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SADRŽAJ

CONTENTS

Staso FORENBAHER
& *Timothy KAISER*

PALAGRUŽA I ŠIRENJE ZEMLJORADNJE NA JADRANU
PALAGRUŽA AND THE SPREAD OF FARMING IN THE
ADRIATIC
Izvorni znanstveni članak / Original scientific paper _____ 7

Jacqueline BALEN

KOSTOLAČKI HORIZONT NA VUČEDOLU
THE KOSTOLAC HORIZON AT VUČEDOL
Izvorni znanstveni članak / Original scientific paper _____ 25

Domagoj PERKIĆ
& *Daria LOŽNJAK DIZDAR*

KASNOBRONČANODOBNA OSTAVA SIČA/LUČICA
THE SIČA/LUČICA LATE BRONZE AGE HOARD
Izvorni znanstveni članak / Original scientific paper _____ 41

Tomislav BILIĆ

PLOVIDBA PO GEOGRAFSKOJ ŠIRINI NA MEDITERANU
LATITUDE SAILING ON THE MEDITERRANEAN
Izvorni znanstveni članak / Original scientific paper _____ 121

Marija MARIĆ

JOŠ JEDAN PRILOG LOCIRANJU ANTIČKOGA KULTNOG
MJESTA U SELU PRILUKA KRAJ LIVNA I POKUŠAJ
REKONSTRUKCIJE SPOMENIKA
ANOTHER CONTRIBUTION TO THE LOCATION OF AN
ANCIENT CULTIC SITE IN THE VILLAGE OF PRILUKA
NEAR LIVNO AND ATTEMPTS TO RECONSTRUCT THE
MONUMENT
Izvorni znanstveni članak / Original scientific paper _____ 159

Marko SINOBAD

STAROSNA DOB ŽENA U VRIJEME UDAJE: PRIMJER
ANTIČKE SALONE
AGES OF WOMEN AT THE TIME OF MARRIAGE: THE
EXAMPLE OF ANCIENT SALONA
Izvorni znanstveni članak / Original scientific paper _____ 173

Kristina GLICKSMAN

INTERNAL AND EXTERNAL TRADE IN THE ROMAN
PROVINCE OF DALMATIA
Izvorni znanstveni članak / Original scientific paper _____ 189

Marija ŠIŠA-VIVEK,
Tino LELEKOVIĆ
& *Hrvoje KALAFATIĆ*

OSTAVA RIMSKOG NOVCA I SREBRNOG POSUĐA IZ
PETRIJANCA
HOARD OF ROMAN COINS AND SILVER DISHWARE
FROM PETRIJANEC
Izvorni znanstveni članak / Original scientific paper _____ 231

OPVSC. ARCHÆOL. VOL. 29 STR. / PAGES 1–374 ZAGREB 2005.

<i>Adnan BUSULADŽIĆ</i>	POTKOVE POHRANJENE U ANTIČKOJ ZBIRCI ZEMALJSKOGA MUZEJA BOSNE I HERCEGOVINE HORSESHOES HELD IN THE ANTIQUITY COLLECTION OF THE NATIONAL MUSEUM OF BOSNIA-HERZEGOVINA <i>Izvorni znanstveni članak / Original scientific paper</i> _____ 247
<i>Mirja JARAK</i>	PLUTEJ S OTOKA RABA IZ KASNIJEGA 6. ILI 7. STOLJEĆA PLUTEUS FROM THE ISLAND OF RAB FROM THE LATER 6 TH OR 7 TH CENTURY <i>Izvorni znanstveni članak / Original scientific paper</i> _____ 275
<i>Tajana PLEŠE</i> & <i>Ana AZINOVIĆ-BEBEK</i>	ARHEOLOŠKA ISTRAŽIVANJA ŽUPNE CRKVE MARIJE MAGDALENE U ČAZMI ARCHAEOLOGICAL RESEARCH AT THE PARISH CHURCH OF MARY MAGDALENE IN ČAZMA <i>Izvorni znanstveni članak / Original scientific paper</i> _____ 287
<i>Krešimir RAGUŽ</i>	RADOVI FRANCUSKIH ARHEOLOGA O HRVATSKOJ ARHEOLOŠKOJ BAŠTINI DO 2000. GODINE LES OUVRAGES DES ARCHÉOLOGUES FRANÇAIS SUR LE PATRIMOINE ARCHÉOLOGIQUE CROATE JUSQU'À L'AN 2000. <i>Pregledni članak / Article synthétique</i> _____ 307
<i>Dinko RADIĆ</i>	VELA SPILA: PRELIMINARNA ANALIZA STARIJENEOLITIČKIH I MEZOLITIČKIH NASLAGA IZ SONDE ISTRAŽENE 2004. GODINE VELA SPILA: PRELIMINARY ANALYSIS OF EARLY NEOLITHIC AND MESOLITHIC STRATA IN TEST PIT EXAMINED IN 2004 <i>Prethodno priopćenje / Preliminary report</i> _____ 323
<i>Tihomila TEŽAK-GREGL</i>	BRUNISLAV MARIJANOVIĆ: GUDNJA – VIŠESLOJNO PRAPOVIJESNO NALAZIŠTE BRUNISLAV MARIJANOVIĆ: GUDNJA – A MULTI-STRATA PREHISTORIC SITE <i>Recenzija / Review article</i> _____ 349
<i>Tihomila TEŽAK-GREGL</i>	BOŽIDAR ČEČUK I DINKO RADIĆ: VELA SPILA. VIŠESLOJNO PRETPOVIJESNO NALAZIŠTE – VELA LUKA, OTOK KORČULA BOŽIDAR ČEČUK I DINKO RADIĆ: VELA SPILA. A STRATIFIED PREHISTORIC SITE VELA LUKA – ISLAND OF KORČULA <i>Recenzija / Review article</i> _____ 357
<i>Urednici / Editors</i>	UPUTE ZA PREDAJU RUKOPISA ZA ČASOPIS <i>OPUSCULA</i> <i>ARCHAEOLOGICA</i> INSTRUCTIONS FOR SUBMISSION OF MANUSCRIPTS FOR THE JOURNAL <i>OPUSCULA ARCHAEOLOGICA</i> _____ 367

OPVSC. ARCHÆOL. VOL. 29 STR. / PAGES 1–374 ZAGREB 2005.



