

Labor - ranosrednjovjekovno središte moći: 20 godina arheoloških istraživanja

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Edited book / Urednička knjiga

Publication status / Verzija rada: **Published version / Objavljena verzija rada (izdavačev PDF)**

Publication year / Godina izdavanja: **2021**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:300:792104>

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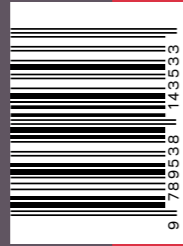
Download date / Datum preuzimanja: **2025-02-27**



Repository / Repozitorij:

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ISBN 978-953-8143-53-3
150,00 kn

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LOBOR - RANOSREDNJOVJEKOVNO SREDIŠTE MOČI / LOBOR - AN EARLY MEDIEVAL CENTER OF POWER

KREŠIMIR FILIPEČ / MAJA BUNČIČ

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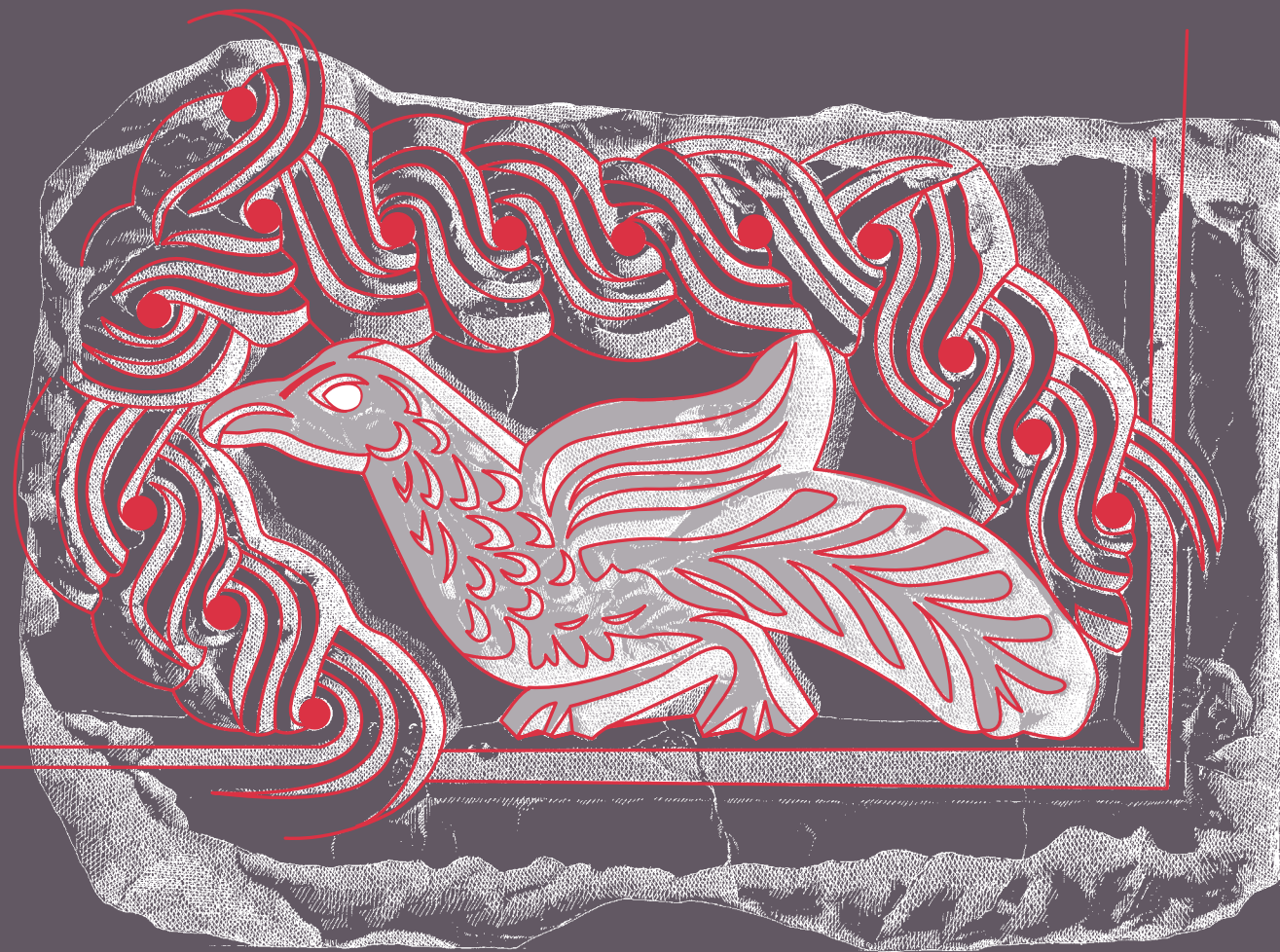
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arheološki
muzej
u zagrebu
archaeological
museum
in zagreb

2021.



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U organizaciji Arheološkog muzeja u Zagrebu, Arheološkog zavoda Filozofskog fakulteta Sveučilišta u Zagrebu i Centra za rano-srednjovjekovna istraživanja Zagreb – Lopor osmišljen je izložbeni projekt *Lopor – ranosrednjovjekovno središte moći, 20 godina arheoloških istraživanja*. Cilj je izložbe prezentacija rezultata zaštitnih arheoloških istraživanja koja se na lokalitetu, uz svetište Majke Božje Gorske u Loboru (Krapinsko-zagorska županija), provode od 1998. godine do danas pod vodstvom Krešimira Filipca. Također, izložba je trebala obilježiti završetak četverogodišnjeg projekta Hrvatske zaklade za znanost *Lopor – ranosrednjovjekovno središte moći*.

Lopor je smješten u krajoliku podno Ivanščice u Hrvatskom zagorju, pedesetak kilometara sjeverozapadno od Zagreba. Na brežuljku Gora, s kojeg se lako mogla kontrolirati stara rimska komunikacija *Poetovio – Siscia* (Ptuj – Sisak), nalazi se jedan od najznačajnijih arheoloških lokaliteta Sjeverne Hrvatske. Riječ je o višeslojnom nalazištu na kojem se prvi tragovi korištenja tim povoljnim položajem datiraju u razdoblje prethistorije (brončano i željezno doba). Iz vremena Rimskog Carstva, sačuvano je puno nalaza, nekoliko nadgrobnih spomenika te dijelovi skulpture koja je vjerojatno stajala u hramu posvećenom božici Dijani. Ranokršćanska povijest ovog mjesta započinje izgradnjom crkve s oktogonnom krstionicom (od 5. do 6. stoljeća). Trobrodna bazilika s predvorjem i zvonikom izgrađena je u 9. stoljeću i uz nju stoji, sagrađena nešto ranije (na početku 9. stoljeća), manja jednobrodna drvena crkva s četvrtastom apsidom. Područje je to s najviše arheoloških podataka i materijalnih ostataka, posebno o novodoseljenom panonsko-slavenskom i hrvatskom stanovništvu u ranosrednjovjekovnom dobu, koje je i dalo najviše nalaza. Nakon što je predromanička bazilika porušena, na prijelazu iz 12. u 13. stoljeće, izgrađena je kasnoromanička jednobrodna crkva s polukružnom apsidom. Posljednja, danas postojeća gotička crkva, s prijelaza iz 14. u 15. stoljeće, barokizirana je u 18. stoljeću nakon razornog potresa.

