 5) (za lice); Ducci 2013, 87, kat. 128–130.

T. 2: 12 (Grobnica 13) Osmerokutna brončana medaljica s prikazima sv. Ignacija Lojole i sv. Franje Ksaverskoga. Lice: sveti Ignacije Lojola s knjigom pravila isusovačkoga rada. U profilu, u ekstazi i odjeven u isusovački talar s misnicom. Na glavi mu aureola. U rukama drži knjigu. Oko ruba se nalazi natpis SAN. IG.... AT. LOI. (*sanctus Ignaius Loyola* - sveti Ignacije Lojola). Naličje: sveti Franjo Ksaverski u profilu zagledan u ekstazi. Odjeven u misnicu i s ljljanom u ruci. Na glavi mu aureola. Natpis: S. FRANC XAVE SO. (*sanctus Franciscus Xaverius* - sveti Franjo Ksaverski). Datacija: nakon 1622. do 1700. Dimenzije: 24 x 38 mm. Analogije: Ducci 2013, 102, kat. br. 167 (naličje identično); Ducci 2013, 154, kat. br. 310 (lice identično).

T. 2: 13 (Grobnica 6) Okrugla brončana medaljica s prikazom Kraljice Sv. Krunice. Lice: Kraljica Sv. Krunice s djetetom Isusom u rukama. Pružaju krunice sv. Dominiku i sv. Katarini Sijenskoj. Na dnu je floralni ukras. Oko ruba stoji natpis: .S. CAT. S...OM. (vjerojatno piše .S. CAT. S. DOM. *Sancta Catherina sanctus Dominicus* - sv. Katarina Sijenska, sv. Dominik). Naličje: naziru se obrisi triju ljudskih figura. Oko ruba stoji natpis od kojega se može pročitati OR. Na dnu radionice vidljiva oznaka ROMA. Naknadno probušena, nedostaje ušica. Datacija: 18. stoljeće. Dimenzije: 28 mm. Analogije: sličan prikaz i natpis kod: Azinović Bebek 2012b, 160, T. 28: 388; Ducci 2013, 59, kat. br. 52 (sličan prikaz).

T. 2: 14 (Grobnica 6) Ovalna brončana medaljica s prikazima Kraljice Sv. Krunice i sv. Vinka Fererskoga. Lice: Kraljica Sv. Krunice sjedi na tronu s djetetom Isusom i pružaju krunice. Oboje s aureolom. Oko ruba stoji natpis REG. S. R. (*Regina Sacra Rosaria* - Kraljica Sv. Krunice). Naličje: sveti Vinko Ferrer s krilima u dominikanskome habitu. Oko glave aureola. Desnu ruku drži u zraku dok u lijevoj drži Bibliju. Oko ruba se nalazi natpis: S. VINCEN. FERRERRI (*Sanctus Vincentius Ferrerius* - sveti Vinko Fererski) Datacija: 18. stoljeće. Dimenzije: 21 x 23 (31) mm. Analogije: Azinović Bebek 2012b, 160, T. 28: 387 (identičan prikaz i natpis); Ducci 2013, 60, kat. br. 59–60.

Pl. 2: 11 (Tomb 2) Round medallion depicting the Jesuit monogram and St Anthony of Padua. *Obverse*: Jesuit monogram IHS at the centre of a raised shield. Below the monogram are three arrows. Rays emanate from around the shield. *Reverse*: St Anthony of Padua in a Franciscan habit with a halo, holding the Child Jesus with a radiant halo in his right hand and a lily in the other. Along the edge runs the inscription: ANTONIO.D.PAD. *Dating*: after 1622 and 18th century. *Dimensions*: 20 (26) mm. *Analogies*: Azinović Bebek 2012b, 152, Pl. 24: 337 (same medallion in Azinović Bebek, Janeš 2016, 175–176, Pl. 10: 5) (for obverse); Ducci 2013, 87, cat. nos. 128–130.

Pl. 2: 12 (Tomb 13) Octagonal bronze medallion depicting St Ignatius of Loyola and St Francis Xavier. *Obverse*: St Ignatius of Loyola holding the Jesuit rule book. In profile, gazing towards the sky, dressed in priestly garments, with a halo. Along the edge runs the inscription: SAN. IG....AT.LOI. (St Ignatius of Loyola). *Reverse*: St Francis Xavier in profile, gazing towards the sun's rays, dressed in priestly garments, holding a lily in his hand. A halo surrounds his head. Inscription: S. FRANC XAVE SO. (St Francis Xavier). *Dating*: after 1622 until 1700. *Dimensions*: 24 x 38 mm. *Analogies*: Ducci 2013, 102, cat. no. 167 (reverse identical); Ducci 2013, 154, cat. no. 310 (obverse identical).

Pl. 2: 13 (Tomb 6) Round bronze medallion depicting the Queen of the Holy Rosary. *Obverse*: Queen of the Holy Rosary holding the Child Jesus. They offer rosaries to St Dominic and St Catherine of Siena. Floral decoration at the bottom. Along the edge runs the inscription: .S.CAT.S...OM. (likely .S.CAT. S. DOM. - *Sancta Catherina sanctus Dominicus* - St Catherine of Siena, St Dominic). *Reverse*: faint outlines of three human figures can be discerned. Along the edge runs an inscription from which only OR can be read. The workshop mark ROMA is visible at the bottom. Later perforated, eyelet missing. *Dating*: 18th century. *Dimensions*: 28 mm. *Analogies*: similar depiction and inscription in: Azinović Bebek 2012b, 160, Pl. 28: 388; Ducci 2013, 59, cat. no. 52 (similar depiction).

Pl. 2: 14 (Tomb 6) Oval bronze medallion depicting the Queen of the Holy Rosary and St Vincent Ferrer. *Obverse*: The Queen of the Holy Rosary seated on a throne with the Child Jesus, offering rosaries. Both figures have haloes. Along the edge runs the inscription: REG.S.R. (*Regina Sacra Rosaria* - Queen of the Holy Rosary). *Reverse*: St Vincent Ferrer with wings, in Dominican habit. A halo surrounds his head. His right hand is raised, and in his left hand he holds a Bible. Along the edge runs the inscription: S.VINCEN. FERRERRI (*Sanctus Vincentius Ferrerius* - St Vincent Ferrer). *Dating*: 18th century. *Dimensions*: 21 x 23 (31) mm. *Analogies*: Azinović Bebek 2012b, 160, Pl. 28: 387; identical depiction and inscription; Ducci 2013, 60, cat. nos. 59–60.

