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KAMENI NAMJEŠTAJ CRKVE SV. LUCIJE U PULI

STONE FURNITURE FROM THE CHURCH OF ST. LUCIA AT PULA

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Crkvu Sv. Lucije, koja se nalazi na području četvrti Sv. Teodora, prvi spominje Pietro Kandler. U arheološkim istraživanjima provedenim 2005. godine otkriveni su njezini temelji ojačani lezenama. Na cijelom području lokaliteta pronalazeni su ulomci crkvenog namještaja i arhitektonske dekoracije od kojih neki pripadaju crkvi Sv. Lucije datiranoj u ranokršćansko razdoblje.

The church of St. Lucia, located in St. Theodore's quarter, was first mentioned by Pietro Kandler. During the archaeological excavations that were carried out in 2005, the church foundations that were strengthened with lesenes were discovered. All over the area covered by the site we unearthed fragments of church furniture and architectonic decoration, some of which belonged to the church of St. Lucia that was dated into the early Christian period.

KLJUČNE RIJEČI: rano kršćanstvo, crkva, liturgijski namještaj, kristogram, radionice

KEY WORDS: early Christianity, church, liturgical furniture, Christ's monogram, workshops

Četvrt Sv. Teodora (lokalitet Kandlerova ulica u Puli, Blok 16 - lokacija 11)

Od 2005. do 2009. vršilo se zaštitno arheološko istraživanje četvrti Sv. Teodora pod stručnim voditeljstvom dr. sc. Alke Starac.¹

Iako su najznačajniji i najbrojniji nalazi na tom lokalitetu iz rimskog razdoblja (keramika, arhitektura, metalni predmeti i, kao specifikum, više od 2.500 amfora pronađenih u sekundarnoj upotrebi kao rješenje drenaže temelja rimske vile - *villa urbana*), na tom je mjestu postojala crkva Sv. Teodora, zajedno s pripadajućim ženskim benediktinskim samostanom, uz koji se nalazilo i groblje. Uz nju se nalazila najveća koncentracija ulomaka crkvenog namještaja.² Crkva je sagrađena u 15. stoljeću, a porušena potkraj 19. stoljeća. Ulaz se nalazio na istočnoj strani, a zvonik na južnoj. Na zapadnoj strani naknadno je dodan pomoćni aneks s četiri prostorije, a podovi s pragovima nalazili su se na tri razine. Ispod trećeg poda (po redu nalaza) pronađeni su kosturni grobovi bez grobne arhitekture i nalaza. Nije sačuvan pod crkve ni tragovi oltarnog svetišta. Pronađene su kripte s većim brojem kosturnih ukopa. Ostale zgrade samostana i dječjeg doma nalazile su se južno od crkve. Između se nalazilo otvoreno dvorište s bunarom.

Čitava površina lokaliteta u svim stratigrafskim jedinicama obiluje brojnim ulomcima crkvenog namještaja i arhitektonske dekoracije od mramora i vapnenca.³ Profilirani i reljefno obrađeni ulomci pripadaju svim likovnim stilovima, od antike, preko ranokršćanske umjetnosti do renesanse. Pronađeni su izvan svoga izvornog konteksta, u nasipnim slojevima ili u sekundarnoj građevinskoj upotrebi. Koncentracija ulomaka crkvenog namještaja najveća je u samostanskoj crkvi Sv. Teodora. U njenim temeljima istražen je pravokutni prostor veličine 120 m² ispunjen nasipnim slojem koji je na istočnoj strani presječen izgradnjom austrougarskog dvorišnog zida, a u unutrašnjosti su djelomice očuvani tragovi crvene i tamne boje na bijeloj žbuci. Pod, koji je ležao na ruševinama zidova iz rimskog razdoblja, nije sačuvan.

¹ Zahvaljujem dr. sc. Alki Starac, muzejskoj savjetnici AMI-a, na povjerenju i ustupljenim kamenim spomenicima za obradu, dipl. arh. Fini Juroš-Monfardin, kustosici AMI-a, na pomoći pri određivanju funkcije ulomaka upitnih karakteristika, restauratorici Andrei Sardož i višoj preparatorici Jolandi Bilić iz laboratorija AMI-a za pomoć pri lociranju određenih ulomaka i njihovu povezivanju u cjeline, prof. talijanskog jezika i dipl. arh. Ivani Janko, kustosici AMI-a, na pomoći pri konzultiranju literature na talijanskom jeziku. Posebno zahvaljujem dr. sc. Mirji Jarak na sugestijama i komentaru, inicijalnoj pomoći pri izboru literature i ukupnoj podršci. Zahvaljujem svima koje nisam posebno spomenula, a koji su mi pomogli pri nastanku ovoga članka.

² Starac A., "Lokalitet: Pula - gradska četvrt Sv. Teodora", *Hrvatski arheološki godišnjak* 2/2005 (2006): 236.

³ Starac, A. Nav. dj. (bilj. 2), 236.

St. Theodore's quarter (locality Kandler Street at Pula, Block 16 - location 11)

Rescue archaeological excavations of St. Theodore's quarter were conducted in the period from 2005 to 2009, under the expert supervision of Dr. Alka Starac.¹

Even though the most important and numerous finds on this site stem from the Roman period (pottery, architecture, metal objects and, peculiar to this locality, more than 2,500 amphorae that we unearthed in their subsequent position, used for drainage of the foundations of a Roman villa - *villa urbana*), the church of St. Theodore was located there together with the appurtenant Benedictine feminine monastery alongside which was a cemetery. The greatest concentration of church furniture was excavated alongside this church.² It was erected in the 15th century and demolished in the 19th century. The entrance was located on the eastern side, the belfry on the southern side. An auxiliary annex was subsequently added on the western side, which contained four rooms. The floors with thresholds were located on three levels. Underneath the third floor (in order of discovery) skeletal graves were unearthed, devoid of any architecture and other finds. The floor of the church was not preserved, as was the case with the altar shrine. The crypts containing a larger number of skeletal interments were likewise discovered. The remaining structures pertaining to the monastery and children's home were located to the south of the church. Located in between was the courtyard with the well.

The entire area of this locality, in all stratigraphic units, abounds with numerous fragments of church furniture and architectonic decoration made either of marble or limestone.³ Fragments with a steplike profile and decoration in relief belong to all artistic styles, from Roman and early Christian art to the Renaissance. They were discovered in layers of fill, outside of their original context, or else they were used in subsequent construction

¹ My heartfelt thanks go to Dr. Alka Starac, counsellor of the Archaeological Museum of Istria, for the trust shown and for the stone monuments that were put at my disposal for further study, to Fina Juroš-Monfardin, curator of the Archaeological Museum of Istria, for the assistance given to me when determining the function of fragments featuring misleading characteristics, to Andrea Sardož and to senior preparator Jolanda Bilić from the laboratory of the Archaeological Museum of Istria, for their help with locating certain fragments and their subsequent joining together, to Ivana Janko, archaeologist and curator of the Archaeological Museum of Istria, professor of Italian, for her translation of the Summary, and help when consulting Italian Literature. My special thanks go to Dr. Mirja Jarak for her suggestions and comments, her initial help with the choice of literature, and her support in general. All my gratitude goes likewise to all those whom I did not mention individually, for all their help in writing this article.

² Starac A., "Lokalitet: Pula - gradska četvrt Sv. Teodora", *Hrvatski arheološki godišnjak* 2/2005 (2006): 236.

³ Starac, A. Cited work (note 2), 236.

Taj prostor pripadao je kasnoantičkoj crkvi Sv. Lucije. S njene zapadne strane, ispred ulaza, nalazio se najstariji sloj kosturnih grobova bez priloga.

Od 2. travnja do 26. listopada 2005., pronađeno je 38 kamenih ulomaka, pojedinačnih ili u grupama.

Pronađeni arhitektonski elementi i dijelovi crkvenoga kamenog namještaja nisu nađeni u cjelovitom, već većinom u polomljenom stanju.



Sl. 1 Tlocrt arheoloških nalaza u četvrti Sv. Teodora, Pula (1873., 2005. - 2007.) (autorica: A. Starac: Depozit amfora u četvrti Sv. Teodora, Pula u Jurišićev zbornik Zbornik radova posvećenih uspomeni na Marija Jurišića, Zagreb 2009, str. 380).

Fig. 1 The ground plan showing archaeological finds in the quarter of St. Theodore, Pula (1873, 2005 - 2007) (Author: A. Starac: Depozit amfora u četvrti Sv. Teodora, Pula u Jurišićev zbornik Zbornik radova posvećenih uspomeni na Marija Jurišića, Zagreb 2009, 380).

Crkva Sv. Lucije

Izvor za titulaciju crkve Sv. Luciji je Pietro Kandler koji je, popisujući lokalitete, zapisao njezino ime kao titulara crkve koja se nalazila na tom položaju.⁴ Ipak, izvori se oko ovog podatka ne poklapaju u potpunosti. Naime, C. De Franceschi spominje da se Sv. Lucijom nazivala prvobitna crkva samostana Sv. Teodora de Fonte (izvan zidina grada), koja je, pošteđena rušenja tijekom mletačko-ugarskog rata ponovno vraćena bogoslužnju.⁵

The largest concentration of fragments of church furniture was discovered in the monastery church of St. Theodore. A rectangular area measuring 120 m² was explored in its foundations, which contained a layer of fill that on its eastern side was cut with an Austro-Hungarian courtyard wall; partially preserved on the inside, were traces of red and dark paint on white plaster. The floor that lay on the ruins of a wall from the Roman period was not preserved. This area belonged to the Late Roman church of St. Lucia. The oldest layer of skeletal graves without any offerings was located on its western side, in front of the entrance.

From April 2 to October 26, 2005, we discovered a total of 38 stone fragments, either individually or in groups.

The excavated architectonic elements and parts of church stone furniture were not discovered in a perfect condition but mostly in a broken state.

The church of St. Lucia

The source for the consecration of the church to St. Lucia was Pietro Kandler, who, when making a list of all the localities, wrote down her name for the church that used to stand on this precise position.⁴ However, sources regarding this information do not concur completely. In other words, C. De Franceschi mentions that St. Lucia was the name of the erstwhile church of the monastery of St. Theodore de Fonte (outside of the city wall), which was spared from devastation in the course of the war between Venice and Hungary and was thus reopened for public worship.⁵ As relevant proof of this he talks about the existence of a document dated March 1, 1359, listed in which is the above information, however, he does not publish it at the end of his article, together with the transcript of other documents in Latin and Italian. The same author goes on by saying that the small church within the city walls, alongside which the monastery with its cemetery was erected, and which was given to the Benedictine order after the removal, was consecrated to St. John. On the other hand, P. Kandler, in his article "Palazzo di Antonia in Pola", mentions the monastery of St. Lucia that was later called St. Theodore.⁶ This attribute refers to the monastery within the city walls. On the ground plan of the city made by M. R. Mirabella and Š. Mlakar, which B. Marušić refers to, the church of St. John

⁴ Starac A., "Das antike Pula, seine Topografie und seine Denkmäler", *Mitteilungen der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte Band 27*: 137; Kandler P. "Palazzo di Antonia in Pola", *Conservatore n. 850 u Notizie Storiche di Pola* (Parenzo: Tipografia di Gaetano Coana, 1871), 120.

⁵ De Franceschi, C. "Alcuni cenni sugli antichi Monasteri femminili di Pola (S. Teodoro e S. Caterina)", *Atti e memorie N.S. III* (1956), 44-45.

⁴ Starac A., "Das antike Pula, seine Topografie und seine Denkmäler", *Mitteilungen der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte Band 27*: 137; Kandler P. "Palazzo di Antonia in Pola", *Conservatore n. 850 u Notizie Storiche di Pola* (Parenzo: Tipografia di Gaetano Coana, 1871), 120.

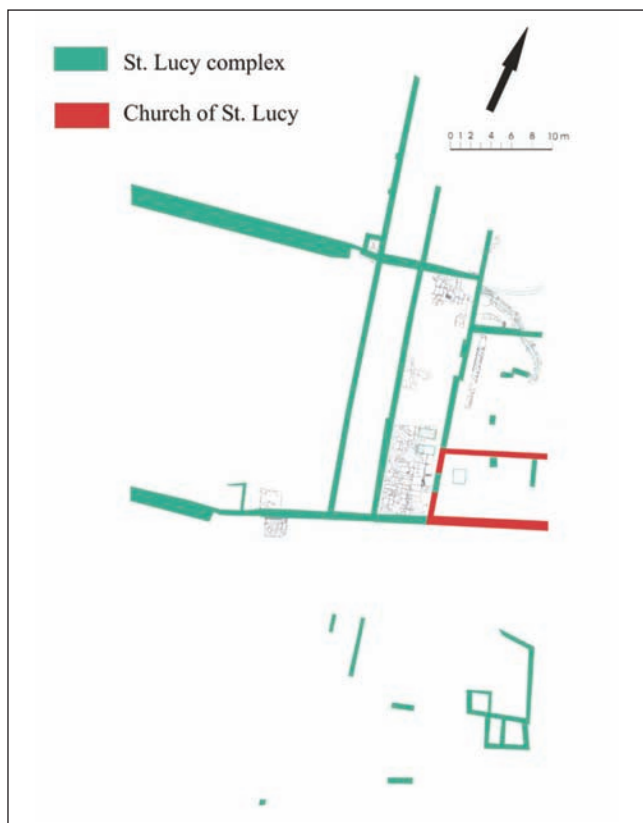
⁵ De Franceschi, C. "Alcuni cenni sugli antichi Monasteri femminili di Pola (S. Teodoro e S. Caterina)", *Atti e memorie N.S. III* (1956), 44-45.

⁶ Kandler, P. Cited work (note 2), 120.

Kao relevantan dokaz ovom podatku spominje postojanje dokumeta od 1. ožujka 1359. u kojemu se navode ovi podatci, ali ga ne objavljuje na kraju članka, s prijepisom ostalih dokumenata na latinskom i talijanskom jeziku. Prema istom autoru, crkva, unutar grada uz koju je sagrađen samostan s grobljem, a koje su benediktinke dobile nakon preseljenja, posvećena je Sv. Ivanu. S druge strane, P. Kandler u članku "Palazzo di Antonia in Pola" spominje samostan Sv. Lucije, kasnije zvan Sv. Teodorom.⁶ Ova atribucija odnosi se na samostan unutar zidina. Na tlocrtu grada M. R. Mirabelle i Š. Mlakara, koji donosi B. Marušić, crkva Sv. Ivana, nalazi se izvan grada, kod antičkog nimfeja te je uz ime Sv. Ivan dobila i dodatak "kod Nimfeja".⁷

S obzirom na nemogućnost određivanja izvornog titulara, koristit ću Kandlerovu atribuciju.

Štovanje Sv. Lucije proširilo se sa Sirakuze na Siciliji u 3. stoljeću.⁸ Ime Lucija dolazi od latinske riječi *lux* koja označava svjetlo, a zaštitnica je slabovidnih i slijepih.



Sl. 2 Položaj crkve Sv. Lucije (A. Starac: *Quarter of St. Theodor in Pola u Revija Annales Series Historia et Sociologia 19-2*, Koper 2009, str. 275.). Fig. 2 The position of the church of St. Lucia (A. Starac: *Quarter of St. Theodor in Pola u Revija Annales Series Historia et Sociologia 19-2*, Koper 2009, 275).

⁶ Kandler, P. Nav. dj. (bilj. 2), 120.

⁷ Marušić, Branko. *Kasnoantička i bizantska Pola* (Pula: Arheološki muzej Istre, 1967.), prilog 1.

⁸ *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva*, ur. Anđelko Badurina. Zagreb: Kršćanska sadašnjost, 2000, 416–417.

is located on the exterior of the city wall, in the vicinity of the Roman nymphaeum, so that along the name of St. John, "at the Nymphaeum" was added.⁷

As we cannot be sure about the original consecration, I shall use Kandler's attribute.

The worship of St. Lucia spread from Syracuse on Sicily in the 3rd century.⁸ The name Lucia stems from the Latin word *lux* that denotes light, and she is the patron saint of the weak-eyed and the blind.

The church (Fig. 2) is located within a construction layer from the Late Roman period (5th - 7th centuries). Its rectangular shape, without any sub-divisions of the interior space, is only to be seen at the level of the foundation walls strengthened by lesenes and filled with spolia (Roman architectural fragments).⁹ Sections of a monochrome, gray mosaic were preserved in places.¹⁰ The entrance was located on the western side.¹¹ The wall that served as the southern wall of the churches dedicated to St. Lucia and St. Theodore was originally erected as the southern wall of Roman thermae.¹² The remaining walls that stem from the Roman period were demolished in the period from the 5th to the 7th century, up to the floor level of the church dedicated to St. Lucia.

Liturgical furniture

Due to the small quantity of remnants pertaining to the church itself, we are not able to define the arrangement of its interior and exterior architectural elements, or the position of the liturgical furniture. In certain cases it was possible to reconstruct its individual, broken parts, however, the definition of their mutual relationship is questionable. The analysis of stone has not been completed to date, but even at first sight it is possible to recognize whether a fragment was made of limestone or marble.

All discovered fragments are different (there are no two equal pillars or two equal capitals, and no two equal plutei or pilasters), and, unfortunately, they were discovered neither in their original positions nor in a logical mutual relationship. We can assume that the furniture pertaining to the church of St. Lucia has changed in several phases over certain periods of time. The replacement of liturgical furniture would be a plausible explanation in circumstances when important decorative elements

⁷ Marušić, Branko. *Kasnoantička i bizantska Pola* (Pula: Archaeological Museum of Istria, 1967), supplement 1.