Osim ostataka arhitekture i crkvenog namještaja, istražen je i velik broj grobova prije podizanja crkvi i nakon izgradnji. Zabilježeno je jedno od rijetkih slavenskih paljevinskih groblja s kraja 8. i početka 9. stoljeća te veliko groblje uz crkve gdje se sahranjivalo od 9. do druge polovice 19. stoljeća. Rezultati dugogodišnjih arheoloških istraživanja ostvareni su suradnjom i predanim radom brojnih stručnjaka različitih profesija koji su u raznim fazama sudjelovali u projektu ili u zaštitnim arheološkim istraživanjima. Zahvalni smo djelatnicima Konzervatorskog odjela Uprave za zaštitu kulturne baštine u Zagrebu i Krapini jer su poticali i uvijek podržavali istraživanja. Velika hvala i loborskoj župi svete Ane i njezinim župnicima te loborskim općinskim načelnicima, koji su uvijek

The exhibition project *Lopor – An Early Medieval Centre of Power, 20 Years of Archaeological Excavations* was jointly conceived by the Archaeological Museum in Zagreb, the Archaeological Institute of the Faculty of Humanities and Social Sciences of the University of Zagreb, and the Centre for Early Medieval Research Zagreb – Lopor, with the aim of presenting the results of the rescue and long term excavations carried out from 1998 to the present on the site by the shrine of Our Lady of the Mountain in Lopor (Krapina-Zagorje County), under the direction of Krešimir Filipce. The exhibit was also meant to mark the end of the four year project supported by the Croatian Science Foundation, *Lopor – An Early Medieval Centre of Power*.

Lopor is located below Ivanščica Mountain in the Hrvatsko Zagorje region, some fifty kilometres northwest of Zagreb. One of the most important archaeological sites of northern Croatia is located on the hill called Gora, from which the ancient Roman road *Poetovio – Siscia* (Ptuj – Sisak) could easily be controlled. This is a multilayered site where the first traces of the utilization of this favourable position are dated to the prehistoric period (Bronze and Iron Ages). Many finds have been preserved from the period of the Roman Empire, such as several tombstones and parts of a sculpture that probably stood in a temple dedicated to the goddess Diana. The Early Christian history of this site begins with the construction of a church with an octagonal baptistery (5th – 6th centuries). In the early medieval period, which resulted in the greatest amount of archaeological data and material remains, particularly in reference to the newly settled Pannonian Slavic and Croatian inhabitants, a three-nave church with a narthex and a belltower was built (9th cent.), and next to it, somewhat earlier, a smaller single-nave wooden church with a square apse (beginning of the 9th cent.). After the pre-Romanesque church was destroyed, a late Romanesque single-nave church with a semicircular apse was constructed (12th/13th cent.), and finally as the last, the existing Gothic church was built (14th/15th cent.), which was restored in Baroque style in the 18th century after a devastating earthquake.

In addition to the remains of architecture and church furnishings, a large number of graves were excavated that had been buried prior to and after the construction of the churches, first one of the rare Slavic cremation cemeteries from the end of the 8th and beginning of the 9th centuries, and a large cemetery next to the church where burial took place from the 9th century all the way to the second half of the 19th century. The results from these many years of archaeological excavations have been achieved through the cooperation and dedicated work of numerous experts from different professions that participated in various phases in the project or



Kućni broj **77 Lobor** koji je stajao na pročelju crkve Majke Božje Gorske u Loboru – pločica je nađena prilikom arheoloških istraživanja, 2002.

The house number **77 Lobor**, which used to be on the church facade – the sign was found during archaeological excavations in 2002.

svesrdno podupirali radove. Također, valja spomenuti generacije Loboraca koji su radili na lokalitetu bilo kao obrtnici i pomoćni radnici bilo kao građevinari ili su pomagali na neki drugi način. Dugogodišnjim je radom prikupljeno mnoštvo pokretnog arheološkog materijala, dok su na samom lokalitetu sačuvani i prezentirani konzervirani ostatci arhitekture.

Izložbom se, stoga, žele dočarati razni aspekti života i običaji populacija s područja Lobora. Ljudi koji su obitali na Loboru koristili su se položajem u religijske svrhe te su se tu i pokapali. Iako su godinama rezultati istraživanja redovito prezentirani manjim izložbama, predavanjima, znanstvenim i stručnim radovima, nadolazeća će izložba po prvi put na jednom mjestu predstaviti najznačajnije nalaze kamene plastike, nakita, keramike te rijedak nalaz koštanog relikvijara te će se iznijeti završna, odnosno cjelokupna kompleksna stratigrafija lokaliteta.

Nerijetko izložba i katalog nisu istovremeno dostupni publici, međutim, ipak je rijetkost da katalog prethodi izložbi. Palača Vranyczany-Hafner, sjedište Arheološkog muzeja u Zagrebu, oštećena je u zagrebačkom potresu u ožujku 2020. godine, pa Muzej trenutno nije otvoren za javnost. Iako se radovi na sanaciji odvijaju postupno, i dalje je nemoguće točno prognozirati kad će se steći uvjeti za postav planirane izložbe. Dakako, to ne znači da su sve aktivnosti obustavljene. Budući da je tijekom priprema za izložbu termin odgođen nekoliko puta, odlučeno je da se napravi ono što je u ovom trenutku moguće – prezentacija rezultata istraživanja najprije katalogom. Stoga pozivamo zainteresiranu publiku da otkriju bogatu prošlost Lobora kroz retke, fotografije i crteže koji sliježu uz nadu da će sva vrijedna građa uskoro biti predstavljena i u izložbenom prostoru ne samo u Zagrebu nego i u drugim muzejima te zaokružena stručnim vodstvima, predavanjima i popratnim radionicama, kako se sve trebalo dogoditi još u rujnu 2020. godine.