Plate 3

Pl. 3: 15 (Tomb 1) Round bronze *arma Christi* medallion. *Obverse*: A cross is discernible with the lance and reed leaning against it. Other instruments of the Passion are faintly visible. The inscription is illegible and is poorly preserved. *Reverse*: At the centre is the Veil of Veronica, behind which are crossed the column and the ladder. In the left field is a jug, in the right a handled vessel; below are Christ's tunic, the dice and the cock. In the upper field, the Holy Spirit is depicted as a dove. The inscription is illegible.

Tabla 3

T. 3: 15 (Grobnica 1) Okrugla brončana medaljica *arma Christi*. Lice: nazire se križ te koplje i štap koji su naslonjeni na njega. Naziru se i ostali atributi Kristove muke. Natpis je nečitljiv, a čitavo lice loše je sačuvano. Naličje: na središnjemu se dijelu nalazi Veronikin rubac iza kojega se križaju stup i ljestve. U lijevome polju nalazi se vrč, u desnome posuda s ručkom, ispod su Isusova haljina, kocke za igru i pijetao. U gornjemu polju nalazi se Duh Sveti u liku golubice. Natpis je nečitljiv. Datacija: 17. / 18. stoljeće. Dimenzije: 24 (35) mm. Analogije: Azinović Bebek 2009, 485, T. 1: 2; Knez 2001, 90, kat. br. 112–113; Krnjak 2007, 210; 2010, 32; Mašić 2011, 226, kat. br. 21; Perkić 2010, 259, kat. br. 64 (T. 3: 12); Vrkić 2014, 265, T. 1: 6; Vučić 2022, 125, T. 2: 25.

T. 3: 16 (Grobnica 2) Okrugla brončana medaljica *arma Christi*. Identičan opis, datacija i analogije kao prethodna, osim što je na naličju vidljiv natpis koji se nakazi oko ruba: PASIO CHRISTI CONFORTA ME – Muko Kristova okrijepi me. Dimenzije: 24 (35) mm.

T. 3: 17 (Grobnica 13) Okrugla brončana medaljica *arma Christi*. Lice identično kao i naličje prethodne medaljice. Naličje prazno. Dimenzije 32 (37) mm.

T. 3: 18 (Grobnica 5) Okrugla brončana medaljica s prikazima *arma Christi* i krunjenja Marijina. Lice: *arma Christi*. Oko ruba stoji natpis PAS. CHRIS. SALV. NOS (*Passio Christi salva nos* – Muko Kristova, spasi nas). Naličje: u sredini je prikazana Blažena Djevica Marija koju kruni Presveto Trojstvo. Marija ruke drži prekrizane na prsima, glava joj je zabačena u desno te nosi plašt. Prikazani su Bog Otac s Marijine desne strane i Krist s Marijine lijeve strane te Duh Sveti u obliku golubice iznad Marije. Bog Otac pridržava krunu s Kristom, a u lijevoj ruci drži žezlo. Krist u drugoj ruci drži križ. Bog Otac ima aureolu u obliku trokuta, Krist običnu aureolu, a oko Duha Svetoga izlaze zrake. Datacija: 17. / 18. stoljeće. Dimenzije: 33 mm. Analogije: Azinović Bebek 2012b, 155, T. 26: 355, T. 26: 356.

T. 3: 19 (Grobnica 7) Okrugla brončana medaljica s prikazima *arma Christi* i sv. Antuna Padovanskoga. Lice: *arma Christi* i natpis S. DEV. S. FORT. SIMM. M. NO. (*Sanctus Deus, Sanctus Fortis, Sanctus Immortalis, miserere nobis* – Sveti Bože, Sveti Jaki, Sveti Besmrtni, smiluj se nama). Naličje: sv. Antun Padovanski u franjevačkome habitu i s aureolom na glavi. Desna ruka ispružena mu je prema djetetu Isusu koje se nalazi na oblaku. Oko ruba stoji natpis S. AN....NIUS D. P. (*sanctus Antonius de Padua* – sveti Antun Padovanski). Nedostaje ušica, naknadno bušena. Datacija: 17. / 18. stoljeće. Dimenzije: 27 mm. Analogije: Azinović Bebek 2012b, 104, T. 7: 60; Ducci 2013, 80, kat. br. 113 (identičan natpis kao na licu).

T. 3: 20 (Grobnica 13) Okrugla brončana medaljica s prikazima *arma Christi* i sv. Antuna Padovanskoga. Lice: *arma Christi* i natpis ...S. CHR... Naličje: sv. Antun Padovanski u franjevačkome habitu i s aureolom na glavi. Desna ruka ispružena mu je prema djetetu Isusu koje se nalazi na oblaku. Čitljiv je samo dio natpisa (A. D). Datacija: 17. / 18. stoljeće. Dimenzije: 28 mm. Analogije: Azinović Bebek 2009, 485, T. 1: 2; Knez, 2001, 90, kat. br. 112–113; Krnjak 2007, 210; 2010, 32; Mašić 2011, 226, kat. br. 21; Perkić 2010, 259, kat. br. 64 (T. 3: 12); Vrkić 2014, 265, T. 1: 6; Vučić 2022, 125, T. 2: 25 (za lice).

Dating: 17th – 18th century. Analogies: Azinović Bebek 2009, 485, Pl. 1: 2; Knez 2001, 90, cat. nos. 112–113; Krnjak 2007, 210; 2010, 32; Mašić 2011, 226, cat. no. 21; Perkić 2010, 259, cat. no. 64 (Pl. 3: 12); Vrkić 2014, 265, Pl. 1: 6; Vučić 2022, 125, Pl. 2: 25.

Pl. 3: 16 (Tomb 2) Round bronze *arma Christi* medallion. Identical description, dating and analogies as the previous specimen, except that the reverse bears a legible inscription around the edge: PASIO CHRISTI CONFORTA ME (Passion of Christ, strengthen me). Dimensions: 24 (35) mm.

Pl. 3: 17 (Tomb 13) Round bronze *arma Christi* medallion. Obverse identical to the reverse of the previous medallion. Reverse: blank. Dimensions: 32 (37) mm.