⁸ *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva*, Editor Anđelko Badurina. Zagreb: Kršćanska sadašnjost, 2000, 416–417.

⁹ Starac A., "Quarter of St. Theodor in Pola", *Revija Annales Series Historia et Sociologia 19-2* (2009), 272.

¹⁰ Starac, A. Cited work (note 6), 236.

¹¹ Starac, A. Cited work (note 6), 272.

¹² Starac, A. Cited work (note 6), 272.

Crkva (sl. 2) se nalazi unutar graditeljskog sloja kasnoantičkog razdoblja (5. – 7. st.). Njezin pravokutni oblik, bez razdiobe unutrašnjeg prostora, nazire se jedino u razini temeljnih zidova ojačanih lezenama, ispunjenih spolijama (ulomcima rimske arhitekture).⁹ Ponegdje su očuvani dijelovi jednobojnoga sivog mozaičnog polja.¹⁰ Ulaz se nalazio na zapadnoj strani.¹¹ Zid koji je poslužio kao južni zid crkvama Sv. Luciji i Sv. Teodoru, izvorno je sagrađen kao južni zid rimskih termi.¹² Ostali zidovi koji potječu iz rimskog razdoblja srušeni su od 5. do 7. stoljeća u razini poda crkve Sv. Lucije.

Liturgijski namještaj

S obzirom na malo ostataka same crkve, nije prepoznat raspored njezinih unutrašnjih i vanjskih arhitektonskih elemenata ni položaj liturgijskog namještaja. U nekim je slučajevima moguća rekonstrukcija njegovih pojedinih razlomljenih dijelova, ali određivanje njihovih međusobnih odnosa je upitno.

Trenutačno još nije izvršena analiza vrste kamena, ali se već na prvi pogled može utvrditi radi li se o ulomku izrađenom od vapnenca ili mramora.

Svi su pronađeni dijelovi različiti (naime, ne postoje dva ista stupića ili dva ista kapitela, kao ni dva ista pluteja ili pilastra) i, nažalost, nisu pronađeni u izvornom položaju ni u logičnim međusobnim odnosima. Moguće je pretpostaviti da se namještaj crkve Sv. Lucije u više faza tijekom određenih razdoblja mijenjao. Zamjena namještaja dolazila bi u obzir ukoliko bi se mijenjali bitni dekorativni elementi novima ili zbog izmjene liturgijskih načela.¹³ Takva zamjena namještaja unutar crkvi izuzetno je česta u crkvama zaštićenoga gradskog areala u kojem nije dolazilo do rušenja ili napuštanja naselja te su takve crkve vremenski duže postojale.

Ne preostaje drugo nego nabrojiti, opisati i pretpostaviti položaj i funkciju liturgijskog namještaja toga lokaliteta.

Oltarna pregrada

Iako nemamo predodžbu o cjelini i izgledu oltarne pregrade crkve Sv. Lucije, njezina osnovna namjena, kao i namjena svake oltarne pregrade, bila je odvajanje crkvenog prostora za vjernike od onoga za svećenstvo.

Najbolje su sačuvana dva pluteja od vapnenca, rekonstruirana svaki posebno od više ulomaka.

would be exchanged with new ones, or, as a result of alterations in liturgical principles.¹³ Such replacements of church furniture represent a very common occurrence in churches located in a protected urban area that was not affected by either a devastation or abandonment of a settlement, and these churches lasted for a longer period of time.

Let us, without further ado, list and describe the liturgical furniture discovered at this site, and speculate about its positioning and function.

The altar screen

Even though we are neither aware of the appearance of the altar screen from the church of St. Lucia, nor do we know how it might have looked as a whole, we know that its main purpose was to separate the area of the church dedicated to the worshipers from the area reserved for the clergy, as is the purpose of any chancel screen.

The best-preserved are two plutei made of limestone, which had been individually reconstructed from several fragments each.

The first pluteus (cat. no. 1, Table 1) is made up of six fragments that had been joined along the breakage line. Its edges are formed in a steplike manner, but on one side the steplike profile was broken off. The ornamental depiction is simple yet symbolic. Depicted in the middle in bas-relief is a circle with four semicircles that remind us of the form of a concave rhombus located within which is a small Greek cross – *crux immissa*. The arms of the cross are widened at the extremities and end with a concave hollow. Often depicted in early Christian art alongside the Greek cross was the *crux ordinaria* or *capitata*, i.e. a cross with a longer vertical arm, popularly also called the Latin cross.

A cross that had been emphasized in relief is a frequent motif in early Christian art on the eastern shores of the Adriatic. On an example from Pula, a Greek cross is depicted on the lateral side of a sarcophagus lid made of limestone, between acroteria with the depictions of the deceased. The lid is deposited at the Archaeological Museum of Istria at Pula, and it had already been mentioned by N. Cambi, M. Vicelja-Matijašić and A. Šonje.¹⁴ Figuration in early Christian art disappears during the 5th century.¹⁵ The sarcophagus was dated to

⁹ Starac A., "Quarter of St. Theodor in Pula", *Revija Annales Series Historia et Sociologia* 19-2 (2009), 272.

¹⁰ Starac, A. Nav. dj. (bilj. 6), 236.

¹¹ Starac, A. Nav. dj. (bilj. 6), 272.

¹² Starac, A. Nav. dj. (bilj. 6), 272.

¹³ Rapanić, Željko. *Predromaničko doba u Dalmaciji* (Split: Logos, 1987), 110.

¹⁴ Cambi, Nenad. *Antika* (Zagreb: Naklada Ljevak, 2002), 271 (Fig. 435); Vicelja-Matijašić, Marina. *Istria i Bizant* (Rijeka: Matica Hrvatska – Ogranak u Rijeci, 2007), 202, 204 (Fig. 187); Šonje, A., "Sarcofagi paleocristiani dell'Istria", *Actas del VIII congreso internacional de arqueologia cristiana* (1972), 494.

¹⁵ Migotti B., "Dekorativna ranokršćanska plastika jaderskog i salonitanskog područja. Temeljne osobine i međusobne razlike", *Diadora* 13 (1991), 298.

Prvi se plutej (kat. br. 1, tabla I) sastoji od šest ulomaka spojenih po crti loma. Rubovi su mu stepenasto profilirani, ali je s jedne strane dio profilacije odlomljen. Ornamentalni prikaz jednostavan je i simboličan. Na sredini je, u plitkom reljefu, prikazana kružnica s četiri polukruga koji asociraju na oblik konkavnog romba unutar kojeg se nalazi mali grčki križ – *crux immissa*. Krakovi križa su na krajevima prošireni i završavaju konkavnim udubljenjem. U ranokršćanskoj umjetnosti se uz grčki križ često prikazuje i *crux ordinaria* ili *capitata*, odnosno križ s duljim vertikalnim krakom, popularno zvan latinski.

Reljefno istaknut križ čest je motiv u ranokršćanskoj umjetnosti na istočnoj obali Jadrana. Na jednom je primjeru iz Pule grčki križ prikazan na bočnoj strani poklopca sarkofaga od vapnenca između akroterija s portretima pokojnika. Taj poklopac nalazi se u Arheološkom muzeju Istre u Puli, a spominju ga N. Cambi, M. Vicelja–Matijašić i A. Šonje.¹⁴ Figuralnost u ranokršćanskoj umjetnosti nestaje tijekom 5. st.¹⁵ U to vrijeme je datiran sarkofag. Vrlo sličan prikaz kruga, ali s manjom kružnicom umjesto križa u sredini, nalazi se na dijelu oltarne pregrade iz jednobrodne crkve ranokršćanskog kompleksa u šumi Cickini u Malinskoj na otoku Krku.¹⁶ Autora takav prikaz kruga asocira na simboliku sunčevih kotača. Treći, lokacijski malo udaljeniji primjer takvog motiva, ali i najslabiji, jest profilirani križ unutar kruga, prikazan na plošnom kapitulu jednog pilastra, koji je vjerojatno nekoga obližnjeg crkvenog sjedišta donesen u Orebići i, kao spolija, ugrađen u trijem crkve Navještenja.¹⁷

S jedne strane pluteja rub je sužen pa se može pretpostaviti da se ta strana uglavljivala u pilastar ili podnu gredu s utorom za uglavljivanje radi boljeg učvršćivanja kamene ploče.

Ploča je u niskom reljefu stepenasto profilirana i sa stražnje strane.

Drugi se plutej (kat. br. 2, tabla II) sastoji od sedam ulomaka spojenih po crti loma. Rubovi su mu stepenasto profilirani, ali s dviju je strana dio ruba otpiljen kako bi se ploča skratila i pritom zadobila dimenzije različite

that period. A depiction of a circle bearing a great deal of similarity, but having a smaller circle instead of the cross in the middle, is located on a section of the altar screen from the single-nave church of an early Christian compound in the forest of Cickini, at Malinska on the island of Krk.¹⁶ The author associates such a depiction of the circle with the symbolism of sun wheels. The third example of such a motif, albeit more distant but bearing the biggest resemblance, is a cross with a steplike profile, located within a circle depicted on a squat capital of a pilaster, which was probably brought to Orebići from a nearby church center, and was installed as a spolium into the portico of the church of the Annunciation.¹⁷

On one side of the pluteus the edge had been narrowed and, hence, we can assume that this was the side that was fixed into the pilaster or floor beam equipped with a fixing groove in order to better affix the stone slab.

The slab is decorated on the backside as well; it has a steplike profile executed in bas-relief.

The other pluteus (cat. no. 2, Table II) is made up of seven fragments that were joined along the breakage line. Its edges are worked in a steplike manner, but on two sides a section of the edge was sawn off, so as to shorten the slab and thus obtain a slab with dimensions that differ with respect to the original ones. Notwithstanding that, the new dimensions likewise differ with respect to the previously described pluteus. This pluteus does not have a single tapered edge, but its thickness corresponds to the width of the fixing groove of the discovered pilaster (cat. no. 10), which is likewise made of limestone. On its lower side the pilaster is equipped with a rectangular hollow, 20 cm in length from the end, which helped to fasten it alongside the stair. On the upper side the fixing groove begins 5 cm from the edge, and on the other side it terminates with a sawn end, without an edge which was probably subsequently removed.

Once depicted at the middle, and nowadays visually “shifted” to the right due to the shortening of the steplike profile at the edge, is a circle with a depressed cross in combination with an X mark, all executed in bas-relief. Even though there is neither proof for this, nor are there any known analogies from literature, these hollows could, nonetheless, have served to affix Christ’s monogram made of some other material, which is by all means a possibility as there are traces of the wider arms of the monogram around the hollows. These arms are of equal width and length, but their tops widen radially.

¹⁴ Cambi, Nenad. *Antika* (Zagreb: Naklada Ljevak, 2002), 271 (sl. 435); Vicelja–Matijašić, Marina. *Istra i Bizant* (Rijeka: Matica Hrvatska – Ogranak u Rijeci, 2007), 202, 204 (sl. 187); Šonje, A., “Sarcofagi paleocristiani dell’Istria”, *Actas del VIII congreso internacional de arqueologia cristiana* (1972), 494.

¹⁵ Migotti B., “Dekoratívna ranokršćanska plastika jaderskog i salonitanskog područja. Temeljne osobine i međusobne razlike”, *Diadora 13* (1991), 298.

¹⁶ Starac, Ranko. *Ranokršćanski crkveni kompleks u šumi Cickini u Malinskoj na otoku Krku* (Malinska: Glosa d.o.o., 2006), 7.

¹⁷ Fisković I., “O ranokršćanskim spomenicima naronitanskog područja”, u: *Dolina rijeke Neretve od prethistorije do ranog srednjeg vijeka*, ur. Ž. Rapanić (Split: Hrvatsko arheološko društvo – Split, 1980.), 230 (sl. 22).

¹⁶ Starac, Ranko. *Ranokršćanski crkveni kompleks u šumi Cickini u Malinskoj na otoku Krku* (Malinska: Glosa d.o.o., 2006), 7.

¹⁷ Fisković I., “O ranokršćanskim spomenicima naronitanskog područja”, in: *Dolina rijeke Neretve od prethistorije do ranog srednjeg vijeka*, editor Ž. Rapanić (Split: Hrvatsko arheološko društvo – Split, 1980), 230 (Fig. 22).

od izvornih. Ipak, i nove su dimenzije različite od dimenzija prethodno opisanog pluteja. Taj plutej nema niti jedan suženi rub, ali mu debljina odgovara širini utora za uglavljivanje pronađenog pilastra (kat. br. 10), također izrađenog od vapnenca. Pilastar s donje strane ima pravokutno udubljenje 20 cm u dužini od kraja, koje ga je bilo učvršćivalo uz stepenicu. Utor za uglavljivanje s gornje strane počinje 5 cm od ruba, a s druge strane završava ispiljenim krajem, bez ruba, koji je vjerojatno odstranjen naknadno.

Nekoć na sredini, a sada vizualno 'pomaknuto' udesno radi skraćivanja rubne profilacije, u plitkom reljefu prikazana je kružnica i udubljen križ u kombinaciji sa znakom X. Te su udubine moguće služile, premda za to ne postoji dokaz ni paralelan primjer u literaturi, za uglavljivanje kristograma od nekoga drugog materijala, vjerojatno, s obzirom na to da se vide tragovi širih krakova kristograma uokolo udubljenja. Krakovi su jednake širine i dužine, ali vrhovi su im zrakasto prošireni.

Taj je motiv vrlo često reproduciran i nalazi se ne mnogim spomenicima, a ja navodim samo nekolicinu međusobno najbližnjih pluteju s našeg lokaliteta. Takav je kristogram prikazan također unutar kružnice na jednom od pluteja južne crkve u Srimi, a i u Osinju su pronađeni slični.¹⁸ Plutej s takvim prikazom u gornjem dijelu i romboidnom mrežom u donjem pronađen je u Saloni. Izradili su ga majstori lokalne radionice.¹⁹ Slična ornamentika (šesterokraki kristogram proširenih krajeva urezan unutar profilirane kružnice koji se nalazi između dva jednostavna profilirana križa također proširenih krakova koje s kružnicom spaja traka koja završava bršljanovim listom) nalazi se na ploči od grčkog mramora iz pulske katedrale Uznesenja Marijina.²⁰ Ploča je datirana u 5. st. Iz iste katedrale potječu još dvije ploče s prikazom šesterokrakog kristograma unutar kružnice kao središnjeg motiva između dva pauna sa strane.²¹ M. Obad-Vučina ploču od mramora s mekšom i preciznijom obradom motiva datira u 7. st. kao lošiju kopiju ploče od vapnenca datirane u 5. st. čija je obrada robusnija, a

This motif has been widely reproduced and is to be found on a great number of monuments, and I shall list but a few of them that most resemble the pluteus from our site. Such a monogram of Christ was depicted, likewise within a circle, on one of the plutei of the southern church at Srima, and similar ones had been discovered at Osinj as well.¹⁸ A pluteus discovered at Salona has such a depiction in its upper section, and a rhomboid net in the lower one. Craftsmen from a local workshop made it.¹⁹ Similar ornamentation (a six-armed monogram of Christ with widened ends, carved out of a circle decorated with a steplike profile, which is located between two simple crosses that are likewise decorated in a steplike manner and equipped with widening arms that are connected with the circle by a strap that ends in an ivy leaf) is to be found on a slab of Greek marble from the cathedral of Mary's Assumption at Pula.²⁰ The slab was dated into the 5th century. Two other slabs come from the same cathedral, which have a depiction of a six-armed monogram of Christ positioned within a circle that stands as the central motif between two peacocks positioned laterally.²¹ M. Obad-Vučina dates the marble slab whose motif has been worked in a softer, more precise way, into the 7th century, as an inferior copy of the limestone slab dated into the 5th century, which had been worked in a more robust manner and where more primitive stone dressing procedures existing in local workshops are evident. Ujčić dates the limestone slab into the 6th century.²² M. Vicelja-Matijašić dates both slabs into the 6th century, as an example of typical decoration characteristic for that period, concluding that the limestone pluteus is a copy of the marble one.²³ Six-armed monograms of Christ located within a threefold circle, as a central motif on plutei, were also depicted on the marble altar slabs that were installed into the reconstructed (in 1937) altar screen of Euphrasius' basilica at Poreč, which were

¹⁸ Maršić D., "Skulptura", u *Srima - Prižba starokršćanske dvojne crkve*, Gunjača Z. [et. al.] (Šibenik: Muzej grada Šibenika, 2005), 94, 136; Jeličić-Radonić J., "Liturgical installations in the Roman province of Dalmatia", *Hortus Artium Medievalium Vol. 5* (1999), 139 (fig. 14).

¹⁹ Rapanić, Ž. Nav. dj. (bilj. 13), tab. II, sl. 1.; Duval, Noël; Marin, Emilio; Metzger, C. *Salona I Catalogue de la sculpture architecturale paléochrétienne de Salone* (Rome-Split: École française de Rome - Musée archéologique de Split, 1994), 261 (pl. X.c.37).

²⁰ Obad-Vučina, Marija. *Katedrala Uznesenja Marijina u Puli* (Pula: Zavičajna naklada "Žakan Juri", 2007), 74.

²¹ Obad-Vučina, M. Nav. dj. (bilj. 20), 25 i 88; Vicelja, M., "The Justinianic Sculpture at Pula: A Reconsideration" u *Radovi XIII. međunarodnog kongresa za starokršćansku arheologiju, Split-Poreč, 25.9.-1.10.1994.*, ur. Cambi, N. i Marin, E. (Split: Arheološki muzej; Roma: Pontificio Istituto di Archeologia Cristiana, 1998.), 1038; 1044, fig. 3, 4.