Urednici



in the excavations. Particular gratitude is owed to the staff of the Conservation Department of the Directorate for the Preservation of the Cultural Heritage in Zagreb and Krapina, as it was through their passion that excavation began and was always supported. A great deal of gratitude is also owed to the Lobor parish of St. Anne and its priests, as well as the Lobor municipal heads, who have always wholeheartedly supported the work. The generations of people from Lobor who worked at the site should also be mentioned, whether as craftsmen, auxiliary labourers, builders, or those who aided in some other manner. Throughout the many years of work, an abundance of mobile archaeological material has been gathered, while at the site itself the conserved architectural remains were preserved and presented.

The exhibition seeks to demonstrate various aspects of the life and customs of the population that lived at Lobor, used this position for religious purposes, and finally found their final resting place there. Although the results of the excavations were regularly presented over the years through small exhibits, lectures, scientific and professional works, the upcoming exhibition will present in one place all the most important finds of stone sculpture, jewelry, pottery, and the rare find of a bone reliquary, as well as explicating the final overall complex stratigraphy of the site.

It is not rare for an exhibit and its catalogue not to be available at the same time to the public, however it is rare for the catalogue to precede the exhibition. The Vranyczany-Hafner Palace, the home of the Archaeological Museum in Zagreb, was damaged in the Zagreb earthquake in March 2020, and at the moment the museum is not open to the public. Although the repairs and renovations are being carried out in stages, it is still impossible to predict exactly when the conditions will be secured for installation of the planned exhibition. Of course, this does not mean that all activities have been suspended. Given that the dates for the exhibition have been postponed several times, it was decided to do what is possible at this moment, and that is to first present the results of the research in this manner. Therefore, we would like to invite the interested audience to discover the rich past of Lobor through the lines, photographs, and drawings that follow, in the hope that all of this valuable material will soon be presented in the form of an exhibition not merely in Zagreb, but also in other museums, and that such a presentation will be supplemented with expert guided tours, lectures, and accompanying workshops, as had originally been planned to take place in September 2020.

Editors



Položaj Lobora na zemljovidu Republike Hrvatske.
The location of Lobar on the map of the Republic of Croatia.

Krešimir Filipec

Lobar se, kao mjesto i općinsko središte, nalazi oko pedeset kilometara sjeverno od Zagreba (sjeverozapadna Hrvatska, Krapinsko-zagorska županija). Leži na južnim padinama gore Ivanščice, na kraju plodnog polja na ulazu u tjesnac kojim se prolazi kroz goru Ivanščicu. Središte je mjesta u ravnici, a gradina s crkvom Majke Božje Gorske nalazi se iznad mjesta.

Lobar se nalazi na strateški povoljnoj i važnoj poziciji na prijelazu preko gore Ivanščice. Zaštita tog prijelaza preko planine i cestovnog pravca, ali i ljudi koji su nastanjivali te krajeve uvjetovalo je izgradnju velike i dobro zaštićene utvrde još u prethistoriji. Povijesni izvori tek djelomično opisuju općenitu situaciju u doba antike, kad su Lobar i cijelo Hrvatsko zagorje bili dio rimske provincije Panonije, a potom, u kasnoj antici, s Ptujem, dijelom Sredozemnog Norika. Od glavnog grada provincije Panonije Savije – Siscije, današnjeg Siska – prema sjeveru kretala je magistralna cesta prema Petovionu i dalje prema Dunavu i limesu. Ta magistralna cesta Siscija – Petoviona, s usputnom postajom Pyrru, koju još nitko sa sigurnošću nije ubicirao, zaobilazi ovo područje. Te dvije antičke metropole bile su povezane i različitim drugim cestovnim pravcima. Lokalne ceste, nespomenute u službenim itinerarima, dobit će na značenju u kasnoj antici kad se magistralne ceste slabo održavaju i kad su one često vrlo nesigurne za putovanje. Upravo se Lobar nalazi na najkraćoj mogućoj komunikaciji koja spaja dva velika grada – Sisak i Ptuj – u području koje je brdima i planinama zaštićeno sa svih strana te putniku i tamošnjim stanovnicima omogućava sigurno putovanje, a ljudima utočište u nemirno doba. Komunikacija koja prolazi preko Ivanščice povezuje dijelove ptujske općine s obe strane planine – to su isti Romani panonsko-noričkog porijekla, starosjedioci s panonsko-noričkim etnografskim obilježjima, uz doseljeno rimsko i drugo stanovništvo. O antičkom putnom pravcu, nešto južnijem od Lobora, svjedoče antički lokaliteti sa zapadne strane potoka Rieke (Reke) u Zlatarskim Martincima (više antičkih pozicija), rubnim dijelovima Zlatara (slučajni nalazi) i iz Ladislavca (slučajni nalazi). Ti se lokaliteti, datirani u 2. i 3. stoljeće, nalaze u nastavku pretpostavljene antičke prometnice koja prolazi preko Medvednice (Zagrebačke gore) pored kasnoantičke utvrde Kuzelin (iznad sela Donja Glavnica). U bližoj se okolini nalaze i drugi lokaliteti, pa tako ima slučajnih nalaza u Martinščini te, zasigurno, *villa rustica* u Gornjoj Batini. Trasa te ceste nije ubicirana te postoji nekoliko mogućih alternativnih pravaca. Jedan pravac prati potok Rieku od ušća u Krapinu do Ivanščice, a drugi se ucrtava zapadno od potoka, ide po obližnjim brdima i pred Lobar dolazi zapadno od potoka Rieke. O kasnijim srednjovjekovnim komunikacijama svjedoče položaji srednjovjekovnih utvrda (burgova) i rasporedi srednjovjekovnih župa prema prvom poznatom popisu župa Zagrebačke biskupije goričkog arhiđakona Ivana iz 1334.

Lobar, a town and municipal centre, located around 50 km north of Zagreb (northwestern Croatia, Krapina-Zagorje County), lies on the southern slopes of Ivanščica Mountain, at the end of a fertile plain at the entrance to a gorge that passes through the mountain. The centre of the town is in the plain, while a hillfort with the Church of Our Lady of the Mountain on top of it overlooks the town.