Pl. 3: 18 (Tomb 5) Round bronze medallion depicting the *arma Christi* and the Coronation of the Virgin. Obverse: *arma Christi*. Inscription along the edge: PAS.CHRIS.SALV.NOS (*Passio Christi salva nos* – Passion of Christ, save us). Reverse: The Blessed Virgin Mary is shown at the centre, being crowned by the Holy Trinity. Mary stands with her arms crossed over her chest, her head tilted back to the right, wearing a mantle. God the Father is positioned to Mary's right and Christ to her left; the Holy Spirit, in the form of a dove, hovers above. God the Father and Christ jointly hold the crown; the Father holds a sceptre in his left hand, and Christ a cross. The Father has a triangular halo, Christ a circular halo, and radiant rays emanate from the Holy Spirit. Dating: 17th – 18th century. Dimensions: 33 mm. Analogies: Azinović Bebek 2012b, 155, Pl. 26: 355, Pl. 26: 356.

Pl. 3: 19 (Tomb 7) Round bronze medallion depicting the *arma Christi* and St Anthony of Padua. Obverse: *arma Christi*, with the inscription S.DEV.S.FORT.SIMM.M.NO. (*Sanctus Deus, Sanctus Fortis, Sanctus Immortalis, miserere nobis* – Holy God, Holy Mighty One, Holy Immortal One, have mercy on us). Reverse: St Anthony of Padua in a Franciscan habit with a halo around his head, his right hand extended towards the Infant Jesus, who stands on a cloud. The inscription around the edge reads: S.AN....NIUS D.P. (*San Antonio di Padova* – St Anthony of Padua). The loop is missing, and the piece has subsequently been perforated. Dating: 17th – 18th century. Dimensions: 27 mm. Analogies: Azinović Bebek 2012b, 104, Pl. 7: 60; Ducci 2013, 80, cat. no. 113 (identical inscription on obverse).

Pl. 3: 20 (Tomb 13) Round bronze medallion depicting the *arma Christi* and St Anthony of Padua. Obverse: *arma Christi*, with the partially preserved inscription ...S.CHR... Reverse: St Anthony of Padua in a Franciscan habit with a halo around his head, his right hand extended towards the Infant Jesus on a cloud. Only part of the inscription is legible (A.D.). Dating: 17th – 18th century. Dimensions: 28 mm. Analogies (for obverse): Azinović Bebek 2009, 485, Pl. 1: 2; Knez 2001, 90, cat. nos. 112–113; Krnjak 2007, 210; 2010, 32; Mašić 2011, 226, cat. no. 21; Perkić 2010, 259, cat. no. 64 (Pl. 3: 12); Vrkić 2014, 265, Pl. 1: 6; Vučić 2022, 125, Pl. 2: 25.

Plate 4

Pl. 4: 21 (Tomb 6) Caravaca cross with vertical suspension loop. Relief depiction of the Crucified Christ. Dating: 16th – 17th century. Dimensions: 54 × 38 mm.

Tabla 4

- T. 4: 21 (Grobница 6) Caravaca križ s okomitom ušicom. Reljefni raspjeti Krist. Datacija: 16. i 17. stoljeće. Dimenzije: 54 x 38 mm.
- T. 4: 22 (Grobница 5) Lice: križ s prikazima raspeća i evanđelista. Lice je podijeljeno u pet polja. Središnje polje prikazuje raspeće s dvjema figurama (sv. Ivana Evanđelista i Marije) podno križa. U ostalim poljima prikaz jedne figure, a na nekima je vidljivo da drže knjigu. Naličje: identičan prikaz, osim središnjega polja gdje se nalazi kompozicija Kristova krštenja u Jordanu. Krist je u sredini s golubicom Duha Svetoga iznad glave i dvjema figurama sa strana. Vjerojatno su prikazani evanđelisti. Dimenzije: 53 x 30 mm. Datacija: 14. – 15. stoljeće. Analogije: Piteša 2009, 200–201, kat. br. 296.
- T. 4: 23 (Grobница 6) Jednostavni latinski križ. Raspjeti reljefni Krist, pod nogama se nazire Adamova lubanja. Titulus se teško razabire. Dimenzije: nepoznate. Datacija: 17. – 18. stoljeće. Analogije: Knez 2010, 3, kat. br. 10; Pavičić 1994, 79, kat. br. 63.
- T. 4: 24 (Grobница 6) Caravaca križ. Lice: prikaz rassetoga Krista, krajevi patibuluma i antene tulipanasto su prošireni. Donji patibulum oštećen. Dimenzije 42 x 25 mm. Datacija: 17. – 18. stoljeće.
- T. 4: 25 (Grobница 5) Križ *Vitam praesta*. Lice: raspjeti Krist s titulusom u podnožju Adamova lubanja. Naličje: Bezgrešna sa sklopljenim rukama. Aureola od šest zvjezdica. Natpis: VIR. IMM / VITAM PREST (Djevice Bezgrešna, čestit život nam daj). Dimenzije: 52 x 30 mm. Datacija: 18. stoljeće. Analogije: Azinović Bebek 2012a, 172; Knez 2010, 114, kat. br. 70; Pavičić 1994, 75, kat. br. 49–54; Perkić 2020, 115, kat. br. 159–160; Ujčić Grudenić, Janeš 2023, 125.
- T. 4: 26 (Grobница 7) Oštećeni križ *Vitam praesta*. Lice: raspjeti Krist s titulusom. Naličje: Bezgrešna sa sklopljenim rukama. Aureola od šest zvjezdica. Natpis: VIR. IMM / VITAM PREST (*Virgo immacuata vitam prestam* - Djevice Bezgrešna, čestit život nam daj). Dimenzije: 45 x 30 mm. Datacija: 18. stoljeće. Analogije: Azinović Bebek 2012a, 172; Knez 2010, 114, kat. br. 70; Pavičić 1994, 75, kat. br. 49–54; Perkić 2020, 115, kat. br. 159–160; Ujčić Grudenić, Janeš 2023, 125.
- T. 4: 27 (Grobница 2) Drveni križ okovan srebrnom trakom s kuglastim završecima. Na alku je zakačena ovalna medaljica. Ovalna medaljica s paralelnom ušicom i karičicom. Medaljica: lice: Bezgrešna Djevice gazi zmaja. Iz ruku joj izlaze zrake. Iznad glave aureola. Natpis: O MARIE CONCUE SANS PECHE PRIEZ POUR NOUS QUI AVONS RECOURS A VOUS (O, Bezgrešna Marijo, moli za nas, koji se utječemo tebi). Na dnu medaljice početak godine 18. Naličje: Marijin monogram u sredini. Ispod monograma srca Isusa i Marije. Oko ruba dvanaest zvjezdica. Dimenzije: križ: 47 (55) x 26 mm; medaljica: 24 (27) x 19 mm. Datacija ukopa i medaljice: druga polovina 19. stoljeća. Datacija križa: od 17. stoljeća. Analogija za medaljicu: Knez 2001, 165, kat. br. 264; Perkić 2015, 50–51. Analogija za križ: Azinović Bebek 2012a, 187; Kunac 2006, 179; Perkić 2015, 63, T. 3: 11.
- T. 4: 28 (Grobница 2) Ulomak latinskoga križa s trolisnim završecima greda i okomitom ušicom. Prikazana Marija sa sklopljenim rukama, na kraju antene krilati anđeo. Na vrhu patibuluma glava kerubina. Na anteni anđeo. Datacija: 18. stoljeće. Dimenzije:

Pl. 4: 22 (Tomb 5) Obverse: Cross depicting the Crucifixion and the Evangelists. The obverse is divided into five fields. The central field depicts the Crucifixion with two figures (St John the Evangelist and Mary) at the foot of the cross. In the other fields, a single figure is shown, and in some cases it is evident that they are holding a book. Reverse: Identical depiction, except for the central field, where the composition shows the Baptism of Christ in the Jordan. Christ is in the centre with the dove of the Holy Spirit above His head and two figures on either side. The figures are likely depictions of the Evangelists. Dimensions: 53 x 30 mm. Dating: 14th – 15th century. Analogies: Piteša 2009, 200–201, cat. no. 296.

Pl. 4: 23 (Tomb 6) Simple Latin cross. Relief depiction of the Crucified Christ; beneath his feet, the skull of Adam is faintly visible. The titulus is difficult to discern. Dimensions: unknown. Dating: 17th – 18th century. Analogies: Knez 2010, 3, cat. no. 10; Pavičić 1994, 79, cat. no. 63.

Pl. 4: 24 (Tomb 6) Caravaca cross. Obverse: depiction of the Crucified Christ; the ends of the patibulum and vertical beam are expanded. Lower patibulum is missing. Dimensions: 42 x 25 mm. Dating: 17th – 18th century.

Pl. 4: 25 (Tomb 5) *Vitam praesta* cross. Obverse: Crucified Christ with titulus; at the foot of the cross is Adam's skull. Reverse: the Immaculate Virgin with hands clasped in prayer, encircled by a halo of six stars. Inscription: VIR. IMM / VITAM PREST (*Virgo Immaculata, vitam praesta* - Immaculate Virgin, grant us a virtuous life). Dimensions: 52 x 30 mm. Dating: 18th century. Analogies: Azinović Bebek 2012a, 172; Knez 2010, 114, cat. no. 70; Pavičić 1994, 75, cat. nos. 49–54; Perkić 2020, 115, cat. nos. 159–160; Ujčić Grudenić 2023, 125.

Pl. 4: 26 (Tomb 7) Damaged *Vitam praesta* cross. Obverse: Crucified Christ with titulus. Reverse: the Immaculate Virgin with clasped hands, haloed by six stars. Inscription: VIR. IMM / VITAM PREST (*Virgo Immaculata, vitam praesta* - Immaculate Virgin, grant us a virtuous life). Dimensions: 45 x 30 mm. Dating: 18th century. Analogies: Azinović Bebek 2012a, 172; Knez 2010, 114, cat. no. 70; Pavičić 1994, 75, cat. nos. 49–54; Perkić 2020, 115, cat. nos. 159–160; Ujčić Grudenić, Janeš 2023, 125.

Pl. 4: 27 (Tomb 2) Wooden cross mounted with silver strip and globular ends. An oval medallion is attached to the ring. Oval medallion with parallel loop and suspension ring. Medallion obverse: the Immaculate Virgin crushing a serpent underfoot, with rays issuing from her hands and a halo above her head. Inscription: O MARIE CONCUE SANS PECHE PRIEZ POUR NOUS QUI AVONS RECOURS A VOUS (O Mary conceived without sin, pray for us who have recourse to you!). The lower part of the obverse contains the beginning of a year 18. Reverse: Marian monogram at centre, below which are the Sacred Hearts of Jesus and Mary. The edge is encircled with twelve stars. Dimensions: cross: 47 (55) x 26 mm; medallion: 24 (27) x 19 mm. Dating for medallion and grave: second half of the 19th century. Dating for cross: from 17th century. Analogy for the medallion: Knez 2001, 165, cat. no. 264.; Perkić 2015, 50–51.

Pl. 4: 28 (Tomb 2) Fragment of a Latin cross with trilobed arm terminals and vertical suspension loop. Depiction of the Virgin Mary

45 x 25 mm. Analogije: Ducci 2013, 46, kat. br. 5; Perkić 2020, 115, kat. br. 159–160; Pavičić 1994, kat. br. 44.

Tabla 5

T. 5: 29 (Grobница 5) Drveni križ okovan brončanim okvirom. Drveni dio ukrašen je kružnicama nejednakih veličina. U sredini je izdubljen križ. Naličje ukrašeno na isti način. Okov je ukrašen proširenjima i točkicama. Dimenzije: V = 106 mm, Š = 53 mm, Deb = 6 mm. Datacija: 17. stoljeće. Analogije: Azinović Bebek 2012a, 238, T. 67: 848.

T. 5: 30 (Grobница 5) Brončani Raspeti. Tijelo Krista bogato je modelirano s puno detalja. Lice u bolnome grču, a glava zabačena u desnu stranu. Perizoma je nabrana i bogato modelirana. Dimenzije: 135 x 53 mm. Datacija: 17. – 18. stoljeće.

Tabla 6

T. 6: 31 (Grobница 2) Drveni ukopni križ. Ukrašen je lijevanim brončanim prikazima anđela na vrhu patibuluma i krajevima antene. Na patibulimu su također sačuvani titulus i aureola, a na dnu se nalaze prikazi Gospe od Sedam Žalosti i lubanje s ukriženim dvama kostima. Na prikazu Gospe od Sedam Žalosti može se razabrati motiv Pietá. Oko Marije je prikazano sedam mačeva koji joj probadaju srce, a svaki simbolizira jednu od žalosti. Na križu se sačuvao i jedan čavao koji potvrđuje da se na njemu nalazio i korpus. Na vrhu se nalazi vertikalna ušica. Dimenzije: 225 x 60 mm. Datacija: 17. – 18. stoljeće.