¹⁸ Maršić D., "Skulptura", in *Srima - Prižba starokršćanske dvojne crkve*, Gunjača Z. [et. al.] (Šibenik: Muzej grada Šibenika, 2005), 94, 136; Jeličić-Radonić J., "Liturgical installations in the Roman province of Dalmatia", *Hortus Artium Medievalium Vol. 5* (1999), 139 (Fig. 14).

¹⁹ Rapanić, Ž. Cited work (note 13), Tab. II, Fig. 1; Duval, Noël; Marin, Emilio; Metzger, C. *Salona I Catalogue de la sculpture architecturale paléochrétienne de Salone* (Rome-Split: École française de Rome - Musée archéologique de Split, 1994), 261 (pl. X.c. 37).

²⁰ Obad-Vučina, Marija. *Katedrala Uznesenja Marijina u Puli* (Pula: Zavičajna naklada "Žakan Juri", 2007), 74.

²¹ Obad-Vučina, M. Cited work (note 20), 25 and 88; Vicelja, M., "The Justinianic Sculpture at Pula: A Reconsideration" in *Radovi XIII. međunarodnog kongresa za starokršćansku arheologiju, Split-Poreč, 25.9.-1.10.1994.*, editors Cambi, N. and Marin, E. (Split: Arheološki muzej; Roma: Pontificio Istituto di Archeologia Cristiana, 1998), 1038; 1044, Fig. 3, 4.

²² Ujčić Ž., "Das frühchristliche Istrien", in: *Istrien. Ein archäologisches Juwel in der Adria* (Pula: Arheološki muzej Istre, 2005), 120.

²³ Vicelja-Matijašić, M. Cited work (note 14), 195 (Fig. 177, 179), 197, 198.

klesarski postupak domaćih radionica primitivniji. Ujčić ploču od vapnenca datira u 6. st.²² M. Vicelja-Matijašić obje ploče datira u 6. stoljeće kao primjer tipičnoga ukrašavanja svojstvenog tom razdoblju, uz zaključak da je vapnenački plutej kopija onog od mramora.²³ Šesterokraki kristogrami unutar trostruke kružnice, kao centralni motiv na plutejima, prikazani su i na mramornim oltarnim pločama ugrađenim u, 1937. god., rekonstruiranu oltarnu pregradu Eufrazijeve bazilike u Poreču, koji su također datirani u 6. st.²⁴ Osmerokraki kristogram prikazan je na nadvratniku ulaza u središnji prostor Eufrazijeve bazilike.²⁵ Šesterokraki kristogram prikazan unutar dvostruke kružnice, kojemu se sa svake strane nalazi po jedan križ, prikazan je na profiliranoj ploči pluteja Katedrale iz Grada.²⁶ Ovaj plutej vrlo je sličan ranije spomenutom pluteju iz pulske Katedrale. Iz Katedrale u Gradu potječe još jedan plutej s prikazanim šesterokrakim kristogramom unutar kružnice. Između hasti monograma nalaze se prikazana srca, a flankiraju ga dva goluba.²⁷ Istovjetni kristogram sa srcima između hasti nalazi se prikazan na ulomku pluteja od mramora iz Novigrada, datiranog u 6. st.²⁸ Sličan osmerokraki kristogram nalazi se na pluteju ograde svetišta katedrale u Zadru.²⁹ Radi se o Kristovu monogramu u kombinaciji sa simbolom Sunca (široki krug ispred kojeg je znak križa u kombinaciji sa slovom "X", u čijem je ishodištu malen krug). Vrlo sličan prikaz nalazi se i na pluteju iz dvojne crkve na Podvršju.³⁰

Ploča drugog pluteja je u vrlo niskom reljefu stepenasto profilirana i sa stražnje strane, odnosno, profilacija je, vjerojatno, bila i izrazitija, ali je s vremenom erodirala. Lijevoj okomitoj strani nedostaje 5 centimetara profilacije u širinu da bi bila simetrična desnoj, a ujedno bi u, tom slučaju, širina odgovarala širini drugoga pluteja nakon

likewise dated into the 6th century.²⁴ An eight-armed monogram of Christ is shown on the lintel of the entrance into the main area of Euphrasius' basilica.²⁵ A six-armed monogram within a double circle, which is flanked by a cross on each side, is depicted on a pluteus slab decorated in a steplike manner from the Cathedral at Grado.²⁶ This pluteus is very similar to the already mentioned pluteus from the cathedral at Pula. Another pluteus having a six-armed monogram of Christ located within a circle stems from the Cathedral at Grado. Depicted between the hastae of the monogram are hearts, two doves flank the monogram.²⁷ An identical monogram with hearts located between hastae is depicted on a fragment of a marble pluteus from Novigrad, dated into the 6th century.²⁸ A similar eight-armed monogram is located on a pluteus of a shrine screen from the cathedral at Zadar.²⁹ We are talking about Christ's monogram in combination with the sun symbol (a wide circle in front of which is the sign of the cross in combination with the letter "X", in whose center is a circlet). A very similar depiction is located on a pluteus from the double church at Podvršje.³⁰

The slab of the second pluteus has also a steplike profile executed in bas-relief on the backside. The profile was, probably, more pronounced but it eroded with time. The left, vertical side is missing 5 cm of steplike decoration in its width, if it were to be symmetrical with the right side, and concurrently, if that were the case, the width would also correspond to the width of the other pluteus after it had been shortened (112 cm). Their heights, nevertheless, differ (the first pluteus is 96 cm high, the second 89 cm). The thickness of the pluteus is 10.5 cm and it corresponds to the groove on the pilaster (cat. no. 10), but their heights differ.

Remnants of plaster are visible on the pluteus, together with traces of red paint dating from the time of its secondary use. I assume that it was used as building material and subsequently treated as part of the wall (plastering, painting).

²² Ujčić Ž., "Das frühchristliche Istrien", u: *Istrien. Ein archäologisches Juwel in der Adria* (Pula: Arheološki muzej Istre, 2005.), 120.

²³ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 195 (sl. 177, 179), 197, 198.

²⁴ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 185, 188, 186 (sl. 163), 187 (sl. 167), 190 (sl. 169, 170), 191 (sl. 171, 172); Bovini, Giuseppe. *Le antichità cristiane della fascia costiera istriana da Parenzo a Pola. Illustrazione* (Bologna: Pàtron Editore, 1974.), 21 (Fig. 18, 19); Prelog, Milan. *Poreč, grad i spomenici* (Zagreb: Institut za povijest umjetnosti, 2007), 169-170; 172, sl. 139.

²⁵ Matejčić, Ivan; Baldini, Marino. *Zbirka mozaika i kamenih spomenika u zgradi biskupije u Poreču* (Poreč: Porečka biskupija, 1991.), 7.

²⁶ Tavano, Sergio. "Rilievi paleocristiani di Grado", *Antichità Altoadriatiche XVII, Grado nella storia e nell'arte vol. II* (1980): 368; 372, fig. 9.

²⁷ Tavano, S. Nav. dj. (bilj. 25), 372; fig. 18.

²⁸ Cuscito G., "La prima comunità cristiana a Cittanova d'Istria: bilancio critico-bibliografico" u *Zbornik radova s Međunarodnoga znanstvenog skupa Novigrad-Cittanova 599-1999. održanog u Novigradu od 15. do 16. listopada 1999.*, ur. Zihler, J. (Novigrad-Cittanova: Pučko otvoreno učilište Novigrad, 2002) str. 67-68.

²⁹ Vežić, Pavaša. *Zadar na pragu kršćanstva* (Zadar: Arheološki muzej, 2005.), 168.

³⁰ Vežić, P. Nav. dj. (bilj. 25), 168.

²⁴ Vicelja-Matijašić, M. Cited work (note 14), 185, 188, 186 (Fig. 163), 187 (Fig. 167), 190 (Fig. 169, 170), 191 (Fig. 171, 172); Bovini, Giuseppe. *Le antichità cristiane della fascia costiera istriana da Parenzo a Pola. Illustrazione* (Bologna: Pàtron Editore, 1974), 21 (Fig. 18, 19); Prelog, Milan. *Poreč, grad i spomenici* (Zagreb: Institut za povijest umjetnosti, 2007), 169-170; 172, Fig. 139.

²⁵ Matejčić, Ivan; Baldini, Marino. *Zbirka mozaika i kamenih spomenika u zgradi biskupije u Poreču* (Poreč: Porečka biskupija, 1991), 7.

²⁶ Tavano, Sergio. "Rilievi paleocristiani di Grado", *Antichità Altoadriatiche XVII, Grado nella storia e nell'arte vol. II* (1980): 368; 372, Fig. 9.

²⁷ Tavano, S. Cited work (note 25), 372; Fig. 18.

²⁸ Cuscito G., "La prima comunità cristiana a Cittanova d'Istria: bilancio critico-bibliografico" in *Zbornik radova s Međunarodnoga znanstvenog skupa Novigrad-Cittanova 599-1999. Održanog u Novigradu od 15. Do 16. listopada 1999.*, editor Zihler, J. (Novigrad-Cittanova: Pučko otvoreno učilište Novigrad, 2002) pp. 67-68.

²⁹ Vežić, Pavaša. *Zadar na pragu kršćanstva* (Zadar: Arheološki muzej, 2005), 168.

³⁰ Vežić, P. Cited work (note 25), 168.

njegova skraćivanja (112 cm). Ipak, visine su im različite (prvi plutej visok je 96 cm, a drugi 89). Debljina pluteja iznosi 10,5 cm te odgovara utoru pilastra (kat. br. 10), ali visine su im različite.

Na pluteju su vidljivi ostaci žbuke i crvene boje iz vremena njegove sekundarne upotrebe. Pretpostavljam da je bio uzidan i naknadno tretiran kao dio cjeline zida (žbukanje, slikanje).

Postoji velika vjerojatnost da bi se od nekoliko dijelova (kat. br. 3-8) mogao rekonstruirati još jedan plutej. Fragmenti su također od vapnenca, ali vrlo erozivnog, a većina ih ima i smeđesivu površinu, iako im je unutrašnjost bijela. Četiri fragmenta su dijelovi ruba te imaju trostruku stepenastu profilaciju, od kojih dva ispod profilacije imaju vidljiv dio isklesanog motiva, ali su premaleni da bi se na osnovi njih bilo što moglo zaključiti o ornamentu. Na velikom fragmentu središnjeg dijela 'potencijalnog' pluteja prikazan je zrakasti motiv, koji se poput onoga na tzv. drugom pluteju vjerojatno odnosi na prikaz osmerokrakog kristograma, izveden klesarskim postupkom u niskom reljefu. 'Zrake' kristograma koje se tek na krajevima proširuju, izviruju iz kruga u kojemu se nalaze još dvije manje kružnice.

Četiri mala fragmenta dio su ploče i imaju prikazane urezane paralelne linije na sebi.

Svi fragmenti debljine su 12 cm, osim ta četiri, čija je debljina nešto manja i iznosi 10 cm, što se može pripisati njihovoj naknadnoj većoj oštećenosti, ionako lošeg materijala od kojeg su napravljeni.

Fragmenti su pronađeni u istom arheološkom sloju.

Vrlo je zanimljiv kameni ulomak (kat. br. 9), naknadno ispiljen iz neke veće, likovno-reljefno obrađene ploče, najvjerojatnije pluteja, da bi se dobio oblik jednakokrakog trokuta. S obzirom na oblik, vjerojatno je u sekundarnoj upotrebi služio kao zabat. U plitkom reljefu, u lijevom uglu, prikazana je ptica spuštenih krila. Jednostavno modelirana reljefna ptica prislonjena je uz zašiljen, lučno isklesani motiv. O kakvoj je kompoziciji riječ teško je govoriti na temelju sačuvanog fragmenta. Nema naznaka da se ista takva ptica nalazila na suprotnoj strani. Odnosno, možda se i nalazila na prvobitnoj ploči, ali daleko dalje, te je dimenzije novonastalog oblika zabata nisu uspjele zahvatiti. Vidljivo je povezivanje geometrijskih i zoomorfnih motiva što bi moglo govoriti u prilog dataciji u Justinijanovo vrijeme.

Motiv ptice preuzet je iz razdoblja antičke umjetnosti. Tumačena kao golub, u razdoblju afirmacije ranog kršćanstva, smatra se Noininim izaslanikom i simbolom duša. Golubi žive u vječnom spokoju i zato nose maslinovu

It is very probable that another pluteus could be reconstructed from several fragments (cat. nos. 3-8). These fragments are likewise made of limestone, but a very erosive one; the majority of them also have a grayish surface even though their interior is white. Four fragments are sections of the edge and are decorated with a three-fold, steplike profile. Two of them have a visible section of a hewn motif underneath the steplike profile; however, they are too small to be able to use them for any conclusions regarding ornamentation. Depicted on the large fragment from the central section of the "potential" pluteus, is a radial motif that, similar to the one on the so-called second pluteus, probably corresponds to a depiction of an eight-armed monogram of Christ, executed in bas-relief. The rays of the monogram, which widen only at their ends, protrude from the circle that houses two additional but smaller circles.

Four small fragments are sections of a slab and they have parallel, incised lines on them.

All fragments are 12 cm thick, except for these four that are somewhat thinner as they only measure 10 cm, and this can be one of the reasons for their greater, subsequently incurred level of damage on the anyhow poor-quality material of which they were made.

The fragments were discovered in the same archaeological layer.

The stone fragment (cat. no. 9) that was subsequently sawn off from another, bigger, artistically treated slab, most probably a pluteus, in order to obtain an isosceles triangle, is very interesting indeed. If we were to judge on the basis of its form, it was probably secondarily used as a gable. A bird with lowered wings in bas-relief is depicted in the left corner. The plainly modeled bird in relief was leant onto a hewn arch-shaped and pointed motif. Based on this preserved fragment it is very difficult to speculate about the composition. There are no indications that an identical bird was located on the opposite side. And perhaps that bird was there on the original slab, but at a much greater distance, hence the dimensions of the newly created gable did not manage to encompass it. There is a definite connection between geometric and zoomorphic motifs, which would indicate a dating into the period of Justinian.

The bird motif was taken over from the period of Roman art. A bird interpreted as a dove was considered to be Noah's emissary and a symbol of the souls in the affirmation period of early Christianity. Doves live in eternal tranquillity and carry, therefore, an olive branch. When two doves are depicted as they peck grapes or drink from a chalice/kantharos, they are supposed to represent believers who in the course of a thanksgiving

grančicu. Kada se prikažu dva goluba, kako ključaju grožđe ili piju iz kaleža/kantarosa, tada predstavljaju vjernike koji tokom molitve zahvalnice primaju 'zalag vječnog blaženstva'. Ptice (golubovi, paunovi) se vrlo često prikazuju na ranokršćanskoj skulpturi. Ovdje navodim samo neke primjere. Prostorno najbliža paralela je ulomak ploče s reljefom ptice u crkvi Sv. Marije Male.³¹ Ptica je okrenuta na lijevu stranu, dobro je sačuvan par nogu, obrisi leđa i repa, a obrisi glave i vrata se naslućuju. Nekoliko kilometara dalje, nalazi se crkva Sv. Marije Velike u kojoj je također pronađen sličan ulomak, koji se od opisanog razlikuje utoliko što je isklesana ptica okrenuta na desnu stranu. Zasigurno je da ova dva ulomka pripadaju istoj cjelini antitetički postavljenih ptica. I. Matejčić smatra da su ptice okrenute prema križu, kristogramu ili kantarosu.

Na jednoj profiliranoj ploči iz Grada prikazan je paun³². Vjerojatno se radi o pluteju a datiran je u 6. st. Također iz Grada, na pluteju Katedrale, prikazani su antitetički postavljeni paunovi između kojih se nalazi kantaros.³³ Iznad svakog pauna prikazan je križ. Plutej je profiliran. Datiran je u 6. st.

Dva, antitetički postavljena goluba prikazana su na oltaru tipa *cippus s fenestellom confessionis* (postolje u obliku škrinje u kojemu se čuvaju relikvije, s otvorom na prednjoj strani) u crkvi u Gati, a cijeli prikaz odnosi se na Uskrsnuće Kristovo.³⁴ U crkvama sjeverozapadne Italije na plutejima datiranim od 4. do 6. stoljeća prikazivane su životinje poput janjaca, paunova i golubova.³⁵ Prikaz goluba na mensi poznat je iz Mourèze (Hérault) datiranog na kraj 6. i početak 7. stoljeća i na komadima namještaja nepoznate namjene iz Narbonne, datiranog na prijelaz 7. u 8. stoljeće.³⁶

Pronađena su dva dijela, vjerojatno jednoga pilastra (kat. br. 11 i 12). Pilastar je pravokutnog oblika. S dviju strana ima urezanu dvostruku urezanu profilaciju, a s jedne strane bočni utor za uglavljanje pluteja. Njegove dimenzije ne odgovaraju dimenzijama niti jednog pluteja.

Pilastri oltarne pregrade od mramora, u nekim detaljima različite obrade profilacije, nađeni su u Saloni,

prayer receive "a pledge of eternal beatitude". Birds (doves, peacocks) are very often depicted on early Christian sculpture. Here I specify only certain examples of this. In terms of vicinity, the closest analogy is a fragment of a slab bearing a bird in relief, from the church of St. Mary Minor.³¹ The bird is turned to the left side, its legs are well preserved together with the outline of the back and tail, however, the outline of the head and neck can only be conjectured. Situated a few kilometers further away is the church of St. Mary the Great, where a similar fragment was discovered, differing from the one described above only in the direction where the bird is facing, namely to the right. These two fragments surely belong to the same whole showing antithetically positioned birds. I. Matejčić is of the opinion that the birds face a cross, a monogram, or a kantharos.