Lobar is located at a strategically advantageous and important position at a pass over Mount Ivanščica. Protecting this pass over the mountain and also the crossroads, as well as the people who had inhabited this area, predicated the construction of a large and well protected fortress as early as the prehistoric period. The historical sources only partially describe the situation in the Roman period, when Lobar and the entire Croatian Zagorje region were part of the Roman province of Pannonia, and afterwards, in the period of Late Antiquity, part of Noricum Mediterraneum, along with the city of Ptuj. The main road to the north from the main city of the province of Pannonia Savia, Siscia, ran towards Poetovio (Ptuj) and further towards the Danube River and the limes. This main road Siscia – Poetovio, with a side station of Pyrru, which has not yet been located with certainty, passed by this area. Various other overland routes also connected these two Roman metropolises. Local roads, unmentioned in official itineraries, would gain in importance in the period of Late Antiquity when the main roads were poorly maintained and were often very unsafe for travelling. Lobar is in fact located on the shortest possible route connecting the two major cities of Sisak and Ptuj in a region that is protected on all sides by hills and mountains, which enabled secure travel for those who lived there, and also offered people a refuge in turbulent times. The route that passed over Ivanščica Mountain could connect sections of the Ptuj district on this and the other side of the mountain, as the people were the same Romani of Pannonian-Norican origin, indigenous natives with Pannonian-Norican ethnographic features, along with subsequently settled Roman and other inhabitants. Roman routes somewhat to the south of Lobar are indicated by Roman sites on the western side of the Rieke (Reke) Stream at Zlatarski Martinci (several Roman positions), on the outskirts of Zlatar (chance finds), and from Ladislavec (chance finds). These sites, dated to the 2nd and 3rd centuries, are located at the continuation of the presumed Roman route that passed over Medvednica Mountain (the Zagreb heights) by the Late Antique fortification of Kuzelin (above the village of Donja Glavnica). Other sites are also located in the near vicinity, such as chance finds at Martinščina, and certainly the *villa rustica* in Gornja Batina. The exact route of this road has not been identified and several possible alternative directions exist, one following the Rieka Stream

Položaj gradine sa svetištem Majke Božje Gorske u odnosu na središte mjesta Lobar.

The location of the hillfort with the shrine of Our Lady of the Mountain in relation to the center of Lobar.



godine. Većina je srednjovjekovnih komunikacija još u jozefinsko vrijeme (18. stoljeće) bila u funkciji. Mnogi od tih pravaca nisu antički cestovni pravci, već su vezani uz nove prilike i potrebe. Današnje su ceste više-manje posljedica razvoja tog dijela Hrvatske zadnjih nešto više od stotinu i pedeset godina. Stari su antički pravci većinom zapušteni ili njima hoda tek poneki hodočasnik prema svetištu Majke Božje Gorske.

Prethistorijski, antički i ranosrednjovjekovni Lobar i gradina na kojoj je podignuta crkva Majke Božje Gorske nalaze se na rubu plodnog polja. Polje se pruža od rijeke Krapine i močvarnog područja, koje opasava rijeku na jugu kao prirodna barijera, sve do gore Ivanščice na sjeveru (danas je, otprilike, po sredini tog polja grad Zlatar kao glavno središte cijelog kraja). Polje je bilo ekonomska podloga za razvoj većeg naselja, a moralo je pružiti i određenu zaštitu ljudima u nemirnim vremenima. Moguće je da su za mirnih vremena stanovnici obrađivali polja i stanovali u izdvojenim naseljima u ravnici ne samo u doba sezonskih radova nego i kroz cijelu godinu. Tendencija okupljanja ljudi u kasnoj antici oko manjih ili većih naselja postala je općenitom, a takav je način života omogućio da se nose s problemima koje je donijelo novo vrijeme u kojem nije bilo sigurno živjeti na osami bez potpore drugih. Proces ponovnog okupljanja ljudi oko gradina, visinskih utvrda i visinskih naselja započinje na prijelazu iz 2. u 3. stoljeće i intenzivno se nastavlja kroz duže vrijeme, tako da se u 4. i 5. stoljeću sve počelo odvijati na tim mjestima. Na zaštićene se pozicije premješta sav privredni, kulturni i politički život. Zasigurno da su Lobar i njegova gradina, na kojoj se danas nalazi svetište Majke Božje Gorske, postali jedno od naselja s okupljajućim značenjem za okolno stanovništvo. U takvu naselju, uz kuće i gospodarske objekte, moraju postojati javne zgrade i svetišta.

Smještaj uz prometnicu i jedno od najplodnijih polja u ovom dijelu Hrvatskog Zagorja, uz vjerojatno eksploatiranje kamenoloma, bio je dobra osnova za gospodarski razvoj antičke zajednice kroz cijelo vrijeme njihova boravka na tom mjestu. Prethistorijska gradina, antičko visinsko naselje i ranosrednjovjekovna utvrda s crkvom Majke Božje Gorske nalaze se sjeveroistočno od središta današnjeg mjesta, točno iznad uskog prolaza kojim se ulazi duboko u goru Ivanščicu. Pozicija je s tri strane gotovo potpuno nepristupačna. Sa sjeverne i sjeverozapadne strane podignut je, još u prehistoriji, visoki zemljani bedem, kako bi se odvojio zaravanak spojen s gorom. Današnja crkva Majke Božje Gorske, kao i sve njezine prethodnice na istom mjestu od kasne antike do kasnog srednjeg vijeka smještene su na poziciji s koje puca najbolji pogled na ravnici. Gradini se može pristupiti s različitih strana. Južna strana okrenuta je donjem dijelu mjesta koje možda nikad nije bilo u cijelosti napušteno, već je s gornjim dijelom uvijek činilo jednu cjelinu. Ostali putovi vode na različite strane prema potocima sa zapadne i istočne strane gdje je, k tome, i izvor vode. U okolici samog mjesta postoje i druge pozicije nastanjene od prehistorije do antike te do srednjeg vijeka poput obližnje gradine Zagaj, Pavlove pećine i Čerliševine ispod same gradine. Nekropola je na školskom igralištu (nekadašnja oranica „Trg“).

from the influx into the Krapina to Ivanščica Mountain, while the other can be traced to the west of the stream on nearby hills arriving before Lobar to the west of Rieka Stream. The late medieval routes are indicated by the positions of medieval fortifications (burgs) and the arrangement of medieval parishes according to the first known list of parishes of the Zagreb Diocese composed by Ivan Archdeacon Gorički from 1334. Most of the medieval routes were still in function in the Josephinist period (18th century). Many of these routes had not originally been Roman routes rather they were related to new conditions and needs. The present-day roads are more or less the result of the development of this part of Croatia in the last period of somewhat more than a hundred and fifty years. The ancient Roman routes are mostly abandoned or are used by the occasional pilgrim heading to the shrine of Our Lady of the Mountains.