Kat. br. 32 (Grobница 2) Velika krunica izrađena od 54 sačuvana drvena zrna i brončane niti. Nit se spaja kukicama, a na mjestima zrna nalazi se spirala. Vidljivo je još osam predviđenih mjesta za zrna. Dimenzije: promjer zrna: 8 – 1.1 mm; Dužina krunice: 860 mm. Datacija: 17. – 18. stoljeće (Slika 6).

Tabla 7

T. 7: 33 (Grobница 13) Dio krunice. Na brončanoj niti koja se spaja kukicama sačuvano je devet koštanih zrnaca, od kojih je jedno ukrašeno trima vodoravnim kanelurama. Uz nju je pronađeno i pet zrna od staklene paste raznih oblika i zrna credo križa s krunice. Dimenzije: promjer zrna: 8–9.5 mm; dužina krunice: 100 mm. Datacija: 16. i 17. stoljeće.

T. 7: 34 (Grobница 2) Dio krunice. Na brončanoj niti koja se spaja kukicama sačuvano je jedno koštano zrno. Dimenzije: promjer zrna: 9 mm, dužina krunice: 170 mm. Datacija: 16. i 17. stoljeće.

T. 7: 35 (Grobница 2) Završetak srebrene krunice. Na srebrenoj niti sačuvana su dva koštana zrna. Prikazan je raspeti Krist s kružnom aureolom, titulus i stilizirana Adamova lubanja. Dimenzije križa: 56 (62) x 34 mm. Datacija: prva polovina 19. stoljeća.

T. 7: 36 (Grobница 2) Zrna krunice. Četiri zrna od staklene paste bijele boje, po jedno crno, plavo i prozirno zrno. Promjer zrna: 8,5–10 mm. Datacija: od kasnoga 16. do 19. stoljeća.

T. 7: 37 (Grobница 2) Tri koštana poligonalna zrna krunice. Promjer zrna: 10 mm.

T. 7: 38 (Grobница 5) Metalna kutijica brevara. Poklopac je ukra-

with hands clasped in prayer. At the top of the vertical beam is a winged angel; at the top of the patibulum is a cherub's head. Another angel is shown on the vertical beam. Dating: 18th century. Dimensions: 45 x 25 mm. Analogy: Ducci 2013, 46, cat. no. 5.; Perkić 2020, 115, cat. nos. 159–160.; Pavičić 1994, cat. no. 44.

Plate 5

Pl. 5: 29 (Tomb 5) Wooden cross mounted in a bronze frame. The wooden core is decorated with incised circles of various sizes; a cross is carved in the centre. The reverse is decorated in the same manner. The metal frame features extensions and punched dot motifs. Dimensions: H = 106 mm; W = 53 mm; Th = 6 mm. Dating: 17th century. Analogy: Azinović Bebek 2012a, 238, Pl. 67: 848.

Pl. 5: 30 (Tomb 5) Bronze Crucified Christ. The body of Christ is richly modelled with abundant detail. His face bears an expression of agony, and his head is tilted to the right. The perizoma is draped and intricately shaped. Dimensions: 135 x 53 mm. Dating: 17th – 18th century.

Plate 6

Pl. 6: 31 (Tomb 2) Wooden funerary cross. Decorated with cast bronze figures of angels at the ends of the patibulum and the vertical beam. The titulus and a halo are preserved on the patibulum. At the base are depictions of Our Lady of Sorrows and a skull with two crossed bones. The scene of the Virgin displays a *Pietà* motif: Mary is surrounded by seven swords piercing her heart, each symbolizing one of her sorrows. One nail remains embedded in the cross, indicating that a corpus was once attached. A vertical suspension loop is located at the top. Dating: 17th – 18th century.

Cat. no. 32 (Tomb 2) Large rosary composed of 54 preserved wooden beads and a bronze wire. The wire is joined with hooks, and spiral elements are visible at the bead junctions. There are eight additional positions where beads were originally intended. Dimensions: bead diameter: 80–110 mm; total length: 860 mm. Dating: 17th – 18th century (Figure 6).

Plate 7

Pl. 7: 33 (Tomb 13) Rosary fragment. Nine bone beads are preserved on a bronze wire joined with hooks; one is decorated with three horizontal grooves. Found in association were five glass-paste beads of varying shapes and a cross-shaped bead from the rosary. Dimensions: bead diameter: 8–9.5 mm; total length: 100 mm. Dating: 16th – 17th century.

Pl. 7: 34 (Tomb 2) Rosary fragment. A single bone bead is preserved on a bronze wire joined by hooks. Dimensions: bead diameter: 9 mm; total length: 170 mm. Dating: 16th – 17th century.

Pl. 7: 35 (Tomb 2) Segment of a silver rosary. Two bone beads are preserved on a silver wire. Depicted is the Crucified Christ with a circular halo, titulus and a stylised skull of Adam. Dimensions: 56 (62) x 34 mm. Dating: first half of the 19th century.

Pl. 7: 36 (Tomb 2) Rosary beads. Four white glass-paste beads, one black, one transparent and one blue bead. Bead diameter: 8.5–10 mm. Dating: late 16th to 19th century.

šen geometrijskim motivima kružnica koje se presijecaju i tako čine ukras nalih cvjetovima. Dimenzije: 54 x 45 mm. Datacija: 18. stoljeće.

Tabla 8

T. 8: 39 (Grobница 6) Brevar. Okrugla kutijica brevara s vertikalnom ušicom. U brevaru je pronađeno pet fragmenata papira s natpisom. Na jednome papiru raspoznaje se tekst prologa Iva-nova evandjelja. Na dvama papirima vidljiv je rukopis. Na stražnjim stranama natpis je izbljedio. Dimenzije: promjer 43 (53) mm, širina 17 mm. Datacija: 18. stoljeće.

T. 8: 40 (Grobница 2) Brevar. Okrugla kutijica brevara. U brevaru je pronađen papir na kojemu se ne mogu razaznati slova te dva komadića pamuka. Dva fragmenta pečata na vosku. Na jedno-me su vidljive dvije paralelne polukružne linije unutar kojih su slova EC. Dimenzije: promjer kutijice 37 mm, širina 7 mm. Data-cija: 18. stoljeće.