Depicted on a slab from Grado, which was decorated in a steplike manner, is a peacock.³² We are probably talking about a pluteus that was dated into the 6th century. Likewise from Grado, depicted on a pluteus from the Cathedral, are antithetically positioned peacocks with a kantharos placed between them.³³ Over each peacock is a depiction of the cross. The pluteus is decorated in a steplike manner. It was dated into the 6th century.

Two antithetically placed doves are depicted on an altar of the *cippus* type, equipped with a *fenestella confessionis* (a podium in the form of a chest and used to keep relics, with an opening on the front side), from the church at Gata. The entire depiction is related to the Resurrection of Christ.³⁴ Animals like lambs, peacocks and doves were depicted on plutei dated from the 4th to the 6th century, stemming from churches in northwestern Italy.³⁵ A depiction of a dove on a mensa is known from Mourèze (Hérault), which was dated to the end of the 6th and the beginning of the 7th century, and on furniture pieces for unspecified usage from Narbonna, which were dated into the transition period from the 7th into the 8th century.³⁶

Two sections were discovered of what is probably a single pilaster (cat. nos. 11 and 12). The pilaster is rectangular in shape. Incised on two of its sides is a double, steplike profile, and on one side is a lateral groove used for fixing the pluteus. Its dimensions do not correspond to the dimensions of any plutei.

³¹ Matejčić, Ivan. *Dvije crkve* (Rijeka-Rovinj: Gradski muzej Rovinj, Ministarstvo kulture - Uprava za zaštitu kulturne i prirodne baštine, Konzervatorski odjel Rijeka, 1997), 10; Tabla XII.

³² Tavano, S. Nav. dj. (bilj. 25), 359; fig. 2.

³³ Tavano, S. Nav. dj. (bilj. 25), 366; fig. 6.

³⁴ Jeličić-Radonić, J., Nav. dj. (bilj. 15), 136 (fig. 6).

³⁵ David, M., "L'arredo liturgico nelle chiese dell'Italia nord occidentale tra IV e VI secolo", *Hortus Artium Medievalium Vol. 5* (1999), 61 (fig. 10, 14), 62 (fig. 18).

³⁶ Mérér-Brandenburg, A.-B., "Installations et mobilier liturgiques en Septimanie antiquité tardive - haut moyen age (IVe-VIIIe siècles)", *Hortus Artium Medievalium Vol. 5* (1999), 49 (fig. 15), 54 (fig. 26, 27).

³¹ Matejčić, Ivan. *Dvije crkve* (Rijeka-Rovinj: Gradski muzej Rovinj, Ministarstvo kulture - Uprava za zaštitu kulturne i prirodne baštine, Konzervatorski odjel Rijeka, 1997), 10; Table XII.

³² Tavano, S. Cited work (note 25), 359; Fig. 2.

³³ Tavano, S. Cited work (note 25), 366; Fig. 6.

³⁴ Jeličić-Radonić, J. Cited work (note 15), 136 (Fig. 6).

³⁵ David, M., "L'arredo liturgico nelle chiese dell'Italia nord occidentale tra IV e VI secolo", *Hortus Artium Medievalium Vol. 5* (1999), 61 (Fig. 10, 14), 62 (Fig. 18).

³⁶ Mérér-Brandenburg, A.-B., "Installations et mobilier liturgiques en Septimanie antiquité tardive - haut moyen age (IVe-VIIIe siècles)", *Hortus Artium Medievalium Vol. 5* (1999), 49 (Fig. 15), 54 (Fig. 26, 27).

s ranokršćanskog kompleksa na Manastirinama.³⁷ Pilastar takvoga tipa pronađen je kao dio ograde prezbiterijske crkve u Majdanu kod Varcar-Vakufa, a više identičnih pronađeno je i u Srimi, kao pilastri oltarne pregrade južne crkve.³⁸

Treći pilastar (kat. br. 13, tabla III), s odlomljenim donjim dijelom, unutar pravokutnog polja (profilacije) ima uklesan geometrijski motiv – lepezasti križ unutar kružnice s lijeve strane i u nastavku niz polukružnica s gornje i donje strane u naizmjeničnom nizu. S druge strane ima urezanu profilaciju, a sa strane žlijeb za uglavljivanje pluteja. Na gornjoj vodoravnoj površini naziru se ostaci odlomljenog stupića.

Pronađena su četiri različita stupića, ali niti jedan u cjelovitom stanju. Dva su od vapnenca (kat. br. 16, 17) a dva od mramora (kat. br. 14, 15), od kojih je jedan zanimljiviji (kat. br. 14). Izrađen je od sivog mramora, širi je u donjem dijelu, a prema gornjem se sužava. Prelomljen je u dva dijela. Nema ni bazu, ni kapitel. U donjem dijelu nalazi se dvostruka zadebljana profilacija. Drugi stupić od mramora (kat. br. 15) ima na jednom kraju dvostruku zadebljanu profilaciju, ali zbog iste širine u gornjem i donjem dijelu teško je pretpostaviti koji je to kraj. Ipak, veća je vjerojatnost da se profilacija nalazila bliže bazi. Taj je stupić mogao biti dio stupića – noge, jedne od četiriju koje su nosile mensu, koja se u pravilu u cijelosti izrađivala od mramora, ali na našem lokalitetu nije pronađena.

Stupići od vapnenca lošije su sačuvani i jednostavnije su izrade. Jedan se ulomak (kat. br. 16) odnosi samo na tijelo stupića – nema ni bazu, ni gornji dio, ni bilo kakav ukras. Drugi stupić od vapnenca (kat. br. 17) ima pravokutne završetke na obje strane, iako je sâm nepravilno okruglo-pravokutnoga zadebljanog presjeka. Nedostaje mu gornji dio. Nijedan ne odgovara pilastru s dvostrukom urezanim profilacijom koji je neminovno imao stupić u nastavku gornjeg dijela.

Svi stupići mogli su biti dio pilastra tj. oltarne pregrade ili ciborija.

Slični stupići s dvostrukom zadebljanom profilacijom u donjem dijelu pronađeni su na lokalitetu Srma-Prizba, gdje su bili dijelom oltara južne crkve.³⁹

Također, nijedan od pronađenih kapitela ne odgovara nijednom pronađenom stupiću. Svi su napravljeni od vapnenca. Dva mala kapitela mogla bi pripadati ili stupiću

The pilasters of a marble altar screen, which differ in some details as regards the steplike decoration, were discovered at Salona, in the early Christian complex on Manastirine.³⁷ A pilaster of this type was discovered as a part of the presbytery screen of the church at Majdan, in the vicinity of Varcar-Vakuf; several identical ones were also found at Srma, which served as pilasters of the altar screen of the southern church.³⁸

The third pilaster (cat. no. 13, Table III), with a broken off lower section, has a geometrical motif that has been hewn within a rectangular panel (steplike decoration) – a cross in the shape of a fan placed within a circle, on the left side, and in continuation a series of semi-circles on the upper and lower sides in an alternating row. On the other side are an incised profile, and laterally a groove that served to affix the pluteus. On the upper horizontal surface are the barely visible remnants of a pillar that was broken off.

Four different pillars were unearthed, however, none of them in a complete state. Two of them are made of limestone (cat. nos. 16, 17) and two of marble (cat. nos. 14, 15), one of them being more interesting (cat. no. 14). It was hewn out of gray marble. It is wider in its lower section, and it tapers towards the top. It was broken in two and it lacks its base and capital. Its lower section is decorated with a double, thickened profile. The other marble pillar (cat. no. 15) is on one end decorated with a double, thickened profile, however, due to the equal width of both its upper and lower sections it is difficult to judge which end are we dealing with. Notwithstanding that, we assume that the steplike profile was closer to the base. This pillar was perhaps a section of a pillar – leg, one of the four that supported the mensa that was, as a rule, made entirely of marble, but was not discovered on our site.

The limestone pillars are not in such a good state of preservation and were made in a simpler manner. One of the fragments (cat. no. 16) represents only the body of a pillar – it lacks its base as well as its upper section, and is devoid of any ornamentation. The other limestone pillar (cat. no. 17) has rectangular ends on both sides, even though it boasts an irregular circular-rectangular, thickened cross-section. Its upper section is missing. Not one of them corresponds to the pilaster with a double, incised profile, which surely had a pillar in the continuation of its upper part.

All pillars could have been a part of a pilaster, i.e. the altar screen or ciborium.

³⁷ Duval N.; Marin E.; Metzger C., Nav. dj. (bilj. 19), 197 (pl. LXVIII; IX.a.1, IX.a.2, IX.a.3, IX.a.4, IX.a.11).

³⁸ Truhelka, Ćiro. *Starokršćanska arheologija* (Zagreb: Tiskara narodne prosvjete, 1931), 125 (sl. 45); Maršić, D. Nav. dj. (bilj. 15), 139–142.

³⁹ Maršić, D. Nav. dj. (bilj. 15), 150.

³⁷ Duval N.; Marin E.; Metzger C., cited work (note 19), 197 (Pl. LXVIII; IX.a.1, IX.a.2, IX.a.3, IX.a.4, IX.a.11).

³⁸ Truhelka Ćiro. *Starokršćanska arheologija* (Zagreb: Tiskara narodne prosvjete, 1931), 125 (Fig. 45); Maršić, D. cited work (note 15), 139–142.

oltarne pregrade ili stupiću mense ili stupiću ciborija.

Kapitel (kat. br. 18) četvrtastog oblika ima u reljefu oblikovanu ugaonu volutu i na sredini list, a završava abakom. Slični kapiteli na području Istre pronađeni su u Poreču u Predeufrazijevoj bazilici i Betigi u crkvi Sv. Andrije.⁴⁰ Ta dva primjera imaju također ugaonu volutu i list u sredini, s razlikom u tome što list na kapitelu s lokaliteta Kandlerove ulice u Puli ima urezanu okomitu liniju na sredini. Takvi korintski kapiteli s glatkim akantovim listovima u jednom redu tipični su za polovicu 5. stoljeća.⁴¹

Drugi mali kapitel (kat. br. 19) pravokutnog je oblika, bez ukrasa i abaka, a od stupića od kojeg je odlomljen, ali koji nije pronađen, odvaja ga dvostruka profilacija. Možda je mogao biti dio cjeline, u kojoj nedostaje sâm stupić, zajedno s malom bazom (kat. br. 20).

Pronađena je i jedna poligonalna - osmerokutna baza stupića od vapnenca s rupom za uglavljanje (kat. br. 20). Bila je kao spolija uzidana u zid iz kasnijeg vremena, te su na njoj vidljivi ostaci žbuke.

Arhitektonska skulptura

Nekoliko pronađenih kamenih ulomaka pripada arhitektonskoj skulpturi, ali s obzirom na to da nisu pronađeni u izvornom kontekstu, ne može se ništa pouzdano zaključiti o njihovom smještaju unutar građevine.

Ulomak (ugao) konzole izrađene od vapnenca (kat. br. 21), koja je ukrašena dublje klesanim geometrijskim i vegetabilnim motivom, sadržava tragove žbuke koji upućuju na njegovu sekundarnu upotrebu. Vjerojatno je naknadno bio uzidan. Isti ulomak mogao je biti i ugaoni dio vijenca.

Ulomak impost kapitela (kat. br. 22) na kosoj stranici ima uklesan vegetabilni motiv antitetički postavljenih kuka. Izrađen je od vapnenca.

Dio tranzene od mramora (kat. br. 23, tabla IV) ima isklesan vegetabilni motiv - bršljanov list. Vrlo sličan ukras poznat iz literature nalazi se i na podupiraču mense iz Saint-Martin de Bize (Aude).⁴² Motiv bršljanove vitice i lista isklesan je i na jednom ulomku iz Grada.⁴³

Similar pillars with a double, thickened profile in their lower section were discovered on the Srma-Prizba site, where they were a part of the altar of the southern church.³⁹

Likewise, not a single of the discovered capitals fits with any of the discovered pillars. All were made of limestone. Two small capitals could have belonged to either an altar screen pillar, or to a pillar supporting a mensa or ciborium.

The quadrangular capital (cat. no. 18) has a corner volute and a leaf in the middle, ending with an abacus, all executed in relief. On the territory of Istria, similar capitals were discovered at Poreč, in the pre-Euphrasian basilica, and at Betiga, in the church of St. Andrew.⁴⁰ These two examples are likewise equipped with a corner volute and a leaf in the middle, the only difference being that the leaf on the capital from Kandler Street in Pula has an incised vertical line down the middle. Such Corinthian capitals with smooth acanthus leaves in a single row are typical for the middle of the 5th century.⁴¹

The other small capital (cat. no. 19) is rectangular in shape and devoid of any ornamentation or abaci; a double, steplike profile divides it from the pillar from which it was broken off and which had not been discovered. Perhaps it was part of the whole in which the pillar is missing, together with the small base (cat. no. 20).

A polygonal - octagonal pillar base made of limestone was likewise discovered, which was equipped with a fixing hole (cat. no. 20). It was built into a later-date wall as a spolium, and bears therefore remnants of plaster.

Architectonic sculpture

We discovered several stone fragments that can best be classed as architectonic sculpture. We are not able, though, to pinpoint their position within the structure as they were not found in their original context.

A fragment (corner) of a console made of limestone (cat. no. 21), which has been decorated with a geometrical and vegetal motif that was hewn rather deep, contains traces of plaster that indicate its secondary usage. It was probably immured at a later date. The same fragment could also have been the corner section of a cornice.

The fragment of an impost capital (cat. no. 22) has a vegetal motif hewn on the slanting side, which consists of antithetically placed hooks. It was made of limestone.

A section of a marble transenna (cat. no. 23, Table IV) has a hewn vegetal motif - an ivy leaf. A very similar ornamentation known from literature is located on the

⁴⁰ Marušić B., "Kršćanstvo i poganstvo na tlu Istre u IV i V stoljeću", *Arheološki vestnik XXIX* (1978): 559 (sl. 9, br. 2 i 5).

⁴¹ Marušić, B. Nav. dj. (bilj. 40), 566.

⁴² Méréer-Brandenburg A.-B., Nav. dj. (bilj. 26), 53 (fig. 21).

⁴³ Tavano, S. Nav. dj. (bilj. 25), 333; fig. 7.

³⁹ Maršić, D. cited work (note 15), 150.

⁴⁰ Marušić B., "Kršćanstvo i poganstvo na tlu Istre u IV i V stoljeću", *Arheološki vestnik XXIX* (1978): 559 (Fig. 9, nos. 2 and 5).

⁴¹ Marušić, B. cited work (note 40), 566.

Arhitektonski elementi

Ulomak grede s vučjim zubima (kat. br. 24, tabla V), izrađene od vapnenca, mogao je biti dio vanjskog vijenca krova građevine.

Velika baza stupa (kat. br. 25, tabla VI) s klasičnom shemom tor-trohil-tor ima rupu za uglavljivanje stupa većih dimenzija koji nije pronađen.

Poveliki kapitel (kat. br. 26) ukrašen je jednostavnim polukružnim listovima bez detalja i ugaonim volutama. Po dvije manje volute prikazane su na prednjim stranama kapitela. Možda je bio dio cjeline sa spomenutom bazom kojoj nedostaje stup.

Uz kapitele s oblikovanim akantusovim listom postoje i lisnati kapiteli, poznati kao kapiteli s punim listovima.⁴⁴ Njihov razvoj teče skoro paralelno s razvojem korintskih kapitela. Puni listovi izrađeni su samo u osnovnoj formi, bez detalja. Izvorno su kapiteli s punim listovima bili nedovršeni korintski kapiteli koji s vremenom prelaze u posebnu umjetničku formu. Odstupa se od dodatne stilizacije i izrade detalja te se nad punim listovima vrši završno izgladivanje, često uz dodatak grebena ili rebra na sredini. R. Kautzsch navodi da su takvi kapiteli pronađeni svuda, a što se tiče istočne obale Jadrana spominje primjere iz Salone (u crkvi na groblju na Manastirinama) i Pule (Katedrala).⁴⁵ Te kapitele, s obzirom na vrijeme izgradnje crkava u kojima su se nalazili, datira u 5. stoljeće.

Kapitel ovog tipa od vapnenca pronađen je u crkvi Sv. Tome kod Rovinja.⁴⁶ Manjih je dimenzija i dio cjeline sa stupićem, te je vjerojatno dijelom oltarne pregrade. Listovi su mu glatki i neukrašeni, a u uglovima se nalaze volute.

Sepulkralna skulptura

Ovdje spominjem jedan nalaz sepulkralne skulpture, a radi se o akroteriju ranokršćanskog sarkofaga (kat. br. 27). Pronađeni ulomak dio je poklopca i jedini je pronađeni dio sarkofaga, stoga nije moguće pobliže determinirati njegov položaj ni cjelokupni izgled. Fragment je neukrašen, grubo obrađen i oštećen. U dalmatinskim se radionicama,

⁴⁴ Kautzsch, Rudolf. *Kapitellstudien* (Berlin-Leipzig: Walter de Gruyter, 1936), 22.

⁴⁵ Kautzsch, R. Nav. dj. (bilj. 38), 23 (t. 4, sl. 32, 34, 38).