Prehistoric, Roman, and Early Medieval Lobar, and the hillfort on which the Church of Our Lady of the Mountain was erected, is located on the edge of a fertile plain. This plain extends from the Krapina River and the marshy area that surrounds it on the south as a natural barrier, all the way to the Ivanščica Mountain in the north (today, the town of Zlatar, as the main centre of the entire region, is approximately in the middle of this plain). It represented the economic basis for the development of a larger settlement, and it must have offered a certain protection for people in turbulent times. It is possible that in peaceful periods the inhabitants would have cultivated fields and dwelled in separate settlements in the plain not merely during seasonal work but also throughout the entire year. A tendency for people to gather around small or large settlements became more common in the period of Late Antiquity, and such a lifestyle enabled people to deal with the problems brought by this new time, when it was unsafe to live in isolation without the support of others. This process of the renewed gathering of people around hillforts, elevated fortifications, and elevated settlements began at the turn of the 2nd to the 3rd centuries and intensively continued throughout a lengthy period, so that in the 4th and 5th centuries everything began to take place at them. All economic, cultural, and political life was transferred to such protected positions. It is certain that Lobar and its hillfort where the shrine of Our Lady of the Mountain is located today had become a settlement with an importance for the gathering of the surrounding inhabitants. Along with dwellings and economic structures, public buildings and religious structures must also exist at such a settlement.

The location along the road, one of the most fertile plains in this part of the Croatian Zagorje, along with probably exploitation of a quarry represented a good base for the economic development of the Roman period community during the entire period of their habitation of this site. The prehistoric hillfort, the Late Roman elevated settlement, and the Early Medieval fortification with the Church of Our Lady of the Mountain is located northeast of the present-day centre of the town, exactly above the narrow pass, the gorge that enters deeply into Ivanščica Mountain. This position is almost entirely inaccessible from three sides. On the north and northwestern sides, a high earthen rampart was erected in the prehistoric period to separate off the plateau connected to the mountain. The present-day Church of Our Lady of the Moun-



Pogled na svetišče Majke Božje Gorske prije početka zaštitnih arheoloških istraživanja, 1998.

View towards the shrine of Our Lady of the Mountain before archaeological excavations began, 1998.

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→ Zračna fotografija gradine i svetišče Majke Božje Gorske – pogled sa sjevera, 1998.

Aerial photograph of the hillfort and the shrine of Our Lady of the Mountain - view from the north, 1998.



tain as well as all its predecessors at the same site from Late Antiquity to the Late Middle Ages were located at a position with the best view of the plain. The hillfort can be accessed from different sides. The southern side is turned towards the lower part of the place which perhaps was never entirely abandoned, rather together with the upper part it always created a whole. Other paths lead on various sides towards streams on the western and eastern sides, representing sources of water. Other sites exist in the vicinity that were also settled from prehistory to the Roman period and to the Middle Ages, such as the nearby hillfort of Zagaj, Pavlova Cave, and Črniševina below the hillfort itself, while the cemetery was located at the site of the school playground (the former field called "Trg").



Svetište Majke Božje Gorske – snimljeno tijekom zaštitnih arheoloških istraživanja i konzervatorskih radova na prezentaciji nalazišta, 2009.

The shrine of Our Lady of the Mountain – photographed during archaeological excavations and conservation work on the site presentation, 2009.

Krešimir Filipec

Slučajni pronalazak rimske nadgrobne stele s natpisom upisuje Lohor još pedesetih godina 19. stoljeća na arheološku kartu kao antički lokalitet.¹ Od druge polovice 19. stoljeća u Arheološki muzej u Zagrebu počeo je pristizati različiti litički materijal, kameno oružje i oruđe iz cijelog kraja, ali se isključivo radilo o slučajnim nalazima, najčešće bez točnog mjesta nalaza, iako je brdo Zagaj jedna od sigurnijih pozicija.² Nakon tih slučajnih nalaza, dugo nema nikakvih informacija o mjestu, već se daleko od zainteresirane stručne javnosti spominju drugi nalazi, pa tako i nalaz „sulica“ u Zazidju ispod gradine na kojoj je podignuta crkva Majke Božje Gorske, koju su iskopali radnici kopajući kamenje.³ Više je pozornosti bilo posvećeno samom kompleksu svetišta Majke Božje Gorske iznad Lobora. Prvi ju je opisao Gj. Szabo u svojim *Spomenicima kotarâ Krapina i Zlatar*.⁴ Pozornost na crkvu tridesetih godina 20. stoljeća skrenuli su A. Schneider i Ž. Jiroušek nakon što su u njoj otkrili gotičke freske u sklopu projekta popisivanja, znanstvenog proučavanja i fotografiranja umjetničkih spomenika u Banovini Hrvatskoj.⁵

Konzervatorski zavod u Zagrebu obavio je od 1947. do 1948. godine radove na otkrivanju i konzerviranju tih zidnih slika, koje su početkom 20. stoljeća bile prebojane i preko kojih su bile naslikane nove freske u klasicističkom stilu, koje su u nekoliko desetljeća propale zbog jakog utjecaja vlage. Godinu dana prije, 1946. godine, T. Stahuljak prepoznao je na kući u loborskom zaseoku Horvati, u blizini crkve Majke Božje Gorske, ulomak kamene grede oltarne pregrade ukrašen kukama i dvoprutom pletenicom s natpisom „+SVMME... te drugi koji nije fotografiran, ali ga je mještani uzimao u svoju kuću na broju 70.“⁶ Navodno je mještani uzio oba ulomka među kamenjima koje je ležalo na području niskih ruševnih zidova koji se protežu uz rub ravnine na vrhu.⁷ Te je ulomke prije njega vidio V. Noršić kad je skupljao građu za pisanje povijesti Župe Lohor, ali ih nije znao interpretirati. Prigodom radova na crkvi 1947. godine nađeno je više ulomaka s pleternom ornamentikom, a jedan je registrirani uzidan u pjevalište s unutrašnje strane crkve i naknadno je prežbukano.⁸ Sedamdesetih godina M. Gorenc obilazi čitavo područje Lobora.⁹ Ispod gra-