Mirja JARAK

PLUTEJ S OTOKA RABA IZ KASNIJEGA 6. ILI 7. STOLJEĆA

PLUTEUS FROM THE ISLAND OF RAB FROM THE LATER 6TH OR 7TH CENTURY

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U radu se analizira fragmentarno sačuvana ploča uzidana u klastru samostana Sv. Eufemije u Kamporu na otoku Rabu. Zaključuje se da je sačuvani ulomak dio pluteja oltarne pregrade što se može datirati u kraj 6. st. ili u nešto kasnije vrijeme prije pojave predromaničke umjetnosti. Na temelju uočene sličnosti s plutejem iz zadarske katedrale, plutej iz Kampora može se pripisati zadarskoj klesarskoj radionici s kraja antičkog i početka ranosrednjovjekovnog doba.

Ključne riječi: samostan Sv. Eufemije u Kamporu, Rab, plutej, zadarska klesarska radionica, prijelazno doba 6. do 8. stoljeća

U samostanu Sv. Eufemije u Kamporu na otoku Rabu u samostanskom klastru nalazi se uzidan veći broj spomenika, od onih iz rimskog vremena do spomenika iz znatno kasnijeg doba. Među tim spomenicima nalaze se i dijelovi crkvenoga namještaja, od kojih se jedan fragment s plitko klesanim kukama i plastičnim rebrom jasno prepoznaje kao predromanički rad. Tik do tog fragmenta s kukama uzidan je jedan spomenik vrlo zanimljiva izgleda kojega je posebnost već uočena u literaturi u kojoj je

This work presents an analysis of the fragmentarily preserved slab walled into the cloister of the Monastery of St. Euphemia in Kampor, on the island of Rab. It is believed to be a preserved fragment of a pluteus from an altar fence that can be dated to the end of the sixth century or somewhat later, prior to the appearance of pre-Romanesque art. Based on the observed similarities with the pluteus from the cathedral in Zadar, the pluteus from Kampor can be ascribed to the Zadar masonry workshop from the end of Late Antiquity and the beginning of the Early Middle Ages.

Key words: Monastery of St. Euphemia in Kampor, Rab, pluteus, Zadar masonry workshop, transition period from 6th to 8th centuries

A large number of monuments—from the Roman era and much later periods—can be found walled into the cloister in the Monastery of St. Euphemia in Kampor on the island of Rab. Among the monuments there are components of church furnishings, of which one fragment with shallow carved hooks and a sculpted rib can clearly be recognised as a pre-Romanesque work. Right next to this fragment





Slika 1. Fragmentarno sačuvani plutej iz samostana Sv. Eufemije u Kamporu uzidan u samostanskom klausturu među drugim kamenim spomenicima (fotografija: M. Jarak).

Figure 1. Fragmentarily preserved pluteus from the Monastery of St. Euphemia in Kampor walled into the monastery cloister with other stone monuments (photograph: M. Jarak).



Slika 2. Fragmentarno sačuvani plutej iz samostana Sv. Eufemije u Kamporu (fotografija: M. Jarak).

Figure 2. Fragmentarily preserved pluteus from the Monastery of St. Euphemia in Kampor (photograph: M. Jarak).

spomenik objavljen (Domijan 2001: 23), ali bez osvrta i interpretacije. Zahvaljujući istaknutim karakteristikama u izboru i obradi motiva, spomenik je moguće pobliže odrediti i istaknuti njegovo značenje u kontekstu spoznaja o crkvenome namještaju na otoku Rabu od starokršćanskoga vremena do predromanike.

Navedeni spomenik iz samostana Sv. Eufemije fragmentarno je sačuvan (sl. 1, 2). Dobro su sačuvani donji rubni pojas i središnji dio, na kojem je uklesan velik križ s blago proširenim završecima krakova. Sačuvani fragment ima trokutast oblik jer lom ide koso od vrha gornjega kraka križa do donje rubne zone s obiju strana križa. Sačuvao se stoga središnji dio donjega rubnog pojasa i središnji dio glavne plohe spomenika do visine završetka križa. Najveća sačuvana širina ploče iznosi 72 cm, dok je najveća sačuvana visina 55 cm. Donji rubni ornamentalni pojas širok je 15 cm. Budući da je ploča uzidana u zid klaustura, o njezinoj se debljini ne može ništa reći.

with hooks there is a monument with an interesting appearance which was recognised as specific in the literature in which the monument was published (Domijan 2001: 23), but without particular description and interpretation. Thanks to the marked characteristics in the selection and rendering of motifs, the monument can be rather accurately identified and its meaning determined within the context of knowledge about church furnishings on the island of Rab from the Early Christian to the pre-Romanesque periods.

This monument from the Monastery of St. Euphemia is preserved fragmentarily (Fig. 1, 2). The lower band and the central portion are well preserved; the latter bears a large sculpted cross with slightly expanded arm ends. The preserved fragment has a triangular shape, because the fracture runs at an angle from the upper arm of the cross to the lower peripheral zones on both sides of the cross.

Središnji križ, koji predstavlja glavni motiv spomenika, plastično je istaknut u odnosu na plohu pozadine. Na krakovima i u njihovu sjecištu nalaze se istaknute kružnice – motiv dragulja. Riječ je dakle o specifičnome tipu križa, *crux gemmata*, križu posutu draguljima. Taj je križ u umjetnosti ranokršćanskoga perioda prisutan ponajprije unutar posebno naglašanih, ceremonijalnih prikaza, primjerice na mozaiku trijumfalnoga karaktera u arijanskome baptisteriju u Ravenni (Nordström 1953: T. 9) ili na jednako tako ceremonijalno naglašenu mozaiku na trijumfalnome luku u rimskoj crkvi S. Maria Maggiore (*ibid.*, T. 11). Kako je pojava križa *crux gemmata* vezana uz ranokršćansko razdoblje, u razmatranju datacije spomenika na kojima se taj tip križa pojavljuje treba, ako i druge karakteristike spomenikâ to dopuštaju, poći od mogućega ranokršćanskog podrijetla. Kako proizlazi iz svih karakteristika spomenika iz samostana Sv. Eufemije, taj spomenik svakako je blizak ostvarenjima starokršćanskoga razdoblja.

Križ posut draguljima na ploči iz klaustura samostana Sv. Eufemije počiva na stepeničastu trostruko segmentiranu postolju. Postolje se nalazi u sredini donjega rubnog pojasa. S jedne i druge strane postolja taj je rubni pojas ispunjen motivom kružnica koje imaju središnje kružno ispupčenje i četiri lučna segmenta. Kružnice, postavljene u dva reda, međusobno se presijecaju lučnim segmentima. Kružnice u donjem dijelu rubnoga pojasa sačuvane su polovično, do središnjega kružnog ispupčenja, što govori da donji rubni pojas ploče možda nije cjelovito sačuvan, iako se prema njegovoj širini od 15 cm i obliku stepeničastoga postolja križa koje djeluje cjelovito čini da taj rubni pojas nije mogao biti širi. U rubnome pojasu bilo je možda dovoljno naznačiti motiv kružnica koje se presijecaju, a da se drugi red kružnica nije u potpunosti oblikovao. Time je također ostvaren cjelovit ornamentalni niz, niz kružnica koje se presijecaju, pa se majstor-klesar, odabравši motiv koji je sam po sebi beskonačan i nikada ne može biti potpuno završen, s nizom kružnica koje ne zahtijevaju nastavljanje motiva, ograničio na to da u rubnome pojasu prikaže obrazac motiva koji je smatrao zanimljivim i koji je mogao izraditi uzimajući u obzir širinu rubne zone spomenika.