⁴⁶ Matejčić, I. Nav. dj. (bilj. 27), 14; 17; Tabla XXIII, sl. 1. Autor datira ovaj kapitel na kraj 8. i početak 9. st. s obzirom na podatke o dataciji ostalih dijelova crkvenog namještaja crkve Sv. Tome. Nadalje zaključuje kako je "... crkva Sv. Tome predromanička građevina koja oblikovno slijedi i ponavlja određene tipično ranokršćanske značajke. Pitanja o mogućem kontinuitetu graditeljske tradicije, jesu li opisani kasnoantičko-ranobizantski elementi preuzeti s povijesnih građevina 6. st., kakovih je u razdoblju ranog srednjeg vijeka u Istri zasigurno bilo mnogo vidljivih, ili se radi o neposrednom utjecaju suvremenih bizantskih graditeljskih oblika, ostavljam zasada otvorenim." Iz ovog citata je vidljivo da je autoru povezanost elemenata razdoblja ranog kršćanstva s onima kasnijeg razdoblja očekivana.

support of a mensa at Saint-Martin de Bize (Aude).⁴² The ivy tendril and leaf motif was also hewn on a fragment found at Grado.⁴³

Architectonic elements

A fragment of a beam with wolf's teeth (cat. no. 24, Table V), made of limestone, was perhaps part of the exterior roof cornice of a structure.

The large column base (cat. no. 25, Table VI) with a classical torus-scutia-torus scheme, is equipped with a hole intended for fixing a larger column that, however, was not discovered.

A rather large capital (cat. no. 26) is decorated with simple semi-circular leaves devoid of any details, and corner volutes. Two smaller volutes are located on each side of the capital. It belonged, perhaps, to the whole that included the mentioned base that lacks its column.

Next to capitals equipped with an acanthus leaf, we also have leaved capitals that are better known as capitals with unadorned, solid leaves.⁴⁴ Their development runs almost parallel to the development of Corinthian capitals. The solid, unadorned leaves were hewn only in their basic form, without any details. Capitals with such leaves were originally Corinthian capitals that were not completed, which transitioned into a separate artistic form as time passed by. No longer was there a need for additional stylization and execution of details, and thus, solid leaves were only subjected to a final smoothing that was often accompanied by an addition of a ridge or rib in the middle. R. Kautzsch states that such capitals were discovered everywhere, and as far as the eastern coast of the Mediterranean is concerned, he mentions examples from Salona (in the church of the cemetery at Manastirine) and Pula (the Cathedral).⁴⁵ He dates these capitals into the 5th century, with regard to the period of erection of the churches where they were located.

A limestone capital of this type was discovered in the church of St. Thomas in the vicinity of Rovinj.⁴⁶ It is of lesser dimensions and part of a whole with a pillar,

⁴² Méré-Brandenburg A.-B., cited work (note 26), 53 (Fig. 21).

⁴³ Tavano, S. cited work (note 25), 333; Fig. 7.

⁴⁴ Kautzsch, Rudolf. *Kapitellstudien* (Berlin-Leipzig: Walter de Gruyter, 1936), 22.

⁴⁵ Kautzsch, R. cited work (note 38), 23 (T. 4, Fig. 32, 34, 38).

⁴⁶ Matejčić, I. cited work (note 27), 14; 17; Table XXIII, Fig. 1. The author dates this capital to the end of the 8th and the beginning of the 9th century, with respect to information regarding the dating of other furniture parts from the church of St. Thomas. He furthermore concludes that "... the church of St. Thomas is a pre-Romanesque structure that, as far as form is concerned, follows and repeats certain typically early Christian characteristics. For the time being I leave unanswered the questions in conjunction with the possible continuity of the building tradition, whether the described Late Roman - early Byzantine elements were taken over from historical structures from the 6th century, of which there were a great deal visible in Istria in the period of the early Middle Ages, or are we dealing with direct influences of contemporary Byzantine building forms." It is apparent from this quote that the author anticipates a close link between elements of the early Christian period and those from a later period.

koje se nalaze pod utjecajem onih orijentalnih, od kraja 4. do u drugu polovicu 5. stoljeća, izrađuju jednostavni sarkofazi kasnoantičkog oblika s dvoslivnim krovovima s ugaonim akroterijima, a ukrašavaju se grubo izvedenim križevima; česti su i na području sjevernog Jadrana.⁴⁷

Radionice i majstori

Već potkraj antike, udruženja obrtnika – klesara, rimska *collegia lapidariumum*, vrlo vjerojatno nastavljaju raditi u starom ili nešto izmijenjenom obliku, koncentrirajući se na obavljanje samo određenih poslova radi što potpunijeg zadovoljavanja narudžbi, a manje pažnje polažu na pronalaženje novih kreativnih rješenja.⁴⁸ U ranokršćansko doba mnoge radionice ograničavaju se uglavnom na proizvodnju serijske robe.

Što se tiče područja Istre, iz razdoblja ranoga srednjeg vijeka, zabilježena su imena *Iohannes* i *Garibertus* na sarkofagu kod Galizane, obojica označeni kao *magistri*.⁴⁹ Ipak, Ž. Rapanić uzima taj podatak s rezervom i smatra da ne mora biti riječ o klesarima, već su spomenuti *magistri* mogli biti i drugih zanimanja. U Puli je pronađen natpis koji spominje klesara (*C)acelletusa*, a u Osoru natpis s imenom *Mengausus*.⁵⁰ *Iohannes* je ime romanskog porijekla i odnosi se na starosjedioca, a *Garibertus* germanskog i mogao bi označavati putujućeg majstora. Na kraju spomenuta dva imena neobična su i pitanje je odnose li se na osobna imena uopće.

Najčešće se zaključuje da su ulomci izrađeni od mramora koji nije osobite kvalitete, ali je postao tipičan materijal izrade bizantske skulpture, gotov uvoz iz prokoneških radionica.⁵¹ Često su uvoženi i komadi mramora s naznačenim motivima (matricom) koji su, kao polugotov proizvod, čekali na konačnu obradu u lokalnim radionicama. Skulptura od mramora distribuirana je Carstvom trgovačkom organizacijom, uglavnom brodovima.⁵² Članak G. Kapitanija govori o nalazu čitavog kompleta isklesanoga kamenog namještaja namijenjenog inventaru neke crkve koji je otkriven u potonulom brodu kod Marzamemija (Capo Passero

and it is in all probability also part of an altar screen. Its leaves are smooth and unadorned, there are volutes in the corners.

Sepulchral sculpture

Here I mention a find related to sepulchral sculpture, which comes in the form of an acroterium from an early Christian sarcophagus (cat. no. 27). The discovered fragment was part of a lid, and at the same time it represents the only discovered fragment of a sarcophagus, hence it is impossible to determine either its position or its appearance in more detail. The fragment is unadorned, roughly hewn and damaged. Simple sarcophagi having a Late Roman form, with a gable roof and corner acroteria, and decorated with roughly hewn crosses, were produced at workshops in Dalmatia, which were under the influence of those oriental ones, from the end of the 4th to the second half of the 5th century; they are common in the Northern Adriatic region as well.⁴⁷

The workshops and their master craftsmen

Already towards the end of the Roman period, associations of craftsmen – stonemasons, the Roman *collegia lapidariumum*, in all probability continue to work in the old, or, in a somewhat changed manner, concentrating on the performance of only certain works in order to be in a position to better satisfy demand, paying thus less attention to the discovery of new creative solutions.⁴⁸ A great number of workshops limit themselves mainly to serial manufacture of goods in the early Christian period.

As far as the region of Istria in the period of the early Middle Ages is concerned, the names of *Iohannes* and *Garibertus* were noted on a sarcophagus in the vicinity of Galizana, and both were marked as *magistri*.⁴⁹ However, Ž. Rapanić takes that information cautiously and argues that we are not necessarily dealing with stonemasons here, but that the mentioned *magistri* could have had other vocations. An inscription mentioning a stonemason by the name of (*C)acelletus* was discovered at Pula, and an inscription bearing the name of *Mengausus* at Osor.⁵⁰ *Iohannes* is a name of Roman origin and it refers to the autochthonous population, whereas *Garibertus* is of Germanic origin and it could refer to a travelling

⁴⁷ Rapanić, Ž. Nav. dj. (bilj. 13), 102; Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 202.

⁴⁸ Rapanić, Ž. Nav. dj. (bilj. 13), 131.

⁴⁹ Rapanić, Ž. Nav. dj. (bilj. 13), 133 (“*Hic requiescit Iohannes mag(i)s(ter) et Garibertus mag(i)s(ter) requiescant in pace in nomine Christi*”); Gnirs, Anton. *Pola-Führer* (Wien: Alfred Hölder, 1915), 156 (sl. 9); De Franceschi, C. “Dante e Pola”, *Atti e Memorie* 44 (1932), 46 (sl. 9); Šonje A., “Starokršćanski sarkofazi u Istri”, *Rad JAZU* 381 (1978), 169 (sl. 41).

⁵⁰ Rapanić, Ž. Nav. dj. (bilj. 13), 134.

⁵¹ Rapanić, Ž. Nav. dj. (bilj. 13), 111; Jeličić-Radonić, Jasna i sur. *Gata - Crkva Justinijanova doba* (Split: Regionalni zavod za zaštitu spomenika kulture, 1994), 94; Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 205.

⁵² Jeličić-Radonić, J. i sur. Nav. dj. (bilj. 45), 94.

⁴⁷ Rapanić, Ž. cited work (note 13), 102; Vicelja-Matijašić, M. cited work (note 14), 202.

⁴⁸ Rapanić, Ž. cited work (note 13), 131.

⁴⁹ Rapanić, Ž. cited work (note 13), 133 (“*Hic requiescit Iohannes mag(i)s(ter) et Garibertus mag(i)s(ter) requiescant in pace in nomine Christi*”); Gnirs, Anton. *Pola-Führer* (Wien: Alfred Hölder, 1915), 156 (Fig. 9); De Franceschi, C. “Dante e Pola”, *Atti e Memorie* 44 (1932), 46 (Fig. 9); Šonje A., “Starokršćanski sarkofazi u Istri”, *Rad JAZU* 381 (1978), 169 (Fig. 41).

⁵⁰ Rapanić, Ž. cited work (note 13), 134.

na Siciliji) i zaključuje da je takvo trgovanje gotovim proizvodima bilo uobičajeno.⁵³ Uvoz stranih proizvoda potiče i imitiranje mjesnih radionica koje nabavljaju albume uzoraka, predložaka i motivâ. Uz aktivno funkcioniranje lokalnih radionica, redovito je i uobičajeno cirkuliranje putujućih obrtnika, kao i izmjene majstora u ranom srednjem vijeku. Slični vapnenački pluteji iz Salone pripisuju se lokalnim radionicama.

Vapnenac, kao mekši materijal, dopušta jednostavniju obradu, stoga je prikladan za oblikovanje ranokršćanske skulpture na lokalnom području.

Domaće radionice poznate su s dalmatinskog područja. Mogu se spomenuti nalazi iz Mirja na Braču, nedaleko lokalnih kamenoloma, i nalaz fragmenta nedovršenog pluteja iz Solina na kojemu su vidljivi tragovi klesarskog postupka, skiciranja i označavanja budućih ornamenata.⁵⁴

Kameni namještaj crkve Sv. Lucije u Puli od raznovrsnog je materijala, i pokazuje varijacije u izvedbi i stilu, što je odraz različitih izvora i načina njegove nabave i izrade.⁵⁵ To se odnosi na porijeklo izrade namještaja od vapnenca u lokalnim radionicama i uvoz mramornih komada iz provincijskih radionica. Većina ulomaka izrađena je od vapnenca, a tek nekoliko od mramora. Mramorni namještaj najznačajnijih građevina Pule, Poreča, Novigrada i dr. izrađivan je u stranim radionicama, a lokalni klesari za skromnije građevine imitirali su ga u vapnencu.⁵⁶ Poznate su lokalne radionice salonitanske metropolije. Klesarske radionice, osobito s otoka Brača (kamenolomi), izrađivale su liturgijski namještaj ne samo za salonitanske bazilike, već i za crkvene građevine na širem području provincije Dalmacije i duž jadranske obale.⁵⁷ Iako je područje Istre pripadalo *X. Regio Italiae*, zbog blizine tih dvaju područja nije pogrešan zaključak da su se utjecaji prenosili, a time i vjerojatnost postojanja lokalnih radionica u kojima je izrađen najveći broj ulomaka (oni od vapnenca) s ovoga lokaliteta.

Što se tiče samih motiva, i u jaderskim i salonitanskim radionicama prevladava motiv grčkoga ili latinskog križa,

craftsman. These last two names are unusual and it is not clear whether they refer to personal names at all.

In most cases it is concluded that fragments which were made of marble that is not of exceptional quality but which, nonetheless, became a typical material for the manufacture of Byzantine sculpture, are a ready made import from the workshops at Prokonnesos.⁵¹ It was often the case that only blocks of marble with contoured motifs (matrix) were imported, which as semi-finished products then waited for their final treatment in local workshops. Commercial organizations distributed marble sculptures throughout the Empire, mainly by ship.⁵² An article by G. Kapitän speaks about the discovery of a whole set of hewn stone furniture destined to become the inventory of some church, which was found in a sunken ship near Marzamemi (Capo Passero on Sicily), and concludes that such commercial activities involving finished goods were common practice.⁵³ The import of foreign goods also enhanced their imitation in local workshops that acquired whole albums full with specimens, samples and motifs. Side by side with the active functioning of local workshops we are also witnessing a regular, customary circulation of travelling craftsmen, as well as their exchange, in the period of the early Middle Ages. Similar limestone plutei from Salona were ascribed to local workshops.

Limestone, as a rather soft material, facilitates a simpler treatment and it is, hence, suitable for the production of early Christian sculpture on local territory.

Many domestic workshops are known from the region of Dalmatia. We can mention finds discovered at Mirje on the island of Brač, in proximity of local stone quarries, as well as the discovery of an unfinished pluteus from Solin, on which there are traces of hewing, contouring and marking of future ornaments.⁵⁴

The stone furniture in the church of St. Lucia at Pula is made of different materials, and shows stylistic variations in its execution, all of which reflects different sources and methods of procurement and treatment.⁵⁵ This applies to the origins of limestone furniture manufacture in local workshops, and the importation of marble pieces from provincial workshops. The majority of fragments were hewn out of limestone, and only a few were made of

⁵³ Kapitän G., "Elementi architettonici per una basilica dal relitto navale del VI secolo di Marzamemi (Siracusa)", *Corsi di cultura sull'arte ravennate e bizantina* 27 (1980), 71 - 136.

⁵⁴ Rapanić, Ž. Nav. dj. (bilj. 13), 111; Marin, E. "Starokršćanska oltarna pregrada na Mirju nedaleko Postira", *Prilozi povijesti umjetnosti u Dalmaciji* 21/1980, 1 (Fiskovićev zbornik svezak I) (1980), 85.

⁵⁵ Jeličić-Radonić, J. Nav. dj. (bilj. 45), 93.

⁵⁶ Chevalier P., "Les installations liturgiques des églises d'Istrie du Ve au VIIIe siècle", *Hortus artium medievalium* Vol. 5 (1999), 117.

⁵⁷ Jeličić-Radonić, J. Nav. dj. (bilj. 45), 34.

⁵¹ Rapanić, Ž. cited work (note 13), 111; Jeličić-Radonić, Jasna and associates *Gata - Crkva Justinijanova doba* (Split: Regionalni zavod za zaštitu spomenika kulture, 1994), 94; Vicolja-Matijašić, M. cited work (note 14), 205.

⁵² Jeličić-Radonić, J. and associates cited work (note 45), 94.

⁵³ Kapitän G., "Elementi architettonici per una basilica dal relitto navale del VI secolo di Marzamemi (Siracusa)", *Corsi di cultura sull'arte ravennate e bizantina* 27 (1980), 71 - 136.

⁵⁴ Rapanić, Ž. cited work (note 13), 111; Marin, E. "Starokršćanska oltarna pregrada na Mirju nedaleko Postira", *Prilozi povijesti umjetnosti u Dalmaciji* 21/1980, 1 (Fiskovićev zbornik svezak I) (1980), 85.

⁵⁵ Jeličić-Radonić, J. cited work (note 45), 93.

urezanoga ili reljefnog, s blago proširenim krakovima i različiti geometrijski motivi. Takve karakteristike ukrašavanja pripisuju se adriobizantskom radioničkom krugu.⁵⁸

Radionice kamenog namještaja i arhitektonske plastike u Istri nisu jasno determinirane, ali se zrcale u velikom opusu kamene skulpture izrađene od lokalnog vapnenca.⁵⁹ Slijedile su tradiciju jačih proizvodnih centara Akvileje i Grada. Radionice su bile vezane uz urbanistička središta, Pulu i Poreč, i proizvodile su za šire područje agera nastavljajući antičku tradiciju. Arhitektonska skulptura je uglavnom standardiziranih karakteristika, dok je kvaliteta izrade skulpture za važne gradske crkve, čiju su izgradnju nadzirali carski službenici, na visokom nivou te prati stil i ikonografiju umjetnosti 6. st., a manje značajne crkve opremane su skulpturom lokalnog materijala slabije kvalitete uz imitaciju motiva i ornamenata raskošnijih izdanja.⁶⁰ Kad je o izboru motiva riječ, prevladava križ najčešće proširenih krakova, kristogram upisan u višestruku kružnicu sa srcolikim listovima između krakova, biljni motivi u stiliziranoj izvedbi, rozete i uski repertorij životinjskih likova.⁶¹ Kompozicije su jednostavne bez pretjerane ornamentike, a motivi su svedeni na simbol. Prisutna je centričnost, simetričnost i geometrizacija. Gradska središta, financijski moćnija u odnosu na zaleđe, bila su u mogućnosti uvoziti kamene predmete te omogućiti dobru lokalnu proizvodnju. Gradskom zaleđu preostalo je jedino da imitacijama oprema svoje crkvene objekte. Iako se zbog skromne izvedbe samog spomenika može zaključiti da proizvodnja u ovom razdoblju posustaje, upravo se prema raznolikosti spomenika izrađenih za brojne crkve u zaleđu s prikazom raznovrsnih motiva preuzetih od gradskih predložaka te grubljeg načina izrade, u skladu s mogućnostima lokalnih klesara, može zaključiti upravo suprotno – da se intenzivira, ali na nižoj proizvodnoj razini.