Tabla 9

T. 9: 41 (Grobница 13) Spona, zvjezdolikoga oblika. Površina ukrašena geometrijskim i vegetabilnim motivima. Vidljive tri rupe u koje je vjerojatno bila umetnuta obojena staklena pasta. Di-menzije: 44 x 39 mm. Datacija: kraj 17. i 18. stoljeće.

T. 9: 42 (Grobница 2) Spona, zvjezdolikoga oblika. Vrh krase tri trokutasta izdanka, a sa strana se nalaze polukružni izdanci. Površina ukrašena linijama. Dimenzije: 32 x 28 mm. Datacija: kraj 17. i 18. stoljeće.

T. 9: 43 (Grobница 13) Spona, okrugla sa šest izdanaka. Vrhovi su ukrašeni trima kružnicama. Sredinu krasi rozeta. Dimenzije: 45 x 39 mm. Datacija: kraj 17. i 18. stoljeće.

T. 9: 44 (Grobница 5) Dugme. Šupalj, ukrašen rupičastim ukrasom. Dimenzije: promjer 19 mm, visina 26 mm.

T. 9: 45 (Grobница 1) Dugme, neukrašeno. Dimenzije: r = 9 mm, V = 13 mm.

T. 9: 46 (Grobница 2) Dugme, neukrašeno. Dimenzije: r = 8 mm, V = 12 mm.

T. 9: 47 (Grobница 2) Neukrašeni prsten. Dimenzije: r = 9 mm.

T. 9: 48 (Grobница 6) Neukrašeni prsten. Dimenzije: r = 10 mm.

T. 9: 49 (Grobница 2) Prsten ukrašen dvjema kanelurama. Dimen-zije: r = 9 mm.

T. 9: 50 (Grobница 13) Prsten s oštećenom krunom. Od krune je sačuvana diskoidna baza. Dimenzije: r = 11 mm.

T. 9: 51 (Grobница 1) Novac, mletačka dva solida. Av. krilati lav sv. Marka u sredini oko kojega stoji natpis: SAN. MARC. VEN i na dnu oznaka nominale. Rv. DALMA ET ALBA. i dva cvijeta. Promjer: 29 mm. Godina kovanja: 1710.

T. 9: 52 (Grobница 1) Novac, mletačka dva solida. Av. Naziru se slova i u sredini krilati lav sv. Marka. Rv. DALMA ET ALBA. Promjer: 28 mm. Vrijeme kovanja: 1671. – 1710.

T. 9: 53 (Grobница 6) Brončana žlica. Dimenzije: 48 x 6 mm.

Pl. 7: 37 (Tomb 2) Three polygonal bone rosary beads. Bead diam-eter: 10 mm.

Pl. 7: 38 (Tomb 5) Metal breverl case. The lid is decorated with intersecting circles forming floral-like geometric motifs. Dimen-sions: 54 x 45 mm. Dating: 18th century.

Plate 8

Pl. 8: 39 (Tomb 6) Breverl. Round breverl case with a vertical sus-pension loop. Five paper fragments with inscriptions were found inside. One of the fragments contains a discernible excerpt from the prologue of the Gospel of John. Two fragments bear hand-writing, and on the reverse sides the text is faded. Dimensions: diameter 43 mm (53 mm with loop); width 17 mm. Dating: 18th century.

Pl. 8: 40 (Tomb 2) Breverl. Round breverl case. Inside was a paper fragment with illegible script, two pieces of cotton, and two wax seal fragments. One of the seals bears two parallel semicircu-lar lines enclosing the letters EC. Dimensions: diameter 37 mm; width 7 mm. Dating: 18th century.

Plate 9

Pl. 9: 41 (Tomb 13) Star-shaped clasp. The surface is decorated with geometric and vegetal motifs. Three holes are visible, likely intended for coloured glass-paste inlays. Dimensions: 44 x 39 mm. Dating: late 17th to 18th century.

Pl. 9: 42 (Tomb 2) Star-shaped clasp. The top features three trian-gular protrusions, and the sides bear semicircular extensions. The surface is decorated with incised lines. Dimensions: 32 x 28 mm. Dating: late 17th to 18th century.

Pl. 9: 43 (Tomb 13) Circular clasp with six protrusions. The tips are decorated with triple concentric circles. A rosette adorns the cen-tre. Dimensions: 45 x 39 mm. Dating: late 17th to 18th century.

Pl. 9: 44 (Tomb 5) Button. Hollow, decorated with a perforated de-sign. Dimensions: diameter 19 mm; height 26 mm.

Pl. 9: 45 (Tomb 1) Plain button. Dimensions: r = 9 mm; h = 13 mm.

Pl. 9: 46 (Tomb 2) Plain button. Dimensions: r = 8 mm; h = 12 mm.

Pl. 9: 47 (Tomb 2) Plain ring. Dimensions: r = 9 mm.

Pl. 9: 48 (Tomb 6) Plain ring. Dimensions: r = 10 mm.

Pl. 9: 49 (Tomb 2) Ring decorated with two grooves. Dimensions: r = 9 mm.

Pl. 9: 50 (Tomb 13) Ring with damaged bezel. Only the discoid base of the bezel is preserved. Dimensions: r = 11 mm.

Pl. 9: 51 (Tomb 1) Coin - Venetian, two soldi. Obv.: Winged Lion of St Mark in the centre, encircled by the legend SAN.MARC.VEN and denomination at the bottom. Rev.: DALMA ET ALBA and two flow-ers. Diameter: 29 mm. Minted: 1710.

Pl. 9: 52 (Tomb 1) Coin - Venetian, two soldi. Obv.: Traces of let-ters and a central depiction of the Winged Lion of St Mark. Rev.: DALMA ET ALBA. Diameter: 28 mm. Minted: 1671 – 1710.

Pl. 9: 53 (Tomb 6) Bronze spoon. Dimensions: L = 48 mm; W = 6 mm.

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TABLA 1.
Hodočasničke medaljice (fototeka GMD, obradio I. Čevič).

PLATE 1.
Pilgrim medallions (GMD Photo Archive, processed by I. Čevič).



TABLA 2.
Marijanske i svetačke medaljice (fototeka GMD, obradio I. Čevič).

PLATE 2.
Marian and saint medallions (GMD Photo Archive, processed by I. Čevič).



TABLA 3.
Medaljice *arma Christi* (fototeka GMD, obradio I. Čevič).

PLATE 3.
Arma Christi medallions (GMD Photo Archive, processed by I. Čevič).