Od drugih detalja vidljivih na ploči iz samostana Sv. Eufemije valja spomenuti dvoprutu zaobljenu liniju koja se sačuvala na jednoj strani uz horizontalnu hastu središnjega križa. Riječ je o sačuvanu dijelu nekoga motiva koji se nalazio sa strane križa. Kako je uz drugu stranu križa lom nešto veći, na toj strani ploče nije sačuvana naznaka eventualnoga motiva. Prema zaobljenosti sačuvana detalja na jednoj strani križa može se pretpostaviti da su uz križ bile izrađene dvije dvoprute kružnice u kojima se mo-

The central portion of the lower peripheral section and the centre of the main slab of the monument have thus been preserved to the point where the cross ends. The largest preserved width of the slab is 72 cm, while the largest preserved height is 55 cm. The height of the lower ornamental band is 15 cm. Since the slab has been built into the cloister's wall, nothing can be said about its thickness.

The central cross, which constitutes the principal motif on the monument, is sculpted so that it protrudes from the background surface. There are circles/jewel motifs on the arms of the cross and at their intersection. This is therefore a specific type of cross, *crux gemmata*, a jewel-studded cross. This cross is present in the art of the Early Christian period primarily within specially emphasised, ceremonial depictions, such as the triumphant mosaic in the Arian Baptistery in Ravenna (Nordström 1953: T. 9) or the equally ceremonially explicit mosaic on the arc of triumph in Rome's Church of Santa Maria Maggiore (*ibid.*, T. 11). Since the appearance of the *crux gemmata* is associated with the Early Christian period, an Early Christian origin should be assumed when considering the dating of monuments on which this type of cross appears, if so warranted by the other features of said monuments. Based on all characteristics of the monument from the Monastery of St. Euphemia, this monument is certainly close to the creations of the Early Christian period.

The jewel-studded cross on the slab in the cloister of the St. Euphemia Monastery rests on a staired, triply-segmented pedestal. The pedestal is in the middle of the lower peripheral band. On both sides of the pedestal, this peripheral band is filled with circle motifs that have a central round protuberance and four arc segments. The circles, set in two rows, intersect each other at the arc segments. The circles in the lower part of the peripheral band are half-preserved, up to the central circular protuberance, which means that the lower peripheral band has probably not been entirely preserved, even though its 15-cm width and the form of the staired pedestal for the cross, which appear whole, indicate that this peripheral band could not have been wider. In the peripheral band it may have been sufficient to mark the intersecting circle motifs, while the other row of circles was not fully formed. This also created a whole ornamental series, a series of intersecting circles, so that the master mason, crafting a motif that is by its nature infinite and thus can never be entirely finished, limited it with a series of circles that do not require continuation of the motif, showing a motif form in the peripheral band which he deemed interesting and which he could make taking into account the width of the monument's peripheral zone.

Among the other details visible on the slab in the Monastery of St. Euphemia, worth mention is the

gao nalaziti neki ornament poput rozete ili obična cvijeta. Svakako je za razumijevanje izgleda cjelovita spomenika važno naglasiti postojanje dodatnih motiva sa strana križa koji se nisu sačuvali.

Objavljajući fotografiju spomenika, M. Domijan odredio ga je kao dio zabata s križem. Pišući u istoj knjizi o samostanu Sv. Eufemije u Kamporu Domijan je spomenik pribrojio predromaničkoj pleternoj plastici (Domijan 2001: 222). Budući da se spomenikom nije detaljnije pozabavio, Domijan je navedena određenja dao na temelju prvoga dojma. Čini se međutim da se fragmentarna ploča iz samostana Sv. Eufemije ne može smatrati zabatom, a iz njezinih stilskih karakteristika proizlazi datacija prije pojave prave predromaničke pleterne plastike.

Ploča s križem oštećena je na objema stranama i to tako da se sužava prema vrhu, pa se dobiva izgled zabata. Međutim nema naznaka o tome da su rubne bočne strane ploče bile u blizini oštećenja i da je zaista riječ o zabatu s kosim stranicama. Također, donja rubna zona ploče koja je ukrašena motivom kružnica nema oblik donje lučne strane zabata. Ako je s te strane ploča manjkava, mogli bismo pretpostaviti da se donji lučni dio nije sačuvalo. Međutim tada bi raspored motiva bio krajnje neobičan za zabat oltarne pregrade. Na zabatima središnje polje omeđuje s donje strane jedan lučni pojas koji može biti ispunjen različitim ornamentima ili natpisom. Neprihvatljivo je postojanje dvaju pojasa u donjoj zoni ispod središnje plohe zabata. Postoji, istina, mogućnost ravna donjeg pojasa zabata i mogli bi se navesti primjeri takvih zabata iz Dalmacije (Cambi 1970: 64, sl. 14; Jurković 1989: 124, sl. 3). Na tim zabatima ravan donji pojas u formi je uske letve, dok je na ploči iz Kampora donja rubna zona široka i specifično ornamentirana, po čemu se rapski spomenik razlikuje od zabata s ravnim donjim završetkom. Činjenica da ploča iz samostana Sv. Eufemije ima širok donji rubni pojas kao i postojanje motiva sa strana središnjeg križa govore da nije riječ o zabatu, nego najvjerojatnije o pluteju oltarne pregrade. Ako je riječ o pluteju, valja pretpostaviti postojanje gornjega rubnog pojasa koji je mogao biti jednako širok kao i donji. Također se iznad križa mogla nalaziti prazna površina, široka 10-ak cm. Time bi ploča imala visinu od više od 80 cm, što zadovoljava kad su u pitanju pluteji oltarne pregrade. Uzimajući u obzir površinu koju su zauzimali motivi sa strana središnjeg križa i rubni bočni pojasi, i širina pluteja bila je dosta veća od sadašnje najveće sačuvane širine od 72 cm. Plutej je mogao imati širinu od oko 1 m, dok mu je visina bila nešto manja. Što se sačuvana središnjeg motiva križa tiče, on je, iako ne u formi *crux gemmata*, tipičan za ranokršćanske pluteje u Dalmaciji (Chevalier 1994: *passim*). Na predroma-

double-banded rounded line that was preserved on one side along the horizontal post of the central cross. This is the preserved part of a motif that was next to the cross. Since the fracture is somewhat larger along the other side of the cross, no traces of a possible motif were preserved on this side of the slab. Based on the roundness of the preserved detail on one side of the cross, one can assume that next to the cross there were two double-banded circles which may have contained some decoration such as a rosette or ordinary flower. An understanding of the overall appearance of the monument certainly requires emphasis of the existence of additional motifs next to the cross that were not preserved.