Datacija

Ranokršćanski liturgijski namještaj provincije Dalmacije uklapa se u okviru kasnoantičke skulpture 6. stoljeća.⁶² U svom radu J. Jeličić-Radonić navodi: “To su tzv. visoke pregrade s kvadratnim pilastrima koji završavaju stupovima i kapitelima izrađenim u jednom komadu. Kvadratni pilastri ponekad su ukrašeni jednostavnim urezanim ornamentima koji prate njegov

marble. The marble furniture that is found in the most prominent structures at Pula, Poreč, Novigrad, etc., was hewn in foreign workshops, and local craftsmen imitated it for less important structures in limestone.⁵⁶ Local workshops from the Salonitan diocese are known. Stonemason's workshops, especially those from the island of Brač (stone quarries), were manufacturing liturgical furniture not only for Salonitan basilicas, but also for ecclesiastic structures throughout the wider territory of the province of Dalmatia and all along the coast of the Adriatic.⁵⁷ Notwithstanding that the territory of Istria belonged to the *X. Regio Italiae*, it is not mistaken to conclude that, due to the vicinity of these two regions, there existed a transfer of influences, which reflected itself in the probable existence of local workshops where the majority of fragments from this area were manufactured (those made of limestone).

As far as the motifs themselves are concerned, in workshops from Iader and Salona the motifs representing the Greek and Latin cross were predominant, and they were either incised or executed in relief with mildly widened arms, followed by different geometrical motifs. Such decorative characteristics are ascribed to the Adrio-Byzantine workshop sphere.⁵⁸

Workshops manufacturing stone furniture and architectonic sculpture in Istria are not clearly determined, but they reflect themselves in the great array of stone furniture made of local limestone.⁵⁹ They followed in the tradition of the more potent manufacturing centers like Aquileia and Grado. The workshops were closely connected with urban centers like Pula and Poreč, and they manufactured goods for the wider area of the ager, continuing thus in the Roman tradition. A mark of this architectonic sculpture is that it has mostly standardized characteristics. The quality of manufactured sculpture destined for the more important urban churches is on a high level, as these works were under the supervision of the imperial administration, and they also follow the prevalent styles and iconography of the 6th century. Less important churches, though, were equipped with sculpture made of local materials of inferior quality, imitating the motifs and ornamentation found on the more luxurious structures.⁶⁰ Talking about the choice of motif, it should be said that the cross is prevalent, in most cases depicted with widened arms, followed by Christ's monogram within manifold circles, with heart-shaped leaves between

⁵⁸ Migotti, B. Nav. dj. (bilj. 12), 292.

⁵⁹ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 161.

⁶⁰ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 205.

⁶¹ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 162.

⁶² Jeličić-Radonić J., “Salonitanski kulturni krug Justinijanova doba” u *Prilozi povijesti umjetnosti u Dalmaciji* 34 (1994), 33.

⁵⁶ Chevalier P., “Les installations liturgiques des églises d'Istrie du Ve au VIIe siècle”, *Hortus artium medievalium* Vol 5 (1999), 117.

⁵⁷ Jeličić-Radonić, J. cited work (note 45), 34.

⁵⁸ Migotti, B. cited work (note 12), 292.

⁵⁹ Vicelja-Matijašić, M. cited work (note 14), 161.

⁶⁰ Vicelja-Matijašić, M. cited work (note 14), 205.

oblik, dok kapiteli pokazuju postepenu geometrizaciju biljne ornamentike. Oltarnim pregradnim pločama dominiraju simbolički prikazi Krista. Često je u središtu pluteja križ pored kojeg su ovce ili je križ u krugu iz kojeg izvijaju vrpce s bršljanovim lišćem. Primijenjen je i pojednostavnjen motiv križa i X unutar kruga. To sažimanje kršćanske simbolike svojstveno je likovnom govoru 6. stoljeća, što pokazuju oltarne pregrade salonitanskih bazilika i njihovoga kulturnog kruga.⁶³ Na osnovi prikaza prisutnih na kamenoj skulpturi Eufrazijeve bazilike i pulske Katedrale M. Vicelja Matijašić zaključuje: "Prevladava prepoznatljiv izbor motiva: križ, najčešće otvorenih krakova, kristogram upisan u višestruku kružnicu sa srololikim listovima između krakova, biljni motivi poput vinove loze i akantusa ali u stiliziranoj izvedbi, rozete i uski repertorij životinjskih likova. Kompozicije su jednostavne, sastavljene od ograničenog broja motiva koji su lišeni dekora, a naglašeni u funkciji znaka, odnosno simbola. Prepoznaje se poštivanje centričnosti, simetričnosti i geometrizacije, što ovu skulpturu postavlja unutar ranobizantskog opusa."⁶⁴

Većina nabrojanih elemenata (kvadratni pilastri, pluteji s prikazom križa kao Kristova simbola, kapiteli i stupovi) odgovara i situaciji na lokalitetu Kandlerova ulica u Puli.

Upravo geometrijski ukras, najviše zastupljen na pilastrima i plutejima, koji se često kombinira s motivom križa i detaljima vegetabilnog ukrasa, karakterističan je u ranokršćanskoj umjetnosti 6. stoljeća.⁶⁵ Motiv je smješten unutar okvira višestrukog, stepenastog obruba.⁶⁶ Postupna geometrizacija biljnog ornamenta prisutna je na kapitelu s volutom, kao i na većini elemenata arhitektonske skulpture (impost kapiteli). U tom smislu jedini je izuzetak ulomak tranzene s realističnim prikazom bršljanovih listova, koji je također često prikazivan.

Zaključak

Crkva Sv. Lucije, koju spominje Pietro Kandler, prepoznata je u pravokutnom prostoru površine 120 m². Nisu pronađeni tragovi apsida pa se može pretpostaviti da se radi o tipu crkve u obliku pravokutne dvorane bez apsida, poput kasnoantičke faze crkve Sv. Marije na otoku Veliki Brijun.⁶⁷ Tijekom arheoloških istraživanja na

the arms, stylized vegetal motifs, rosettes, and a narrow array of animal depictions.⁶¹ The compositions are simple, devoid of exaggerated ornamentation, and motifs are reduced to symbols. There is a presence of centricity, symmetry and a tendency to simplify vegetal and other motifs into geometric ones. Urban centers, which were in a financially stronger position as compared with the rural districts, were able to import stone objects and facilitate a good local manufacture. The urban hinterland was thus left with the choice to furnish its ecclesiastic structures with imitations of imported furniture. Even though, based on the modest mode of execution of the monument itself, we could reach a conclusion that production is sluggish in this period of time, we can conclude the exact opposite – that it is intensifying but on a lower manufacturing level – if we take into consideration the diversity of monuments that were made for numerous churches in the hinterland, having a variety of motifs taken over from urban specimens, and a rougher method of execution, which is entirely in line with the possibilities of local stone masons.

Dating

The early Christian liturgical furniture from the province of Dalmatia fits within the framework of Late Roman sculpture from the 6th century.⁶² In her work, J. Jeličić-Radonić states: "These are the so-called high screens with square pilasters that terminate with pillars and capitals executed in a single piece. The square pilasters are sometimes decorated with simple incised ornaments that follow its shape, whereas capitals show a gradual tendency to geometrize vegetal ornamentation. Symbolic depictions of Christ dominate the altar screen plutei. At the center of a pluteus we often find a cross with sheep next to it, or the cross is located within a circle emanating from which are straps with ivy leaves. Use was also made of the simplified version of the cross motif and an X inside a circle. This contracting of Christian symbolism is typical for the artistic expression of the 6th century, which is shown on altar screens from Salonitan basilicas and their cultural sphere."⁶³ Based on the depictions shown on stone sculpture from Euphrasius' basilica and the Cathedral at Pula, M. Vicelja Matijašić concludes: "A recognizable choice of motifs prevails: a cross, most often with open arms, a monogram inscribed in a manifold circle with heart-shaped leaves between its arms, vegetal motifs such as vine and acanthus but in stylized form, rosettes, and a narrow array of animal depictions. The compositions are

⁶³ Jeličić-Radonić, J. Nav. dj. (bilj. 62), 33–34.

⁶⁴ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 162.

⁶⁵ Rapanić, Ž. Nav. dj. (bilj. 13), 111; Jeličić-Radonić, J. i sur. Nav. dj. (bilj. 45), 94.

⁶⁶ Vicelja-Matijašić, M. Nav. dj. (bilj. 14), 212.

⁶⁷ Vitasović A., "Crkva Sv. Marije kasnoantička crkva V. st. – bizantinska bazilika VI. st.", *Histria archaeologica* 34/2003 (2005), 66; Begović Dvoržak V., "Crkva i samostan Sv. Marije na Brijunima – faze izgradnje", *Zbornik I. Kongresa hrvatskih povjesničara umjetnosti (Zagreb, 15. - 17. XI. 2001)* (2004), 469.

⁶¹ Vicelja-Matijašić, M. cited work (note 14), 162.

⁶² Jeličić-Radonić J., "Salonitanski kulturni krug Justinijanova doba" in "Prilozi povijesti umjetnosti u Dalmaciji 34 (1994), 33.

⁶³ Jeličić-Radonić, J. cited work (note 62), 33–34.

lokalitetu, pronađeni su ulomci kamenoga liturgijskog namještaja i elementi arhitekture, ali u nezavisnim položajima pa se o cjelokupnom izgledu same crkve i njezine unutrašnjosti ne može ništa sa sigurnošću zaključiti. Pronađeni ulomci potječu iz ranokršćanskog razdoblja, ali ne tvore jedinstvenu cjelinu. To nije neobična pojava, s obzirom na to da se crkveni namještaj često mijenjao, što je svojstveno svim epohama, pa tako i ranokršćanskoj. Ukupna okvirna datacija utvrđena je pojedinačnom analizom svakog ulomka i njihovom usporedbom s nalazima na drugim lokalitetima toga razdoblja.

Simbol križa i monograma koji se sastoji od kombinacije križa i X, upućuju na Krista i spasenje, a to je najčešća forma predstavljanja Krista na raznim spomenicima starokršćanskog doba u Dalmaciji.⁶⁸ Prikaz antitetički postavljenih ptica okrenutih prema križu, kristogramu (znaci Krista) ili kantarosu (simbolični izvor nauka vjere) tipičan je prikaz u likovnom izrazu 5. i posebice 6. st. u Istri i na području Akvilejsko-gradeškog patrijarhata.⁶⁹ Ovakvi motivi i kompozicije nalazili su se na plutejima, drugim dijelovima crkvenog namještaja, kao i stranicama sarkofaga, te arhitektonskoj opremi crkve. Navedeni motivi karakteristični su za ranokršćansku skulpturu u Istri koja je bila pod izravnim utjecajem sjeverne Italije.

Arhitektonski elementi po svojim karakteristikama tipični su već za 5. stoljeće, ali su u upotrebi mogli ostati i tijekom 6. (kao i naknadno upotrijebljeni). S obzirom na pronađene elemente oltarne pregrade, može se zaključiti da je ona pripadala tipu pergole tj. visoke oltarne pregrade 6. stoljeća, te je najbolje i samu crkvu smjestiti unutar tog razdoblja.

simple, consisting of a limited number of motifs that are devoid of decoration and emphasized in their symbolic function. We can recognize the adherence to centrality and symmetry, and to a tendency to geometrize vegetal and other motifs, which places this sculpture within early Byzantine work.”⁶⁴

The majority of the enumerated elements (square pilasters, plutei with depictions of a cross as a symbol of Christ, capitals and pillars) also correspond to the situation on the locality in Kandler Street at Pula.

Geometric decoration is most widely spread on pilasters and plutei, and it is often combined with the motif of the cross and details of vegetal decoration – this is characteristic for early Christian art from the 6th century.⁶⁵ The motif is located within a frame comprised of a manifold, steplike edge.⁶⁶ The gradual geometrization of vegetal ornamentation is present on the capital with volute, as well as on the majority of architectonic sculpture elements (impost capitals). The only exception in this respect is a transenna fragment having a realistic depiction of ivy leaves, which was likewise frequently shown.

Conclusion

The church of St. Lucia, mentioned by Pietro Kandler, was recognized in a rectangular area measuring 120 square meters. We were not able to identify any traces of the apses and we can, therefore, assume that we are dealing with a church type whose shape is that of a rectangular hall without apses, much like the Late Roman phase of the church of St. Mary on the Veliki Brijun Island.⁶⁷ In the course of archaeological explorations on site, we discovered fragments of stone liturgical furniture and architectural elements which, however, were in mutually independent positions, hence we cannot speculate with any degree of certainty about either the general appearance of the church, or its interiors. The discovered fragments stem from the early Christian period, but they don't form a uniform whole. This does not represent an unusual set of circumstances as church furniture was often changed, which is characteristic for all periods of time, and the early Christian period is no exception. The general dating of the finds was performed on the basis of an individual analysis of every single discovered fragment, and by their comparison with finds from other sites from this period.

⁶⁴ Vicelja-Matijašić, M. cited work (note 14), 162.

⁶⁵ Rapanić, Ž. cited work (note 13), 111; Jeličić-Radonić, J. and associates cited work (note 45), 94.

⁶⁶ Vicelja-Matijašić, M. cited work (note 14), 212.

⁶⁷ Vitasović A., “Crkva Sv. Marije kasnoantička crkva V. st. – bizantinska bazilika VI. st.”, *Histria archaeologica* 34/2003 (2005), 66; Begović Dvoržak V., “Crkva i samostan Sv. Marije na Brijunima – faze izgradnje”, *Zbornik I. Kongresa hrvatskih povjesničara umjetnosti (Zagreb, 15. - 17. XI. 2001)* (2004), 469.

⁶⁸ Cambi N., “Krist i njegova simbolika u likovnoj umjetnosti starokršćanskog perioda u Dalmaciji” u *Vjesnik za arheologiju i historiju dalmatinsku* 70-71/1968-1969 (1977), 90.

⁶⁹ Matejčić, I. Nav. dj. (bilj. 27), 10.

KATALOG

1. **Naziv:** Plutej.

Materijal: Vapnenac.

Opis: Ploča pluteja sastavljena od šest ulomaka spojenih po crti loma, s dvostrukom stepenastom profilacijom na rubovima i prikazanim kružnicom unutar koje se nalazi križ.

Dimenzije:

Visina: 96 cm.

Širina: 107 cm.

Debljina: 9 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 20. 8. 2005., SJ. 3-P1-O1

Smještaj: AMI, Pula.

Inv. br.: S-17000.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 1 / Cat. no. 1

2. **Naziv:** Plutej.

Materijal: Vapnenac.

Opis: Ploča pluteja sastavljena od sedam ulomaka spojenih po crti loma s dvostrukom stepenastom profilacijom na rubovima s objiju strana i prikazanim kristogramom (kombinacija križa i znaka X) u sredini. Stepenasta profilacija nalazi se i na stražnjoj strani.

Dimenzije:

Visina: 89 cm.

Širina: 112 cm.

Debljina: 10,5 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. - 30. 8. 2005., SJ. 3-P1-O1

Smještaj: AMI, Pula.

Inv. br.: S-17001.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

The symbol of the cross and monogram, which consists of the combination of a cross and an "X", points towards Christ and salvation, and it is the most widely spread form for the presentation of Christ on different monuments from the old Christian period in Dalmatia.⁶⁸ The depiction of antithetically placed birds facing towards the cross, monogram (symbols of Christ), or kantharos (the symbolic source of religious dogma), is a typical depiction in the artistic form of expression that is characteristic for the 5th, and especially, the 6th century in Istria and on the territory of the Aquileia-Grado patriarchate.⁶⁹ Such motifs and compositions were depicted on plutei, other items of church furniture, on the walls of sarcophagi, as well as on the architectonic elements of a church. The mentioned motifs are characteristic for early Christian sculpture in Istria, which was under direct influence coming from Northern Italy.

On the basis of their characteristics, the architectonic elements are typical for the 5th century and they could have remained in use throughout the 6th century (or were subsequently re-used). With respect to the discovered elements of the altar screen, we can conclude that it belonged to the pergola type, i.e. a high altar screen from the 6th century, and it is, therefore, plausible to date the church itself within that period of time.

CATALOGUE

1. **Find:** A pluteus.

Material: Limestone.

Description: The partition screen consists of six fragments that were joined at the breakage line, it is equipped with a double, steplike profile at the edges, and a depicted circle containing a cross. A steplike profile is likewise on the backside.

Dimensions:

Height: 96 cm.

Width: 107 cm.

Thickness: 9 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/20/2005, SJ. 3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17000.

Dating: 6th century.

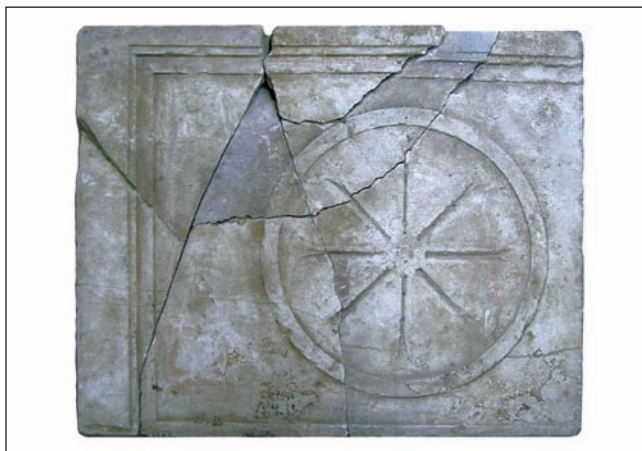
Photography: Vendi Jukić.