TABLA 4.
Križevi (fototeka GMD, obradio I. Čevid).

PLATE 4.
Crosses (GMD Photo Archive, processed by I. Čevid).



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TABLA 5.
Križ i korpus (fototeka GMD, obradio I. Čevič).

PLATE 5.
Cross and corpus (GMD Photo Archive, processed by I. Čevič).



TABLA 6.
Ukopni križ (fototeka GMD, obradio I. Čevič).

PLATE 6.
Burial cross (GMD Photo Archive, processed by I. Čevič).

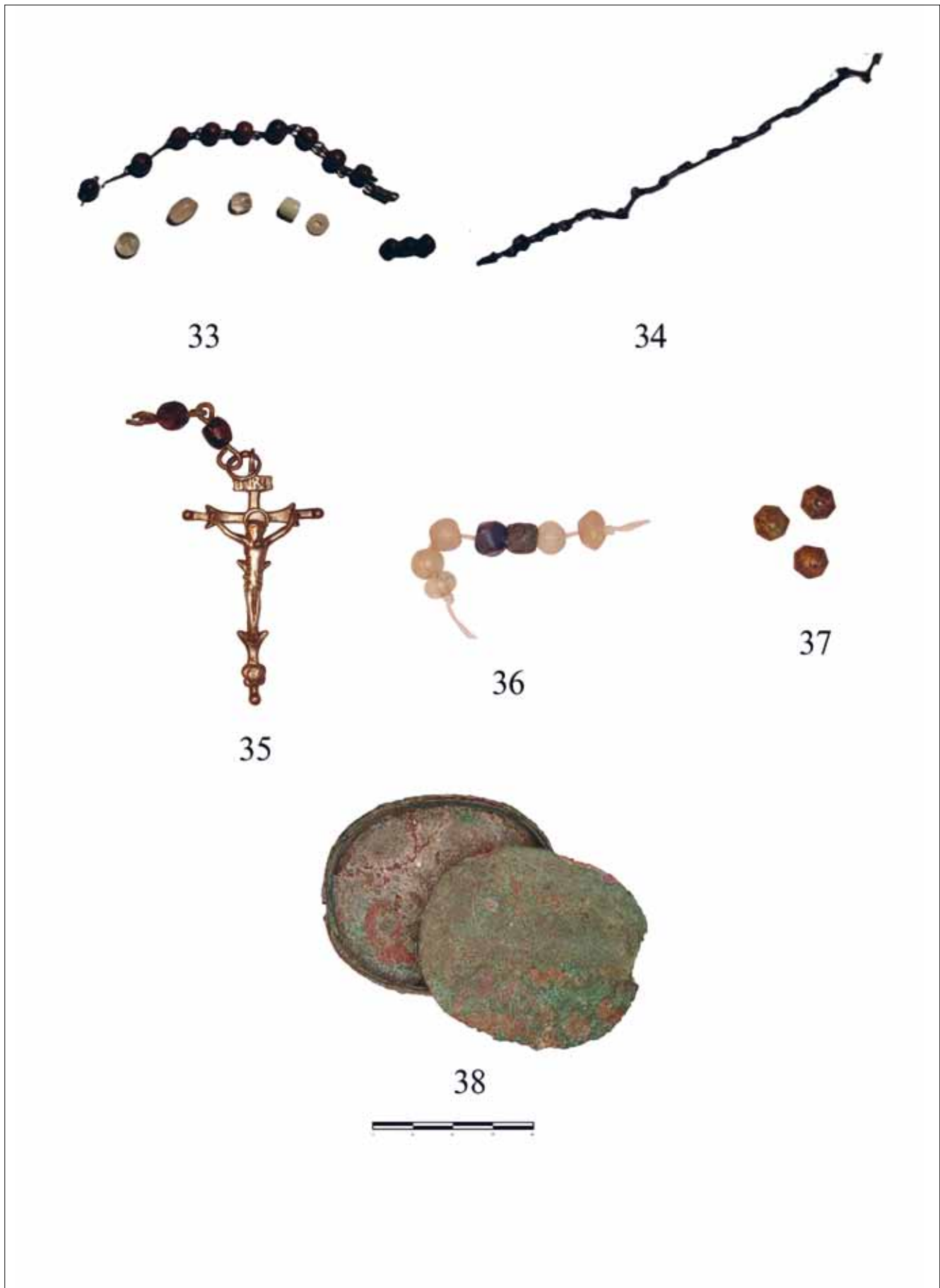


TABLA 7.
Krunice i brevar (fototeka GMD, obradio I. Čevič).

PLATE 7.
Rosaries and breverls (GMD Photo Archive, processed by I. Čevič).