When publishing a photograph of the monument, M. Domijan specified it as a pediment with a cross. In the same book, when writing about the Monastery of St. Euphemia in Kampor, Domijan classified the monument among the pre-Romanesque interlace relief sculpture (Domijan 2001: 222). Since he did not examine the monument in detail, Domijan made these assessments based on first impressions. However, it seems that the fragmentary slab from the Monastery of St. Euphemia cannot be deemed a pediment, and its stylistic traits indicate that it should be dated prior to the appearance of genuine pre-Romanesque interlace ornament sculpture.

The slab with the cross is damaged on both sides, so it narrows toward its top, giving it the appearance of a pediment. However, there are no indications that the peripheral edges of the slab were near the damage and that it is thus a pediment with slanted sides. Also, the lower peripheral zone of the slab decorated with circle motifs does not bear the shape of the lower arch side of a pediment. If this side of the slab lacks something, then we could assume that the lower arch section was not preserved. But then the arrangement of motifs would be extremely unusual for a pediment on an altar fence. The central field on pediments is bordered on the lower side with a single arch band that may be filled with various ornaments or an inscription. The existence of two bands in the lower zone under the central field is unacceptable. There is, to be sure, a possibility of a straight lower pediment band and we can cite examples of such pediments from Dalmatia (Cambi 1970: 64, fig. 14; Jurković 1989: 124, fig. 3). On these pediments, the straight lower band is shaped like a narrow slat, while on the slab from Kampor the lower peripheral zone is wide and specifically decorated, which makes the monument from Rab different from pediments with straight lower ends. The fact that the slab from the Monastery of St. Euphemia has a wide lower peripheral band, and the existence of a motif to the sides of the central cross indicates that this is not a pediment, but more likely the pluteus of an altar fence. If this is a plu-

ničkim plutejima u Dalmaciji središnji samostalan križ nije uobičajen, nego se motiv križa na jednom omiljenom tipu pluteja nalazi višekratno ponovljen ispod arkada (Rapanić 1987: 176–177; Marasović *et al.* 1996: 22–28).

Opisani plutej iz samostana Sv. Eufemije u Kamporu, iako fragmentarno sačuvan, posjeduje dovoljno elemenata za zaključivanje o stilskim karakteristikama i vremenu izrade. Središnji motiv križa upućuje na povezanost spomenika s ranokršćanskom produkcijom pluteja. S ranokršćanskim vremenom može se povezati i motiv kružnica u donjoj rubnoj zoni. Mreža kružnica koje se presijecaju predstavlja shemu koja se na ranokršćanskim plutejima pojavljuje u različitim inačicama (Migotti 1991: T. I). Istaknuto, stepeničasto segmentirano postolje križa na pluteju iz Kampora nije međutim uobičajeno na ranokršćanskim plutejima iz Dalmacije. Na njima se u pravilu pojavljuje slobodnostojeći križ ili križ u kružnicama, i to ne tipa *crux gemmata*, nego različite varijante križeva bez ucrtanih ornamenta na krakovima (Chevalier 1994: *passim*). Križ na postolju pojavljuje se u produkciji ranokršćanske plastike u Dalmaciji na pojedinim primjercima sarkofaga, gdje križ u kružnici (ovjenčani križ) počiva na izduženu, ali tanku postolju koje seže do baze sarkofaga (Fisković 1981: 113; Rapanić 1982: T. I, 2). Jedan primjer ranokršćanskoga sarkofaga s križem na istaknutijem, trokutasto oblikovanu postolju, pronađen je nedavno u Podvršju (Uglešić 2004: sl. 19). Križevi na postolju na ranokršćanskim sarkofazima u Dalmaciji općenito su rjeđi od križeva bez postolja. Postolja su osim toga drugačijeg oblika od postolja križa na pluteju iz Kampora. Isto tako, kao što je već spomenuto, *crux gemmata* nije uobičajen tip križa na ranokršćanskim spomenicima iz Dalmacije. Plutej iz samostana Sv. Eufemije u Kamporu pokazuje prema tome, naslanjanje na koncepciju ranokršćanskih pluteja u Dalmaciji, ali odabirom određenih inačica u izvedbi glavnoga motiva odstupa od tipične produkcije ranokršćanskoga vremena. U usporedbi s predromaničkim crkvenim namještajem može se istaknuti nedostatak troprute predromaničke ornamentike, što govori da rapski spomenik ne pripada razdoblju predromanike. Naznaka približavanju predromaničkim koncepcijama može se naslutiti u sačuvanu djeliću motiva sa strane središnjega križa koji je izveden dvopruto. To je međutim prema cjelokupnu izgledu sačuvanoga dijela pluteja nedovoljno za datiranje spomenika u doba koje neposredno prethodi predromanici, tj. u 2. pol. 8. stoljeća, kako se u našoj literaturi datiraju brojni spomenici s karakteristikama prijelaznoga stila prema predromanici. Na tim je spomenicima predromanički karakter znatno izraženiji nego na pluteju iz

teus, one can reasonably assume that there was an upper peripheral band that may have been as wide as the lower band. The surface of the pluteus itself could have been above the cross, approximately 10 cm wide. The slab would thus have a height of over 80 cm, which is acceptable for the pluteus of an altar fence. Taking into account the surface occupied by the motifs next to the central cross and the peripheral side bands, then the width of the pluteus was considerably greater than the current greatest preserved width of 72 cm. The pluteus may have been approximately 1 m wide, while its height was a little less. As to the preserved central motif of the cross, it is, although not in the form of the *crux gemmata*, typical of Early Christian plutei in Dalmatia (Chevalier 1994: *passim*). A stand-alone cross is not customary on pre-Romanesque plutei in Dalmatia, rather the cross motif on one favoured pluteus form is repeated several times under an arcade (Rapanić 1987: 176–177; Marasović *et al.* 1996: 22–28).