2. **Find:** A pluteus.

Material: Limestone.

⁶⁸ Cambi N., "Krist i njegova simbolika u likovnoj umjetnosti starokršćanskog perioda u Dalmaciji" in *Vjesnik za arheologiju i historiju dalmatinsku* 70-71/1968-1969 (1977), 90.

⁶⁹ Matejčić, I. cited work (note 27), 10.



Kat. br. 2 / Cat. no. 2

3. **Naziv:** Plutej.**Materijal:** Vapnenac.**Opis:** Ulomak pluteja s geometrijskom dekoracijom u reljefu i trostrukom stepenastom profilacijom na rubu.**Dimenzije:**

Visina: 25 cm.

Širina: 25 cm.

Debljina: 11 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., POD3-P1-O1.**Smještaj:** AMI, Pula.**Inv. br.:** S-17002.**Datacija:** 6. stoljeće.**Foto:** Vendi Jukić.4. **Naziv:** Plutej.**Materijal:** Vapnenac.**Opis:** Ulomak pluteja s dvostrukom stepenastom profilacijom na rubovima.**Dimenzije:**

Visina: 22 cm.

Širina: 32 cm.

Debljina: 12 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 7. 2005., POD3-P1-O1.**Smještaj:** AMI, Pula.**Inv. br.:** S-17003.**Datacija:** 6. stoljeće.**Foto:** Vendi Jukić.5. **Naziv:** Plutej.**Materijal:** Vapnenac.**Opis:** Ulomak pluteja sa stepenastom profilacijom na rubovima.**Dimenzije:**

Visina: 22 cm.

Description: The partition screen consists of seven fragments that were joined at the breakage line, it is equipped with a double, steplike profile at the edges on both sides, and a depicted symbol of Christ's monogram (a combination of a cross and the letter "X") in the middle.**Dimensions:**

Height: 89 cm.

Width: 112 cm.

Thickness: 10.5 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2 - 30/2005, SJ. 3-P1-O1.**Deposited at:** Archaeological Museum of Istria, Pula.**Inv. no.:** S-17001.**Dating:** 6th century.**Photography:** Vendi Jukić.3. **Find:** A pluteus.**Material:** Limestone.**Description:** A fragment of a partition screen featuring a geometrical decoration in relief, and a three-fold, steplike profile at the edge.**Dimensions:**

Height: 25 cm.

Width: 25 cm.

Thickness: 11 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, POD3-P1-O1.**Deposited at:** Archaeological Museum of Istria, Pula.**Inv. no.:** S-17002.**Dating:** 6th century.**Photography:** Vendi Jukić.

Kat. br. 3 / Cat. no. 3

4. **Find:** A pluteus.**Material:** Limestone.**Description:** A fragment of a partition screen with

Širina: 20 cm.

Debljina: 12 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., POD3-P1-O1.

Smještaj: AMI, Pula.

Inv. br.: S-17004.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 5 / Cat. no. 5

6. **Naziv:** Ulomci pluteja.

Materijal: Vapnenac.

Opis: Četiri ulomka pluteja s geometrijskim ukrasima u reljefu.

Dimenzije:

a. Visina: 24 cm.

Širina: 17,5 cm.

Debljina: 9 cm.

b. Visina: 27 cm.

Širina: 28 cm.

Debljina: 10 cm.

c. Visina: 17 cm.

Širina: 19 cm.

Debljina: 10 cm.

d. Visina: 16,5 cm.

Širina: 16 cm.

Debljina: 10 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., SJ. 3-P1-O1.

Smještaj: AMI, Pula.

Inv. br.: S-17005.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

a double, steplike profile in relief at the edges.

Dimensions:

Height: 22 cm.

Width: 32 cm.

Thickness: 12 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, July/2/2005, POD3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17003.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 4 / Cat. no. 4

5. **Find:** A pluteus.

Material: Limestone.

Description: A fragment of a partition screen with a steplike profile at the edges.

Dimensions:

Height: 22 cm.

Width: 20 cm.

Thickness: 12 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, POD3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17004.

Dating: 6th century.

Photography: Vendi Jukić.

6. **Find:** Fragments of a pluteus.

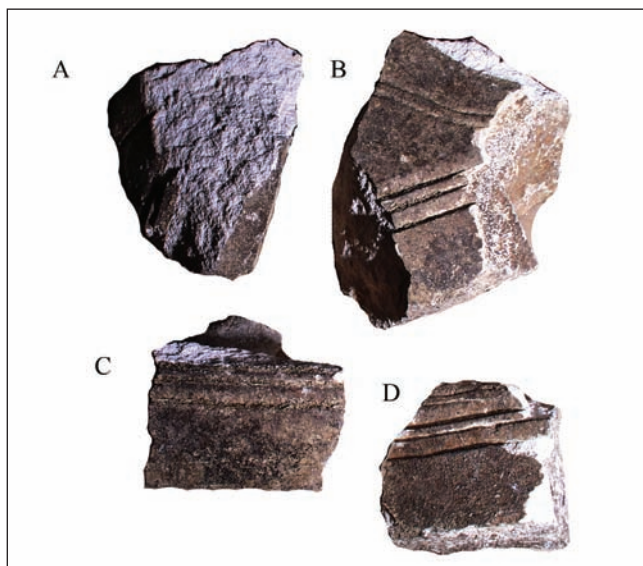
Material: Limestone.

Description: Four fragments of a partition screen featuring geometrical decorations in relief.

Dimensions:

a. Height: 24 cm.

Width: 17.5 cm.



Kat. br. 6 / Cat. no. 6

7. **Naziv:** Ulomak pluteja.
Materijal: Vapnenac.
Opis: Ulomak pluteja. Prikaz šesterokrakog kristograma u reljefu.
Dimenzije:
 Visina: 39 cm.
 Širina: 26 cm.
 Debljina: 12 cm.
Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., POD3-P1-O1.
Smještaj: AMI, Pula.
Inv. br.: S-17006.
Datacija: 6. stoljeće.
Foto: Vendi Jukić.
8. **Naziv:** Ulomak pluteja.
Materijal: Vapnenac.
Opis: Ulomak pluteja, trostruka stepenasta profilacija na rubu. Ukraš u reljefu.
Dimenzije:
 Visina: 22 cm.
 Širina: 27,5 cm.
 Debljina: 12 cm.
Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., POD1-P1-O1.
Smještaj: AMI, Pula.
Inv. br.: S-17007.
Datacija: 6. stoljeće.
Foto: Vendi Jukić.
9. **Naziv:** Ulomak pluteja.
Materijal: Vapnenac.
Opis: Ulomak kamene ploče, naknadno ispiljene u oblik trokuta. Prikaz ptice u reljefu s lijeve strane.

Thickness: 9 cm.
 b. Height: 27 cm.
 Width: 28 cm.
 Thickness: 10 cm.
 c. Height 17 cm.
 Width 19 cm.
 Thickness: 10 cm.
 d. Height: 16.5 cm.
 Width: 16 cm.
 Thickness: 10 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, SJ. 3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17005.

Dating: 6th century.

Photography: Vendi Jukić.

7. **Find:** A fragment of a pluteus.
Material: Limestone.
Description: A fragment of a partition screen. A depiction of a six-pronged monogram of Christ in relief.
Dimensions:
 Height: 39 cm.
 Width: 26 cm.
 Thickness: 12 cm.
Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, POD3-P1-O1.
Deposited at: Archaeological Museum of Istria, Pula.
Inv. no.: S-17006.
Dating: 6th century.
Photography: Vendi Jukić.



Kat. br. 7 / Cat. no. 7

8. **Find:** A fragment of a pluteus.
Material: Limestone.
Description: A fragment of a partition screen

Dimenzije:

Visina: 22 cm.

Širina: 44 cm.

Debljina: 8 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 30. 8. 2005., SJ. 3-P1-O1.**Smještaj:** AMI, Pula.**Inv. br.:** S-17008.**Datacija:** 6. stoljeće.**Foto:** Vendi Jukić.

Kat. br. 9 / Cat. no. 9

10. **Naziv:** Ulomak pilastra.**Materijal:** Vapnenac.**Opis:** Veći ulomak pilastra kvadratnog presjeka, odlomljen pri vrhu. Ima utor za uglavljivanje pluteja.**Dimenzije:**

Visina: 125 cm.

Širina: 24 cm.

Debljina: 28 cm.

Širina žljeba za uglavljivanje pluteja: 10,5 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 15. 10. 2005., SJ. 3-P14-O1.**Smještaj:** AMI, Pula.**Inv. br.:** S-17009.**Datacija:** 6. stoljeće.**Foto:** Vendi Jukić.

Kat. br. 10 / Cat. no. 10

11. **Naziv:** Ulomak pilastra.**Materijal:** Vapnenac.

featuring a three-fold, steplike profile at the edge. Decoration in relief.

Dimensions:

Height: 22 cm.

Width: 27.5 cm.

Thickness: 12 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, POD1-P1-O1.**Deposited at:** Archaeological Museum of Istria, Pula.**Inv. no.:** S-17007.**Dating:** 6th century.**Photography:** Vendi Jukić.

Kat. br. 8 / Cat. no. 8

9. **Find:** A fragment of a pluteus.**Material:** Limestone.**Description:** A fragment of a stone screen that was subsequently sawn off into a triangular form. A depiction of a bird in relief on the left side.**Dimensions:**

Height: 22 cm.

Width: 44 cm.

Thickness: 8 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/30/2005, SJ. 3-P1-O1.**Deposited at:** Archaeological Museum of Istria, Pula.**Inv. no.:** S-17008.**Dating:** 6th century.**Photography:** Vendi Jukić.10. **Find:** A fragment of a pilaster.**Material:** Limestone.**Description:** A rather large pilaster fragment with a square cross-section, broken off at the top. Equipped with a groove for the fitting of the pluteus.**Dimensions:**

Height: 125 cm.

Opis: Gornji dio pilastra kvadratnog presjeka. S dviju strana dvostruka urezana profilacija. Ima utor za uglavljivanje pluteja. Na gornjoj strani završava stepenastom trostrukom profilacijom – baza stupića.

Dimenzije:

Visina: 33 cm.

Širina: 17 cm.

Debljina: 20 cm.

Širina žlijeba za uglavljivanje pluteja: 7 cm

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 13. 4. 2005., POD1-05.

Smještaj: AMI, Pula.

Inv. br.: S-17010.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

12. **Naziv:** Ulomak pilastra.

Materijal: Vapnenac.

Opis: Veći ulomak pilastra kvadratnog presjeka odlomljen pri vrhu. S dviju strana dvostruka urezana profilacija. Ima utor za uglavljivanje pluteja.

Dimenzije:

Visina: 81 cm.

Širina: 17 cm.

Debljina: 20 cm.

Dužina žlijeba za uglavljivanje pluteja (ukupna kat. br. 11 i 12): 74 cm.

Širina žlijeba za uglavljivanje pluteja: 7 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 12. 4. 2005., POD1-05.

Smještaj: AMI, Pula.

Inv. br.: S-17011.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

13. **Naziv:** Ulomak pilastra.

Materijal: Vapnenac.

Opis: Geometrijski ornament u reljefu. Prikaz lepezastog križa unutar kružnice i profiliranih polukružnica naizmjeničnih u nizu s gornje i donje strane unutar okvira. S jedne se bočne strane nalazi dvostruka urezana profilacija, a s druge žlijeb za uglavljivanje.

Dimenzije:

Visina: 66 cm.

Širina: 24 cm.

Debljina: 23 cm.

Širina žlijeba za uglavljivanje pluteja: 6 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 5. 10. 2005., SJ. 3-P35-O4.

Width: 24 cm.

Thickness: 28 cm.

Width of groove that serves to fit the pluteus: 10.5 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, October/15/2005, SJ. 3-P14-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17009.

Dating: 6th century.

Photography: Vendi Jukić.

11. **Find:** A fragment of a pilaster.

Material: Limestone.

Description: The upper section of a pilaster with a square cross-section. On two sides equipped with a double, incised profile. Also featuring a groove for the fixing of the pluteus. On its upper side it ends with a three-fold, steplike profile – the base of a small pilaster.

Dimensions:

Height: 33 cm.

Width: 17 cm.

Thickness: 20 cm.

Width of groove that serves to fit the pluteus: 7 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, April/13/2005, POD1-O5.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17010.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 11 / Cat. no. 11

Smještaj: AMI, Pula.

Inv. br.: S-17012.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 13 / Cat. no. 13

14. **Naziv:** Ulomci stupića.

Materijal: Mramor.

Opis: Dva ulomka stupića s reljefnom zadebljanom profilacijom u donjem dijelu. S donje strane okruglo udubljenje u sredini.

Dimenzije:

Visina: 53 cm.



Kat. br. 14 / Cat. no. 14

12. **Find:** A fragment of a pilaster.

Material: Limestone.

Description: A rather large fragment of a pilaster with a square cross-section, broken off at the top. On two sides equipped with a double, incised profile. Also featuring a groove for the fitting of the pluteus.

Dimensions:

Height: 81 cm.

Width: 17 cm.

Thickness: 20 cm.

Length of groove that serves to fit the pluteus (combined cat. nos. 11 and 12): 74 cm.

Width of groove that serves to fit the pluteus: 7 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, April/12/2005, POD1-O5.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17011.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 12 / Cat. no. 12

13. **Find:** A fragment of a pilaster.

Material: Limestone.

Description: A geometrical ornament in relief. A depiction of a fan-shaped cross within a circle, and a series of semicircles with a steplike profile, which alternate on the upper and lower sides within a frame. On one of the lateral sides is a double, incised profile,

Promjer: 15 - 17 cm.

Promjer udubljenja: 6 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 24. 4. 2005., SJ. 5, SJEVERNO OD ZIDA 11a-O2.

Smještaj: AMI, Pula.

Inv. br.: S-17013.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

15. **Naziv:** Ulomak stupića.

Materijal: Mramor.

Opis: Ulomak donjeg dijela stabla stupića s dvostrukom zadebljanom profilacijom.

Dimenzije:

Visina: 16,5 cm

Promjer: 9 cm

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 20. 7. 2005., P1-O1.

Smještaj: AMI, Pula.

Inv. br.: S-17014.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 15 / Cat. no. 15

16. **Naziv:** Ulomak stupića.

Materijal: Mramor.

Opis: Ulomak tijela stupića okruglog presjeka.

Dimenzije:

Visina: 26 cm.

Širina: 12 cm.

Debljina: 12 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 4. 7. 2005., SJ. 3-P1-O1.

and on the other a fitting groove.

Dimensions:

Height: 66 cm.

Width: 24 cm.

Thickness: 23 cm.

Width of the groove that serves to fit the pluteus: 6 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, October/5/2005, SJ. 3-P35-O4.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17012.

Dating: 6th century.

Photography: Vendi Jukić.

14. **Find:** Fragments of a small pillar.

Material: Marble.

Description: Two fragments of a small pillar with a thickened profile in the lower section. On the lower side a circular recess in the middle.

Dimensions:

Height: 53 cm.

Diameter: 15 - 17 cm.

Diameter of recess: 6 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, April/24/2005, SJ. 5, TO THE NORTH OF WALL 11a-O2.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17013.

Dating: 6th century.

Photography: Vendi Jukić.

15. **Find:** A fragment of a small pillar.

Material: Marble.

Description: A fragment of the lower section of the trunk of a small pillar with a double, thickened profile.

Dimensions:

Height: 16.5 cm.

Diameter: 9 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, July/20/2005, P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17014.

Dating: 6th century.

Photography: Vendi Jukić.

16. **Find:** A fragment of a small pillar.

Material: Marble.

Description: A fragment of the body of a small pillar

Smještaj: AMI, Pula.

Inv. br.: S-17015.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 16 / Cat. no. 16

17. **Naziv:** Ulomak stupića.

Materijal: Vapnenac.

Opis: Ulomak tijela stupića, pravokutnoga zadebljanog presjeka s naglašenim donjim i gornjim pravokutnim dijelom.

Dimenzije:

Visina: 63 cm.

Širina: 17 cm.

Debljina: 15 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 6. 7. 2005., SJ. 3-P1-O1.

Smještaj: AMI, Pula.

Inv. br.: S-17016.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

18. **Naziv:** Ulomak kapitela.

Materijal: Vapnenac.

Opis: Ulomak ugla kapitela s vrhom volute, u središnjem dijelu prikaz lista. Abak je jednostavan, pravokutni.

Dimenzije:

Visina: 15 cm.

Širina: 18,5 cm.

Debljina: 17 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 19. 9. 2005., SJ. 33-P31-O4.

Smještaj: AMI, Pula.

Inv. br.: S-17017.

with a circular cross-section.

Dimensions:

Height: 26 cm.

Width: 12 cm.

Thickness: 12 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, July/4/2005, SJ. 3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17015.

Dating: 6th century.

Photography: Vendi Jukić.

17. **Find:** A fragment of a small pillar.

Material: Limestone.

Description: A fragment of the body of a small pillar with a rectangular, thickened cross-section, featuring an emphasized lower and upper rectangular section.

Dimensions:

Height: 63 cm.

Width: 17 cm.

Thickness: 15 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, July/6/2005, SJ. 3-P1-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17016.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 17 / Cat. no. 17

Datacija: sredina 5. stoljeća.

Foto: Vendi Jukić.

19. **Naziv:** Kapitel.

Materijal: Vapnenac.