The chance find of a Roman funerary stele with an inscription placed Lohor on the archaeological map as a Roman site as early as the 1850s.¹ From the second half of the 19th century onwards various lithic material began to arrive in the Archaeological Museum in Zagreb, such as stone weapons and tools from the entire region, but they were exclusively chance finds, most often without an exact finding spot, while one of the definite positions was Zagaj Hill.² After these chance finds, there was no other information about the place for a long time, only far from the interested professional public other finds are mentioned, such as the find of a “spearhead” at Zazidje below the hillfort where the Church of our Lady of the Mountain was built, which was dug up by workers removing stones.³ More attention was paid specifically to the complex itself of the shrine of Our Lady of the Mountain above Lohor. The first description of it was written by G. Szabo in his *Monuments of Krapina and Zlatar County*.⁴ In the 1930s, attention was drawn to the church by A. Schneider and Ž. Jiroušek, after a gothic fresco was discovered in it, as part of the project to record, scientifically study, and photograph artistic monuments in the Banovina of Croatia.⁵

The Conservation Institute in Zagreb carried out activities from 1947 to 1948 to uncover and conserve these wall painting, which had been painted over at the beginning of the 20th century with new paintings over that in a Classicist style, but the conservation failed in the next several decades because of rising moisture. A year earlier, in 1946, T. Stahuljak recognized a fragment of the stone beam of an altar screen decorated with hooks and two-ribbon plaiting with the inscription „+SVMME... immured in a house in the Lohor hamlet of Horvati near the Church of Our Lady of the Mountain, and another stone fragment that was not photographed that a local inhabitant had walled into his house at no. 70.“⁶ Both fragments were supposedly taken by the local from among stones that were lying in the area of low demolished walls that extended along the edge of the flat area on the peak.⁷ Those fragments had previously also been seen by V. Noršić, when he was collecting material to write a history of the Lohor Parish, but

1 Brunšmid 1908-1909, 165-166.
2 Balen-Letunić 1981, 5-16; Klemenc-Saria 1936; Registar 1990; Registar 1997.
3 Spomenica Župe Lohor; Kotarski 1915, 179-224.
4 Szabo 1913-1914, 167-169.
5 Schneider 1940, 171-186; Jiroušek 1939, 17-18.
6 Karaman 1948, 110; Stahuljak 1950, 260.
7 Stahuljak 1950, 260.
8 Karaman 1948, 110; Stahuljak 1950, 260; Ostojčić 1965, 62-63; Horvat 1987, 199.
9 Gorenc 1977-1978, 65-66.

1 Brunšmid 1908-1909, 165-166.
2 Balen-Letunić 1981, 5-16; Klemenc-Saria 1936; Registar 1990; Registar 1997.
3 Spomenica Župe Lohor; Kotarski 1915, 179-224.
4 Szabo 1913-1914, 167-169.
5 Schneider 1940, 171-186; Jiroušek 1939, 17-18.
6 Karaman 1948, 110; Stahuljak 1950, 260.
7 Stahuljak 1950, 260.

Pogled na zapadni dio cintora s otvora u krovu crkve, 2005.

View towards the western part of the enclosure wall through the opening in the church roof, 2005.



dine, na kojoj se nalazi crkva Majke Božje Gorske, otkriva položaj Černičevinu te na ovecim zaobljenim ili sniženim gomilama i na izoranim površinama vidi usitnjene komade glinenog i srednjovjekovnog posuda i opeka, a južno je od cintora, na brijegu, prigodom podizanja novogradnje, prepoznao antički sloj. U tom se sloju, navodi, nalazi mnogo ostataka kamena, opeka, žbuke, tubula koji govore o kvalitetnijoj gradnji sa sistemom hipokauističkog grijanja i različitih fragmenata rimske keramike.¹⁰ M. Gorenc u crkvi otkriva i škropionicu koja je izrađena od sekundarno upotrijebljenog fragmenta rimskog antefiksa koji je prikazivao ležećeg lava te ju je prenio u Arheološki muzej u Zagrebu. Napokon, o položaju starije crkve kaže: „Kad se stigne do vrha pogled nije usmjeren na glavni objekat, proštenjarsku crkvu s ulaznim portalom i cinkturom, nego je ona pomaknuta od osi prema južnom rubu platoa, gdje se ocrtavaju ostatci bedema i od njega zrakasto raspoređeni zidovi starije arhitekture.“¹¹ Nakon toga, uslijedile su stalne devastacije lokaliteta prilikom različitih izgradnji, pregradnji i kopanja sve do 1998. godine.

Tada je na poticaj Regionalnog zavoda za zaštitu spomenika kulture Arheološki zavod Filozofskog fakulteta u Zagrebu pod vodstvom Krešimira Filipca započeo s pokusnim istraživanjima izvan cintora na zemljanom bedemu, uz njega i na platou sjeverno od cintora. Nije bilo većih sredstava za početak arheoloških istraživanja, već su od 1999. do 2001. godine obavljena rekognosciranja, obilasci i arheološki nadzor koji je rezultirao rušenjem divlje gradnje na lokalitetu. Zbog uznapredovalih građevinskih radova na obnovi crkve, odlučeno je da se 2002. godine provedu pokusna istraživanja uz sjeverni perimetralni zid crkve zbog moguće realizacije projekta odvodnje oborinskih voda iz cintora. Tijekom tih pokusnih istraživanja, odmah se naišlo na temelj predromaničke bazilike i srednjovjekovne grobove. Pokusna su istraživanja završila kao zaštitna arheološka istraživanja i provedena su uz sjevernu stranu crkve, a tad je probijen i kanal za odvodnju voda iz cintora sa završnim šahtom izvan cintora. Pozitivni rezultati početnih istraživanja potaknuli su nastavak radova sljedeće, 2003. godine. Oni su po prvi put financirani sredstvima Ministarstva kulture. Opsežna su istraživanja trajala nekoliko mjeseci te su, nakon zimske stanke, nastavljena 2004. godine i nakon toga trajala gotovo cijelu 2005. godinu. U sezonama se radilo na sjevernoj, pročelnoj i južnoj strani crkve unutar cintora, i to zaštitna arheološka istraživanja, konzervatorski radovi te radovi na prezentaciji pronađenih građevina. Godine 2006., radilo se na konzervaciji i prezentaciji uz manja sondiranja. Veća su zaštitna arheološka istraživanja i radovi na konzervaciji nastavljena i trajala su gotovo bez prekida od 2007. do 2010. godine. Između 2002. i 2010. godine istraživanja su bila najopsežnija. Otvarane su vrlo velike površine, radilo se više mjeseci i veći dio godine. Sezone istraživanja od 1998. do 2002. godine i od 2007. do 2010. godine financirane su isključivo sredstvima dobivenim iz znanstveno-istraživačkog projekta *Južna Panonija u ranom srednjem vijeku*. Ostale su sezone financirane i uz pomoć Ministarstva kulture Republike Hrvatske. Godine 2012., završilo je istraživanje unutar cintora, a 2013.