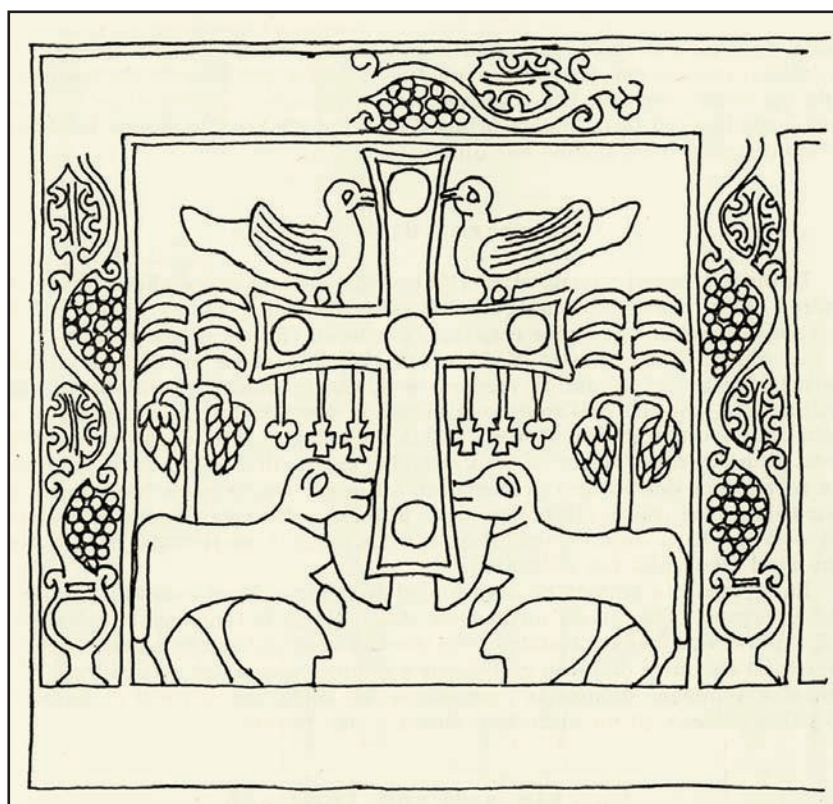
The described pluteus from the Monastery of St. Euphemia in Kampor, although preserved fragmentarily, possesses enough elements to back conclusions on its stylistic characteristics and date of production. The central cross motif indicates a link to monuments with Early Christian pluteus production. The circle motif on the lower peripheral zone can also be associated with Early Christian times. The network of intersecting circles is a scheme that appears in numerous variants in Early Christian plutei (Migotti 1991: T. I). The marked, staired segmented pedestal for the cross on the pluteus from Kampor is not, however, customary on Early Christian plutei in Dalmatia. Generally, they feature stand-alone crosses or crosses in circles, but not the *crux gemmata* type, but rather variants of crosses without ornaments on the arms (Chevalier 1994: *passim*). The cross on a pedestal appears in Early Christian sculptural production in Dalmatia on individual examples of sarcophagi, where the cross in a circle (wreathed cross) rests on an extended but thin pedestal that reaches the base of the sarcophagus (Fisković 1981: 113; Rapanić 1982: T. I, 2). One example of an Early Christian sarcophagus with a cross on a more prominent, triangular pedestal was found recently in Podvršje (Uglešić 2004: fig. 19). Crosses on pedestals on Early Christian sarcophagi in Dalmatia are generally rarer than crosses without pedestals. These pedestals are also shaped differently than the pedestal for the cross on the Kampor pluteus. By the same token, as already noted, the *crux gemmata* is not the customary cross type on Early Christian monuments from Dalmatia. The pluteus from the Monastery of St. Euphemia in Kampor therefore exhibits the influence of the concept for Early Christian plutei in Dalmatia, although the selection of certain variants in rendering the principal motif deviates from the typical production of Early Christian times.

Kampora. Osim toga, kao što je navedeno, središnji križ nije tipičan za predromaničke pluteje. Na djelima prijelaznoga karaktera, ali s izraženijom predromaničkom koncepcijom, koja se ogleda ponajprije u naglašenoj dekorativnosti, pojavljuje se na plutejima središnji križ koji je posve drugačije oblikovan od križa iz Kampora. Ovdje mislimo na pluteje iz Bijaća (Šeparović 1999: 176, n. 77, 78), koji su u stilskome pogledu posve drugačiji rad od rapskoga pluteja. Pluteje iz Bijaća karakterizira rustičnost izvedbe i slobodno komponiranje motiva (Burić 1992: 177–197), dok je na pluteju iz Kampora zamjetna strogost kompozicije s precizno postavljenim detaljima. U tom smislu valja pretpostaviti da je plutej iz Kampora djelo razvijene radioničke sredine, ali nastalo u vrijeme izvjesna zatišja, kad je radionica djelovala s ograničenim opsegom i proizvodila manje radova nego u vrijeme punoga procvata. Iz tih razloga mogla su nastajati i djela lošije kvalitete, na kojima su pojedini motivi bili izvedeni nezgrapno i stilski daleko slabije nego u vrijeme pune produkcije. Kako se pokazalo iz analize motiva na pluteju iz Kampora, motivi se oslanjaju na ranokršćansku produkciju, s postojanjem određenih inačica, u prvome redu s postavljanjem križa na istaknuto postolje. Usto, odabirom specifičnoga tipa križa pokazuje se određeno udaljavanje od ranokršćanskih predložaka. Na temelju toga plutej bi se mogao datirati u kraj starokršćanskoga razdoblja, u kraj 6. ili u 7. stoljeće.

Najbolja analogija za križ na postolju s rapskoga pluteja nalazi se na poznatome pluteju iz zadarske katedrale. Riječ je o pluteju koji je rekonstruiran na temelju nalaza više mramornih ulomaka naknadno upotrijebljenih u romaničkoj rozeti na fasadi katedrale u Zadru. O ulomcima je u nekoliko navrata pisao I. Petricioli (1960: 179–184; 1972: 332–334; 1995: 74–76), koji je dao i dvije rekonstrukcije pluteja. Drugu treba smatrati konačnom jer je temeljena na naknadno pronađenom ulomku iste cjeline (sl. 3). Na pluteju je plastično oblikovana zanimljiva kompozicija, koja je po zastupljenim motivima i izrazito simboličkom karakteru bliska ranokršćanskim ostvarenjima. U središtu se nalazi velik križ posut draguljima (*crux gemmata*) postavljen na istaknuto segmentirano postolje. Na horizontalnim krakovima križa postavljene su dvije golubice, a s krakova vise privjesci u formi križeva i trolista. Ispod križa, upirući se prednjim nogama o postolje, prikazana su dva janjeta. Iznad janjadi uzdižu se dvije palme koje su trebale biti prikazane u drugome planu, međutim, s obzirom na priličnu nevješnost klesara, teško je na ovome djelu očekivati ostvarenje perspektive. Treba ipak napomenuti da se na sačuvanome fragmentu na temelju kojega je rekonstrukcija donjega dijela kompozicije izvršena ne vidi završetak stabla