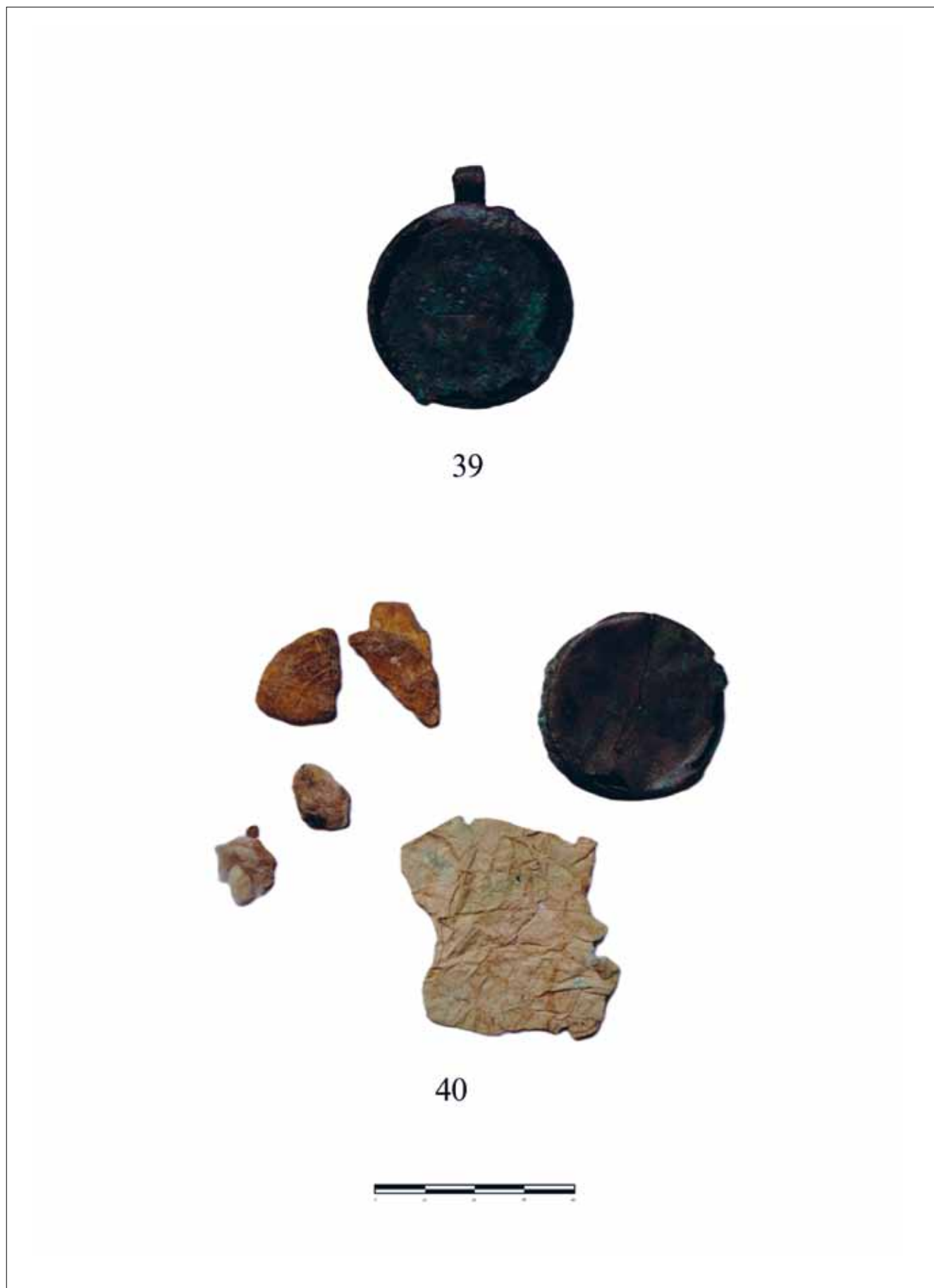


TABLA 8.
Brevari kat. br. 39 i 40 (snimio i obradio I. Čevič).

PLATE 8.
Brevaris, cat. nos. 39-40 (photo and processed by I. Čevič).

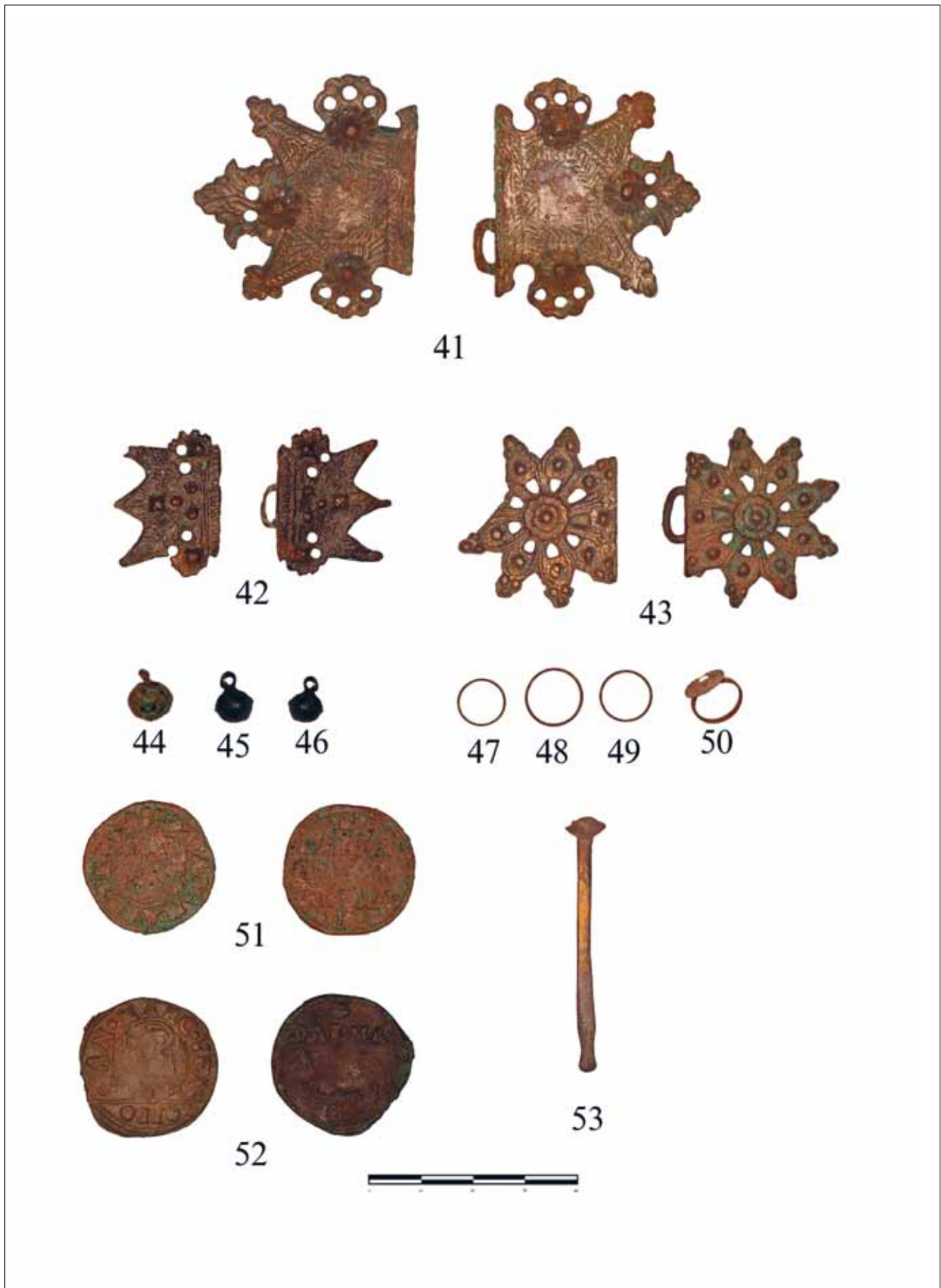


TABLA 9.
Ostali nalazi (fototeka GMD, obradio I. Čevič).

PLATE 9.
Other finds (GMD Photo Archive, processed by I. Čevič).