he was not able to interpret them. During work on the church in 1947, several fragments with plaited ornamentation were found, and one of them was recorded as being immured into the wall by the choir on the interior side of the church, subsequently stuccoed over.⁸ In the seventies, M. Gorenc surveyed the entire area of Lobor.⁹ Below the hillfort on which the church of Our Lady of the Mountain is located, he discovered the site of Černičevina, and on the large rounded or reduced tumuli and on ploughed surfaces he saw small pieces of clay and medieval vessels and tile, while south of the enclosure (cintor) on the hill, he recognized a Roman layer during construction of a new building. He noted that in that layer there were many remains of stone, brick, plaster, stucco, and tubules that would indicate a high quality construction with a hypocaustic heating system, along with various fragments of Roman pottery.¹⁰ M. Gorenc also uncovered an aspergillum (holy water sprinkler) in the church, made from a secondarily utilized fragment of a Roman antefix that depicted a reclining lion, and took it to the Archaeological Museum in Zagreb. Finally, he noted about the position of the earlier church: “When you arrive at the top, your view is not focused on the main structure, the pilgrimage church with the entrance portal and enclosure, but rather it is removed from the axis towards the southern edge of the plateau, where the remains of ramparts can be traced and from that radially arranged walls of earlier architecture.”¹¹ After that, nothing important occurred, other than the constant devastation of the site through various construction of partitions and digging all the way up to 1998.

Then, at the instigation of the Regional Institute for the Protection of Cultural Monuments, the Archaeological Institute of the Faculty of Humanities and Social Sciences, University of Zagreb under the direction of Krešimir Filipec began test excavations beyond the walled enclosure on the earthen rampart, and next to it on the plateau north of the enclosure. After that, there were no available funds to begin archaeological excavations, rather from 1999 to 2001 survey, visits, and archaeological supervision were carried out, which resulted in the demolition of illegal buildings at the site. Due to the advanced construction work at renovation of the church, it was decided to carry out test excavations in 2002 along the northern perimeter wall of the church because of possible realization of a project for drainage of precipitation from the church enclosure. During these test excavations, the foundations of the pre-Romanesque basilica and medieval graves were discovered. These test excavations ended up as rescue excavations carried out along the northern wall of the church, and at that point a channel was dug to remove water from the enclosure with a final drain outside it. The very positive results from these initial excavations encouraged the continuation of work in the following year, 2003. For the first time, they were financed by funding from the Ministry of Culture. The extensive excavations lasted for several months, and after a break for winter, they continued in 2004, and after that for almost all of 2005. In these seasons, work was done on the northern, front façade, and southern sides of the

10 Gorenc 1977-1978, 66.

11 Gorenc 1977-1978, 66.

8 Karaman 1948, 110; Stahuljak 1950, 260; Ostojić 1965, 62-63; Horvat 1987, 199.

9 Gorenc 1977-1978, 65-66.

10 Gorenc 1977-1978, 66.

11 Gorenc 1977-1978, 66.



godine nastavljena su istraživanja oko vanjske strane citora zbog izrade drenaže oko postojeće crkve i svetišta. Po prvi su put 2019. godine, nakon 1998. godine, obavljena pokusna istraživanja na nekoliko pozicija unutar gradine, ali i izvan nje. Mala su sondažna istraživanja provedena 2021. godine izvan gradine uz sjeverni pristupni put. Sve je sezone istraživanja vodio Krešimir Filipec. Od samog početka, na njemu sudjeluju mnogobrojni studenti u okviru terenske nastave, diplomirani arheolozi, asistenti i profesori te drugi stručnjaci. Arheološka su istraživanja u kontinuitetu, ali ne istim intenzitetom, trajala od 1998. do 2019. godine te su nastavljena 2021. godine. Većina se arheoloških istraživanja vodila na uskom arealu oko postojećeg svetišta, tek je s nekoliko sonda zahvaćen okolni areal bliže sjevernom bedemu i tek jedna manja površina izvan gradine.

church inside the enclosure walls, consisting of protective archaeological excavations, conservation work, and work on presenting the discovered structures. In 2006, the concentration was on conservation and presentation with smaller test trenches. The major protective archaeological excavations and conservation work were continued almost without interruption from 2007 to 2010. The excavations between 2002 and 2010 were the most extensive, a very large surface area was opened, and work continued over several months up to most of a year. The excavation seasons from 1998 to 2002 and 2007 to 2010 were financed exclusively by funding received from the scientific research project *Pannonia in the Early Middle Ages*, while the other seasons were also financed with the help of the Ministry of Culture of the Republic of Croatia. Excavation within the enclosure was completed in 2012, while they were continued in 2013 around the outside of the enclosure wall because of a drainage system around the existing church and shrine. In 2019, for the first time after 1998 test excavations were carried out at several positions both within the hillfort, but also outside it. In 2021, small trenches were excavated outside the hillfort along the northern access road. All seasons of excavation were directed by Krešimir Filipec. From the very beginning, numerous students have participated as part of their field training, along with archaeology graduates, docents, and professors, and various other experts. The archaeological excavations extended in a continuity, but not the same intensity, from 1998 to 2019, and were continued in 2021. Most of the archaeological excavations took place in the narrow area around the existing church, only a few trenches covered the surrounding area close to the northern rampart, and only one small area beyond the hillfort.

Novovjekovni grobovi ispred pročelja crkve, istraživanja 2002.

Early modern period graves in front of the church facade, excavations in 2002.

Arheološka ekipa na terenu, studenti arheologije na stručnoj praksi, istraživanja 2002.

The archaeological team during field work, archaeology students in the field school, excavations in 2002.

→ Spolij ukrašen troprutom vrpcom, ugrađen u zapadni zid crkve kod stepeništa za pjevalište, otkriven 1948. prilikom konzervatorsko-restauratorskih radova.

A spoliium decorated with a three-banded interlace immured into the western church wall by the stairs that lead to the choir, found during conservation and restoration in 1948.





Arheološka istraživanja sjeverno od postojeće crkve – radovi iznad presvodene grobnice, 2002.

Archaeological excavations north of the existing church – work above the vaulted tomb, 2002.

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Arheološka istraživanja sa sjeverne strane crkve, 2002.

Archaeological excavations north of the church, 2002.



Kameni ulomak s natpisom '+ SVMME...' (Arheološki muzej u Zagrebu; snimio T. Stahuljak, 1946.).

A stone fragment with the inscription '+ SVMME...' (Archeological Museum in Zagreb; photo by T. Stahuljak, 1946).