In comparison to pre-Romanesque church furnishings, one can stress the lack of triple-band pre-Romanesque ornamentation, which demonstrates that the Rab monument cannot be classified as pre-Romanesque. Anticipation of something that approaches pre-Romanesque concepts can be seen in the preserved portion of a motif next to the central cross which was rendered with two bands. However, based on the overall appearance of the preserved part of the pluteus, this is insufficient to date the monument to the period that immediately precedes the pre-Romanesque, i.e. in the second half of the eighth century, as numerous monuments with features of the transition toward the pre-Romanesque are in fact dated in the Croatian literature. On these monuments, the pre-Romanesque character is much more explicit than on the pluteus from Kampor. Besides this, as stated, the central cross is not typical of the pre-Romanesque plutei. A central cross entirely different from the one formed on the pluteus from Kampor appears on plutei in works with a transitional character, but with an explicit pre-Romanesque concept primarily reflected in their remarkable decorativeness. Here we are thinking of the plutei from Bijaći (Šeparović 1999: 176, n. 77, 78), which in the stylistic sense are completely different from the Rab pluteus. The plutei from Bijaći are characterised by a rustic rendering and free composition of motifs (Burić 1992: 177–197), while the pluteus from Kampor is notable for the rigidity of composition, with precisely set details. In this sense, one can assume that the pluteus from Kampor is the work of a well-developed workshop milieu, but which nonetheless emerged during a time marked by a certain lull, when the workshop operated only to a limited degree and produced less works than in its full bloom. This is why even works of poorer quality may have been made, on which individual motifs were rendered crudely and stylistically far inferior than during the period of full production. As demonstrated by the analysis of motifs on the pluteus from Kampor, the motifs are based on Early Christian production, with the existence of certain variants, primarily the placement of a cross on a distinguished pedestal. But, the selection of a specific type of cross indicates a certain distancing from Early Christian models. This pluteus can therefore be dated to the end of the Early Christian period, at the end of the sixth or during the seventh century.

The best analogy to the cross with pedestal on the Rab pluteus can be found on the well-known pluteus from the cathedral in Zadar. This is a pluteus that was reconstructed on the basis of finds from several marble fragments subsequently used on a Romanesque rosette on the facade of the Zadar cathedral. I. Petricioli wrote about these fragments on several occasions (1960: 179–184; 1972: 332–334;



Slka 3. Grafička rekonstrukcija pluteja iz zadarske katedrale (Petricioli 1972: 333, sl. 2).

Figure 3. Graphic reconstruction of the pluteus from the cathedral in Zadar (Petricioli 1972: 333, fig. 2).

palme iznad tijela janjeta. Središnju kompoziciju okružuje široka bordura ukrašena realistički oblikovanim motivom vinove loze. Motiv se nalazio na trima stranama bordure, dok je donja rubna traka u rekonstrukciji ostavljena praznom.

Uz središnji križ na postolju na zadarskome su pluteju prisutni omiljeni ranokršćanski motivi. Janjad se pojavljuje posvuda u ranokršćanskoj umjetnosti, pa tako i na crkvenome namještaju i sarkofazima u Dalmaciji. O tome se mogu usporediti radovi s objavljenom građom, primjerice radovi N. Cambija o likovnim prikazima ranokršćanskoga doba u Dalmaciji (Cambij 1968–69: 57–106; 1970: 51–68). Po učestalosti pojavljivanja prikazi jaganjaca osobito su karakteristični za ravensku umjetnost, gdje su omiljen motiv na sarkofazima i crkvenom namještaju (Valenti Zucchini & Bucci 1968: *passim*; Angiolini Martinelli 1968: *passim*). Ondje simbolička kompozicija dva janjeta sa strana križa predstavlja inačicu figuralna prikaza Krista između Petra i Pavla. U ravenskoj umjetnosti značenjska podudarnost simboličke kompozicije s jaganjcima i križem i figuralne tročlane kompozicije nesumnjiva je zbog postojanja i jednog i drugog načina prikazivanja, posvjedočenih velikim brojem primjera. Simbolička kompozicija na zadarskome pluteju, kao i drugi prikazi iz Dalmacije, ne moraju se interpretirati na isti način, odnosno janjad na našim spomenicima ima široko alegorijsko značenje. U kompoziciji na zadarskome pluteju možemo svakako vidjeti prikaz križa, odnosno Krista

1995: 74–76), and he did two pluteus reconstructions. The second should be deemed final because it is based on a subsequently found fragment from the same whole (Fig. 3). The pluteus features an interesting plastically rendered composition, which based on the motifs present and the explicitly symbolic character can be deemed akin to Early Christian works. In the middle there is a large jewel studded cross (*crux gemmata*) placed on a distinguished segmented pedestal. Two doves are on the horizontal arms of the cross, while pendants in the form of crosses and trefoils are suspended from the cross arms. Beneath the cross, two lambs are portrayed touching the pedestal with their front legs. Two palms rise above the lambs, which should be in the background, but, given the mason's lack of skill, it is difficult to discern perspective in this work. It should be noted that on the preserved fragment that was the basis for reconstruction of the lower portion of the composition, the end of the palm tree above the lambs cannot be seen. The central composition is encircled by broad trimming decorated with realistically rendered grape vine motifs. The motif can be found on three sides of the trimming, while the lower peripheral band was left empty on the reconstruction.

The favourite Early Christian motifs are present next to the central cross with pedestal on the Zadar pluteus. Lambs appear everywhere in Early Christian art, including church furnishings and

na Rajskome brijegu (označava ga postolja križa) okružena palmama i jaganjcima.

U načinu prikazivanja križa i postolja ogleda se velika sličnost između zadarskog i rapskoga pluteja. Načelna je razlika u živopisnosti cijela prikaza na zadarskome i odmjerivosti i jednostavnosti na rapskome pluteju. Odmjerivosti rapskoga pluteja posebno pridonosi pravilan, geometrijski koncipiran ornament na donjem rubu ploče. Na zadarskome pluteju geometrizam potpuno nedostaje, na njemu su motivi koji upućuju na sklonost realističkom predočavanju svijeta prirode. Oba pristupa mogu međutim egzistirati paralelno. Bitne karakteristike koje su sačuvane na oba pluteja – način prikaza i tip križa i postolja – govore da oba djela mogu pripadati istoj radionici i istome vremenu. Riječ je svakako o zadarskoj klesarskoj radionici, koja je kontinuirano djelovala od kasne antike do ranoga srednjeg vijeka. Na temelju sličnosti s tipom križa i postolja na zadarskome pluteju, plutej iz samostana Sv. Eufemije u Kaboru može se pripisati zadarskoj klesarskoj radionici iz vremena kraja antike, iz kraja 6. ili iz 7. stoljeća. Manja razlika u oblikovanju postolja križa (u prvoj rekonstrukciji Petricioli je pretpostavio potpuno isti oblik postolja kao na rapskome pluteju) proizašla je iz više dekorativna oblikovanja kompozicije na zadarskome pluteju, pri čemu se prvotni pravilno segmentirani oblik postolja rastvorio u povezanosti s tijelima ovaca. Izvorni oblik postolja, koji bi se našao i na zadarskome pluteju da je klesar izabrao drugačiji raspored motiva, sigurno je isti kao na rapskome spomeniku.