Opis: Neukrašeni kapitel poligonalnog oblika s dvostrukom profilacijom koja ga odvaja od odlomljenog stupića.

Dimenzije:

Visina: 16 cm.

Širina: 12 cm.

Promjer: 11 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 17. 8. 2005., Kanal 3-P11B-O7.

Smještaj: AMI, Pula.

Inv. br.: S-17018.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 19 / Cat. no. 19

20. **Naziv:** Baza stupića.

Materijal: Vapnenac.

Opis: Poligonalna baza reljefno ukrašena vegetabilnim motivima. U sredini se nalazi rupa za uglavljivanje stupića.

Dimenzije:

Visina: 16 cm.

Širina: 21,5 cm.

Promjer: 15 cm u gornjem dijelu.

Promjer rupe: 4 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 21. 7. 2005., uzidano u zidu 12-01.

Smještaj: AMI, Pula.

Inv. br.: S-17019.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

18. **Find:** A fragment of a capital.

Material: Limestone.

Description: A corner fragment of a capital with the top of a volute, in the central section a depiction of a leaf. A simple, rectangular abacus.

Dimensions:

Height: 15 cm.

Width: 18.5 cm.

Thickness: 17 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, September/19/2005, SJ. 33-P31-O4.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17017.

Dating: Middle of 5th century.

Photography: Vendi Jukić.



Kat. br. 18 / Cat. no. 18

19. **Find:** A capital.

Material: Limestone.

Description: A polygonal-shaped capital devoid of any decorations. A double, steplike profile divides it from the broken off pillar.

Dimensions:

Height: 16 cm.

Width: 12 cm.

Diameter: 11 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/17/2005, Channel 3-P11B-O7.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17018.

Dating: 6th century.

Photography: Vendi Jukić.

20. **Find:** The base of a pillar.

Material: Limestone.

Description: A polygonal base decorated in relief with vegetal motifs. Located in the middle is a hollow



Kat. br. 20 / Cat. no. 20

21. **Naziv:** Ulomak konzole.

Materijal: Vapnenac.

Opis: Ulomak konzole s geometrijskom dekoracijom u reljefu. Ostaci žbuke.

Dimenzije:

Visina: 12 cm.

Širina: 28 cm.

Debljina: 20 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 4. 2005., SJ. 5 uz sjeverni potporni zid.

Smještaj: AMI, Pula.

Inv. br.: S-17020.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

22. **Naziv:** Ulomak konzole.

Materijal: Vapnenac.

Opis: Ulomak konzole s vegetabilnim motivom antitetički postavljenih vitica u reljefu.

Dimenzije:

Visina: 21 cm.

Širina: 21 cm.

Debljina: 10,5 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 10. 6. 2005., SJ. 3-P25-O4.

Smještaj: AMI, Pula.

Inv. br.: S-17021.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.

23. **Naziv:** Ulomak konzole.

Materijal: Mramor.

Opis: Ulomak tranzene s niskoreljefnim vegetabilnim ukrasom.

Dimenzije:

Visina: 20 cm.

Širina: 32 cm.

used to fit the pillar.

Dimensions:

Height: 16 cm.

Width: 21.5 cm.

Diameter: 15 cm in the upper section.

Diameter of hollow: 4cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, July/21/2005, built into wall 12-01.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17019.

Dating: 6th century.

Photography: Vendi Jukić.

21. **Find:** A fragment of a console.

Material: Limestone.

Description: A fragment of a console featuring a geometrical decoration in relief. Remnants of plaster.

Dimensions:

Height: 12 cm.

Width: 28 cm.

Thickness: 20 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, April/2/2005, SJ. 5 alongside the northern supporting wall.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17020.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 21 / Cat. no. 21

22. **Find:** A fragment of a console.

Material: Limestone.

Description: A fragment of a console with a vegetal motif consisting of antithetically placed tendrils in relief.

Debljina: 9,5 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 26. 10. 2005., SJ. 3-P14-O1.

Smještaj: AMI, Pula.

Inv. br.: S-17022.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 23 / Cat. no. 23

24. **Naziv:** Ulomak grede.

Materijal: Vapnenac.

Opis: Ulomak crkvene arhitekture. Dekoracija u reljefu.

Dimenzije:

Visina: 30 cm.

Širina: 55 cm.

Debljina: 46 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 18. 10. 2005., U ZIDU 28-01.

Smještaj: AMI, Pula.

Inv. br.: S-17023.

Datacija: 5. - 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 24 / Cat. no. 24

Dimensions:

Height: 21 cm.

Width: 21 cm.

Thickness: 10.5 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, June/10/2005, SJ. 3-P25-O4.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17021.

Dating: 6th century.

Photography: Vendi Jukić.



Kat. br. 22 / Cat. no. 22

23. **Find:** A fragment of a console.

Material: Marble.

Description: A fragment of a transenna with a vegetal decoration in bas-relief.

Dimensions:

Height: 20 cm.

Width: 32 cm.

Thickness: 9.5 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, October/26/2005, SJ. 3-P14-O1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17022.

Dating: 6th century.

Photography: Vendi Jukić.

24. **Find:** A fragment of a beam.

Material: Limestone.

Description: A fragment pertaining to church architecture. Decoration in relief.

Dimensions:

Height: 30 cm.

Width: 55 cm.

Thickness: 46 cm.

Discovered at: Pula, Kandlerova Street, Block XVI,

25. **Naziv:** Baza stupa.**Materijal:** Vapnenac.**Opis:** Baza stupa.**Dimenzije:**

Visina: 33 cm.

Promjer: 76 cm.

Promjer rupe za uglavljivanje stupa: 34 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 2. 8. 2005., SJ.24-P11-O7.**Smještaj:** AMI, Pula.**Inv. br.:** S-17024.**Datacija:** 5. - 6. stoljeće.**Foto:** Vendi Jukić.

Kat. br. 25 / Cat. no. 25

26. **Naziv:** Kapitel.**Materijal:** Vapnenac.**Opis:** Vegetabilni ukras u reljefu. Stražnja strana je ravna.**Dimenzije:**

Visina: 42 cm.

Širina: 51 cm.

Promjer: 36 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI, 18. 8. 2005., SJ. 24-P21-O7.**Smještaj:** AMI, Pula.**Inv. br.:** S-17025.**Datacija:** 5. - 6. stoljeće.**Foto:** Vendi Jukić.27. **Naziv:** Ulomak akroterija poklopca sarkofaga.**Materijal:** Vapnenac.**Opis:** Ulomak akroterija poklopca sarkofaga.**Dimenzije:**

Visina: 33 cm.

Širina: 45 cm.

Debljina: 31 cm.

Nalazište: Pula, Kandlerova, Blok XVI, Lokacija XI,

Location XI, October/18/2005, IN WALL 28-01.

Deposited at: Archaeological Museum of Istria, Pula.**Inv. no.:** S-17023.**Dating:** 5th - 6th century.**Photography:** Vendi Jukić.25. **Find:** The base of a column.**Material:** Limestone.**Description:** The base of a column.**Dimensions:**

Height: 33 cm.

Diameter: 76 cm.

Diameter of hollow that serves to fit the column: 34 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, August/2/2005, SJ. 24-P11-O7.**Deposited at:** Archaeological Museum of Istria, Pula.**Inv. no.:** S-17024.**Dating:** 5th - 6th century.**Photography:** Vendi Jukić.26. **Find:** A capital.**Material:** Limestone.**Description:** A vegetal decoration in relief. The backside is flat.**Dimensions:**

Height: 42 cm.

Width: 51 cm.

Diameter: 36 cm.

Discovered at: Pula, Kandlerova Street, Block XVI,

Kat. br. 26 / Cat. no. 26

2. 4. 2005., SJ. 3, ISTOČNO OD KANALA 1.

Smještaj: AMI, Pula.

Inv. br.: S-17026.

Datacija: 6. stoljeće.

Foto: Vendi Jukić.



Kat. br. 27 / Cat. no. 27

Location XI, August/18/2005, SJ. 24-P21-O7.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17025.

Dating: 5th – 6th century.

Photography: Vendi Jukić.

27. **Find:** A fragment of an acroterium from a sarcophagus lid.

Material: Limestone.

Description: A fragment of an acroterium from a sarcophagus lid.

Dimensions:

Height: 33 cm.

Width: 45 cm.

Thickness: 31 cm.

Discovered at: Pula, Kandlerova Street, Block XVI, Location XI, April/2/2005, SJ. 3, TO THE EAST OF CHANNEL 1.

Deposited at: Archaeological Museum of Istria, Pula.

Inv. no.: S-17026.

Dating: 6th century.

Photography: Vendi Jukić.

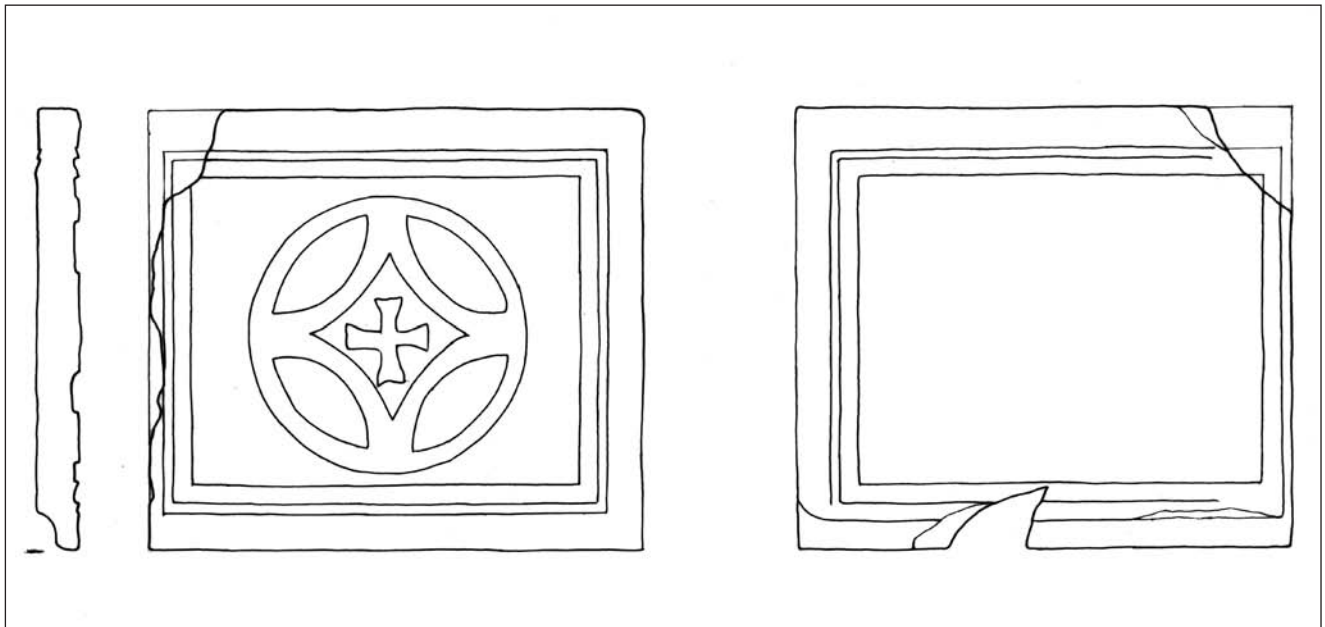


Tabla I (Autorica: Vendi Jukić)

Table I (Author: Vendi Jukić)

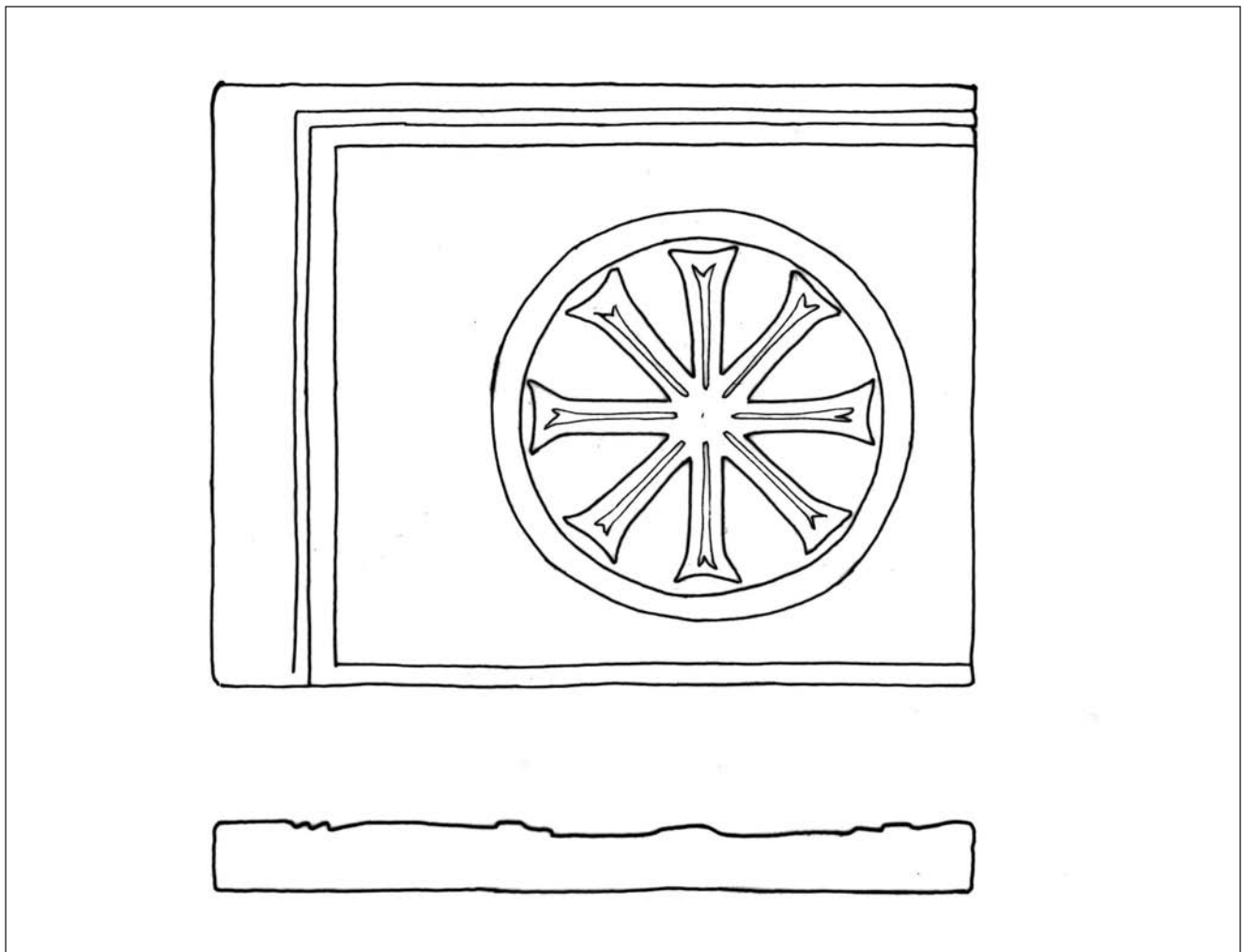


Tabla II (Autorica: Vendi Jukić)

Table II (Author: Vendi Jukić)

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SAŽETAK

KAMENI NAMJEŠTAJ CRKVE SV. LUCIJE U PULI*Vendi JUKIĆ*

Crkvu Sv. Lucije prvi spominje Pietro Kandler, na mjestu pronalaska ulomaka crkvene skulpture o kojima se govori o ovom radu. Crkva je sačuvana samo u temeljima koji su ojačani lezenama. Oblik joj je jednobrodan bez raščlanjene unutrašnjosti. Pronađeni su arhitektonski elementi crkve, dijelovi oltarne pregrade i dijelovi arhitekture koji nisu homogeni. Prikazani motivi su križ i kristogram unutar kruga. Na nekim fragmentima prikazani su zoomorfni i biljni ornamenti. Dijelovi crkvenog namještaja napravljeni su od vapnenca različite kvalitete, vjerojatno u lokalnim radionicama. Nekoliko ulomaka, stupić i dio tranzene, napravljeni su od uvezenoga mramora. Nalazi su datirani u ranokršćansko razdoblje, oko 6. stoljeća, a zaključak je dat na temelju analize motiva, načina izrade spomenika i tipu oltarne pregrade (oltarna pregrada visokog tipa – pergola). Motivi prikazani na tim spomenicima česti su i uklapaju se u najčešće korištene motive ukrašavanja crkvene skulpture ranokršćanskog razdoblja na istočnoj obali Jadrana.

SUMMARY

STONE FURNITURE FROM THE CHURCH OF ST. LUCIA AT PULA*Vendi JUKIĆ*

The church of St. Lucia was first mentioned by Pietro Kandler on the site where fragments of church architectural sculpture were discovered, which are the subject of this work. Only the foundations of the church are preserved, and they were strengthened with the help of lesenes. The structure has the form of a single-nave church, and the shape of the interiors is thus simple. Architectonic elements belonging to a church were unearthed, together with parts of an altar screen and architectural parts that are not homogeneous. The depicted motifs are in the shape of a cross and Christ's monogram within a circle. Some fragments have zoomorphic and vegetal ornamentation. A part of the church furniture was made of limestone of varying quality, most probably in local workshops. Some fragments, a pillar and a section of a transenna, were made of imported marble. The finds were dated into the early Christian period, around the 6th century, based on an analysis of the motifs, the manner of execution, and the type of altar screen (an altar screen of the elevated type – a pergola). The motifs encountered on these finds are frequent and they fit perfectly with the most widely used motifs employed for the decoration of church architectural sculpture on the eastern shores of the Adriatic in the early Christian period.