O tome da plutej iz Kabora treba pripisati zadarskoj radionici govori prisutnost još jednog ulomka na otoku Rabu, koji pokazuje veliku sličnost s opisanim zadarskim plutejem. Riječ je o manjem rubnom ulomku pluteja koji je M. Domijan objavio u svojoj knjizi o gradu i otoku Rabu (Domijan 2001: 49). Uz fotografiju je navedeno da je riječ o ulomku ranokršćanskoga pluteja iz katedrale. Na ulomku je sačuvan rubni pojas pluteja s karakterističnim motivom vinove loze i manji dio središnje plohe s početkom motiva. Na vitici loze sačuvan je velik, realistički oblikovan list i grozd. Njihov oblik i način izvedbe potpuno je isti kao na rubnome pojasu zadarskoga pluteja. Očito je ulomak iz rapske katedrale pripadao pluteju koji je bio izrađen u zadarskoj radionici u isto vrijeme kad i zadarski plutej. Njima se pridružuje i fragmentarni plutej iz samostana Sv. Eufemije u Kaboru, na kojem je središnji motiv identičan motivu sa zadarskoga pluteja.

Pripadnost rapskih ulomaka crkvenoga namještaja, koji pokazuju karakteristike prijelaznoga stila i koji se mogu datirati najranije u kraj 6. st. zadarskoj klesarskoj radionici, predstavlja logičan nastavak po-

sarcophagi in Dalmatia. On this subject, one can compare studies with published materials, such as those by N. Cambi on the artistic depictions of the Early Christian era in Dalmatia (Cambi 1968–69: 57–106; 1970: 51–68). Based on frequency of appearance, depictions of lambs are particularly characteristic of art from Ravenna, where they are a favoured motif on sarcophagi and church furnishings (Valenti Zucchini & Bucci 1968: *passim*; Angiolini Martinelli 1968: *passim*). A symbolic composition of two lambs on each side of the cross is a variant of the figurative portrayal of Christ between Peter and Paul. In the Ravenna art, the meaningful complementarity of symbolic compositions with lambs and a cross and the figurative tripartite composition is unquestionable due to the existence of both types of portrayal, to which a large number of examples testify. The symbolic composition on the Zadar pluteus, like other portrayals from Dalmatia, need not be interpreted in the same manner, i.e. the lambs on our monuments have a broad allegorical significance. In the composition on the Zadar pluteus, we can certainly see the portrayal of the cross, meaning Christ on the Heavenly Hill (designated by the cross pedestal) surrounded by palms and lambs.

There is a great similarity between the Zadar and Rab plutei in terms of the method used to render the cross. In principle, the difference lies in the picturesque nature of the entire scene on the Zadar pluteus and the moderation and simplicity on the Rab pluteus. The moderation of the Rab pluteus is particularly apparent in the balanced, geometrically-designed ornament on the slab's lower edge. Geometrism is completely lacking on the Zadar pluteus, as the motifs on it indicate an affinity for realistic presentation of the world of nature. Both approaches can exist alongside one another. The essential characteristic preserved on both plutei – the depiction method and the cross and pedestal type – indicate that both works may have been produced in the same workshop at roughly the same time. This is without doubt the Zadar masonry workshop, which operated continually from Late Antiquity to the Early Middle Ages. Based on the similarity with the cross type and pedestal on the Zadar pluteus, the pluteus from the Monastery of St. Euphemia in Kabor can be attributed to the Zadar masonry workshop in Late Antiquity, from the end of the 6th or from the 7th century. Minor differences in the formation of the cross pedestal (in the first reconstruction Petricioli assumed a completely identical pedestal form as on the Rab pluteus) followed from the more decorative formation of composition on the Zadar pluteus, wherein the original segmented pedestal shape merged into a connection with the bodies of the lambs. The original pedestal shape, which would have also been found on the Zadar pluteus had the artist selected a different

vezanosti između Raba i Zadra iz prethodnoga ranokršćanskoga vremena. Sigurno djelo zadarske ranokršćanske klesarske radionice predstavlja ulomak pluteja iz Supetarske Drage na Rabu (Vežić 1990: 257, sl. 10). Na Rabu je, u crkvi Sv. Ivana Evanđelista, posvjedočena i specifična tipologija crkvenih građevina čije je izvorište ranokršćanski Zadar (Vežić 1987: 297–299). Uspostavljene veze u ranokršćanskome razdoblju nastavile su se tijekom prijelaznih stoljeća i kasnije tijekom srednjega vijeka.

Zadarska klesarska radionica koja je djelovala na kraju kasnoantičkoga razdoblja i u prijelaznim stoljećima do procvata predromaničke umjetnosti imala je, kako proizlazi iz velika broja djela što joj se pripisuju (Petricioli 1995: 74–83; Jakšić 1997: 29–30; Belošević 1997: 149–204), veliko značenje u formiranju predromaničke umjetnosti u Dalmaciji općenito. Djela koja se pripisuju toj radionici pronađena su u samome Zadru, ali i na širem području sjeverne Dalmacije. Dosad poznatim lokalitetima može se pridružiti i otok Rab sa zasad dva uočena spomenika: plutejem iz Kampora i plutejem iz rapske katedrale. Moguće je da se među nalazima plastike s otoka Raba, koji nisu sustavno obrađeni i objavljeni, nalazi još neki rad koji bi se mogao pripisati istome spomeničkom krugu.

Plutej iz samostana Sv. Eufemije u Kamporu potiče pitanje o postojanju ranokršćanske crkve na tom mjestu. Kako se u Kamporu čuva i nekoliko sigurnih predromaničkih spomenika (uzidani ulomak s kukama, ploča ukrašena s dviju strana, na jednoj od kojih je predromanička ornamentika), moglo bi se i tu raditi o kontinuitetu sakralne građevine od ranokršćanskoga do kasnijega srednjovjekovnog razdoblja, što je na Rabu potvrđeno u nizu primjera. Pišući o samostanu Sv. Eufemije u Kamporu, Domijan je naznačio mogućnost kontinuiteta iz starokršćanskoga vremena (Domijan 2001: 210). On je spomenuo da je samostanska crkva Sv. Eufemije, koja se prvi put spominje u 13. st., zacijelo ranokršćanske osnove. Osim ove pretpostavke o ranokršćanskome podrijetlu samostanske crkve, nema drugih potvrda o postojanju ranokršćanske sakralne građevine na mjestu kasnijega franjevačkog samostana. Prvi spomeni u izvorima vezani su uz franjevce i pripadaju 13. stoljeću (Bonifačić 1985: 5–6). Smatra se da je prva zajednica franjevaca na Rabu u 13. st. djelovala uz crkvicu Sv. Eufemije u Kamporu. I kasnija povijest Kampora vezana je uz franjevce, koji u 15. st., nakon reforme reda, grade samostan i novu crkvicu (*ibid.*, 7–13). Za pitanje podrijetla ranosrednjovjekovnih ulomaka zanimljivo je napomenuti da se jedna ploča (plutej oltarne pregrade) s predromaničkom ornamentikom na jednoj strani i znatno kasnijim natpisom na drugoj nalazila u pločniku nove

arrangement of motifs, is certainly the same as on the Rab monument.

The fact that the pluteus from Kampor should be attributed to the Zadar workshop is further backed by another fragment on the island of Rab, which bears a great resemblance to the already described Zadar pluteus. This is a smaller peripheral fragment of a pluteus that M. Domijan published in his book on the town and island of Rab (Domijan 2001: 49). The photograph is accompanied by a notation that this is an Early Christian pluteus fragment from the cathedral. The peripheral band of the pluteus with its characteristic grape vine motif and a smaller portion of the central field with the beginning of a motif on the fragment have been preserved. A large, realistically rendered leaf and grapes were preserved on the vine. Their form and rendering is entirely the same as on the peripheral band of the Zadar pluteus. It is obvious that the fragment from the Rab cathedral belonged to a pluteus that was made in the Zadar workshop at the same time as the Zadar pluteus. These can also be joined by the fragmentary pluteus from the Monastery of St. Euphemia in Kampor, on which the central motif is identical to that of the Zadar pluteus.

The fact that the Rab fragments of church furnishing that reflect the transitional style and can be dated to the close of the sixth century at the earliest, came from the Zadar workshop constitutes a logical continuation of the links between Rab and Zadar from the preceding Early Christian times. A pluteus fragment from Supetarska Draga on Rab is certainly the work of the Zadar Early Christian workshop (Vežić 1990: 257, fig. 10). A specific typology of church structures that has its origins in Early Christian Zadar has also been demonstrated on the island of Rab, in the Church of St. John the Evangelist (Vežić 1987: 297–299). The establishment of links in the Early Christian period also continued during the transitional centuries and later during the Middle Ages.

The Zadar masonry workshop that operated at the close of Late Antiquity and in the transitional centuries until the full bloom of pre-Romanesque art had, based on the large number of works ascribed to it (Petricioli 1995: 74–83; Jakšić 1997: 29–30; Belošević 1997: 149–204), great significance in the formation of pre-Romanesque art in Dalmatia in general. The works attributed to this workshop have been found in Zadar itself, and in the wider territory of northern Dalmatia. To these sites known so far one can add the island of Rab with two observed monuments: the pluteus from Kampor and the pluteus from the Rab cathedral. It is possible there are still some works that may be ascribed to the same class of monuments among the sculpted relief finds on the island of Rab that have not yet been systematically analysed and published.

crkvice Sv. Bernardina. Ploča je pri radovima u 20. st. izvađena i tada se otkrila njezina predromanička ornamentika. Činjenica da su franjevci poslije upotrijebili izvorni predromanički plutej govori da se predromanički rad sve do svoje druge upotrebe čuvao u Kamporu, tj. da ploča očito nije donesena s nekoga drugog lokaliteta da bi se sekundarno upotrijebila. To upućuje na mogućnost da su i drugi ranosrednjovjekovni nalazi izvorno pripadali nekoj građevini u Kamporu. Teško je dati siguran odgovor jer upravo su kamporski franjevci glasoviti po svojoj vrijednoj zbirci različitih arheoloških nalaza. Čuvanje vrijednih djela vezano je sigurno uz početke kamporskoga samostana, pa su u takvoj angažiranosti franjevci mogli sačuvati i kamene spomenike iz bliže ili dalje okolice.

The pluteus from the Monastery of St. Euphemia in Kampor prompts the question of the existence of an Early Christian church at this site. Since there are also several genuine pre-Romanesque monuments in Kampor (a walled in fragment with hooks, a slab decorated on two sides, one of which has pre-Romanesque decorations), this may be a case of continuity of sacral architecture from the Early Christian period to the Late Middle Ages, which has been confirmed in a series of examples on Rab. Writing about the Monastery of St. Euphemia in Kampor, Domijan indicated the possibility of continuity from Early Christian times (Domijan 2001: 210). He mentioned that the monastery's Chapel of St. Euphemia, mentioned for the first time in the thirteenth century, certainly has an Early Christian basis. Besides this assumption on the Early Christian origin of the monastery's church, there is no other confirmation of the existence of an Early Christian sacral building at the site of the subsequent Franciscan monastery. The first citations in sources are associated with the Franciscans and originated in the thirteenth century (Bonifačić 1985: 5–6). It is believed that the first community of Franciscans on Rab in the thirteenth century operated together with the Chapel of St. Euphemia in Kampor. Even the later history of Kampor is associated with the Franciscans, who, after the order's reform, built a monastery and new chapel (*ibid.*, 7–13). As to the question of the origin of the Early Medieval fragments, it is interesting to note that one slab (the pluteus of an altar fence) with pre-Romanesque ornamentation on one side and an inscription on the other from a much later date was found in a floor stone of the new Church of St. Bernardine. The slab was removed during works in the twentieth century, and then its pre-Romanesque ornamentation was discovered. The fact that the Franciscans later used an originally pre-Romanesque pluteus indicates that the pre-Romanesque work was preserved in Kampor until it was put to another use, i.e. that the slab was obviously not brought from some other site for its secondary use. This indicates a possibility that other medieval finds may have originally belonged to some building in Kampor. It is difficult to provide answer to this with any certainty, because the Franciscans at Kampor have a reputation for their valuable collection of diverse archaeological finds. Preservation of a part of these works is certainly associated with the beginnings of the Kampor monastery, so given their engagement in this matter, the Franciscans may have also preserved stone monuments from the nearer and wider environs.

KRATICE / ABBREVIATIONS

VAHD Vjesnik za arheologiju i historiju dalmatinsku, Split.

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