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Prostorija s prezentiranim arheološkim građevinama *in situ* ispred pročelja postojeće crkve – u prvom planu nalazi se ranokršćanska krstionica.

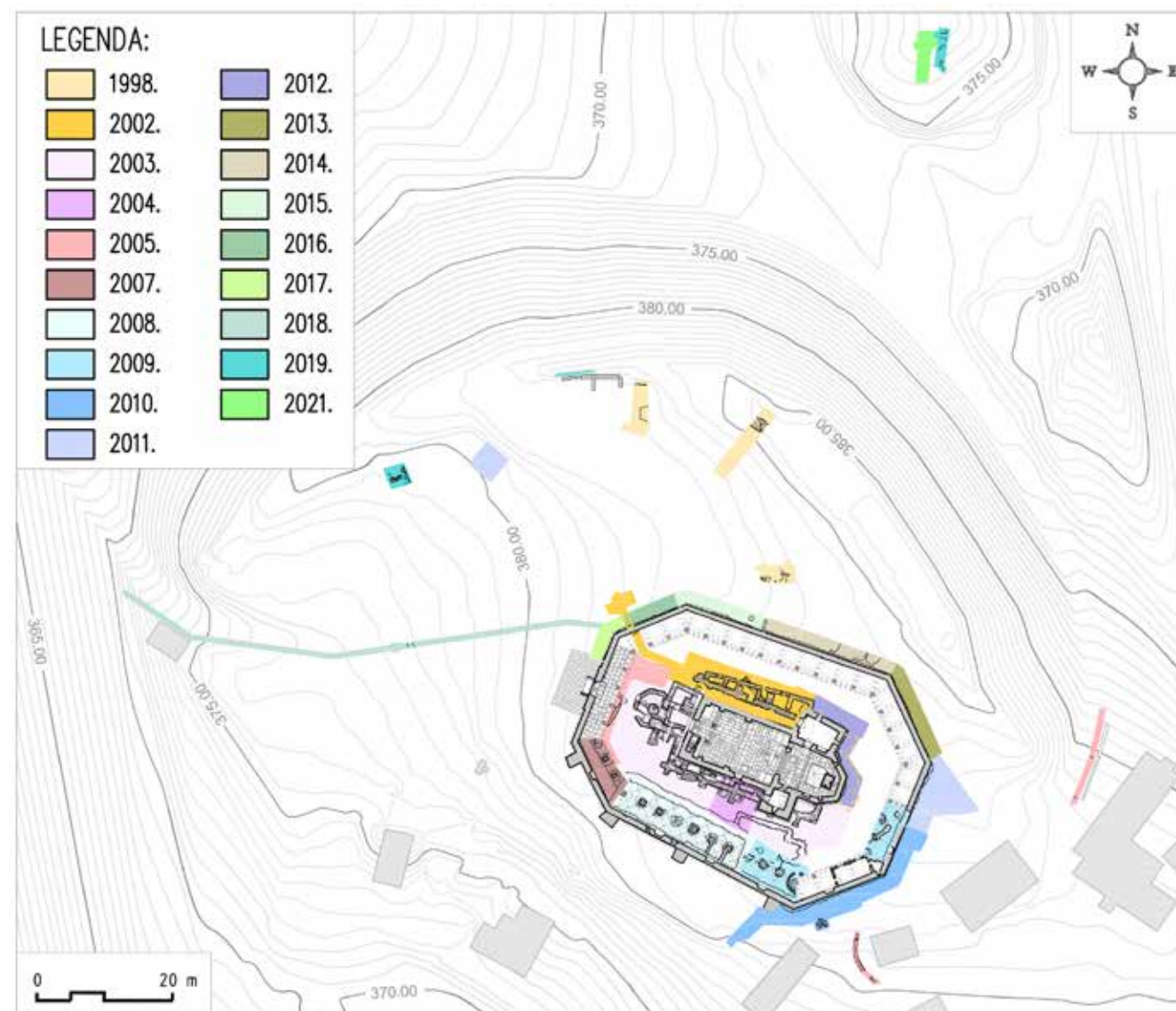
The area with archaeological buildings presented *in situ* in front of the existing church facade – the Early Christian baptistery in the foreground.





Antički nadgrobni spomenik M. Cocceia Superiana, centuriona desete legije Gemine, i Valeria Luciliana, vojnika pretorijanske kohorte, nađen u središtu mjesta Lohor; 2. – 3. st. (Arheološki muzej u Zagrebu).

The Roman tombstone of M. Cocceius Superianus, a centurion of the Legio X Gemina, and Valerius Lucilianus, a soldier of Cohors Praetoria (found in the center of Lohor), 2nd – 3rd cent. (Archaeological Museum in Zagreb).



Plan lokaliteta s ucrtanim glavnim fazama zaštitnih arheoloških istraživanja po godinama 1998. – 2021.

Site plan with the main phases of protective archaeological excavations outlined by campaign from 1998 until 2021.



Pogled na južni dio dvorišta svetišta s ulazom i cintorom prije arheoloških istraživanja, 2003.

View towards the southern part of the shrine courtyard with the entrance and enclosure wall before archaeological excavations, 2003.

POČETCI

Krešimir Filipec

Višegodišnja zaštitna arheološka istraživanja uz i oko svetišta Majke Božje Gorske pokazala su da je riječ o vrlo slojevitom arheološkom lokalitetu koji je gotovo u kontinuitetu naseljen od prehistorije do danas. Najstariji otkriveni slojevi potječu iz ranog brončanog doba. Na lokalitetu su pronađeni ranobrončanodobni ulomci keramičkih posuda koji pripadaju tzv. litzenskoj keramici. To su najstariji otkriveni predmeti, a ima ih na više pozicija na gradini i u Pavlovoj pećini uz pristupni put. Najdublji i najstariji slojevi na dnu zemljanog bedema pripadaju kulturi grobnih humaka. Veća je građevinska aktivnost zamijećena u kasnom brončanom dobu u vrijeme kulture polja sa žarama. U to se doba sigurno grade prvi bedemi. Brončanodobna keramika nađena je na gotovo svim pozicijama na cijelom lokalitetu i najbrojnija je te većinom pripada HaB2 fazi kulture polja sa žarama. Uz sjevernu je stranu sakristije nađeno više jama, većinom praznih ili s usitnjenim ulomcima keramike. Dobar ih je dio oštećen zbog znatnog snižavanja razine zemljišta u tom dijelu, ponajviše nakon izgradnje baroknog cintora i konstantne građevinske aktivnosti od kasne antike naovamo. U relativno tankom sloju humusa i subhumusa, koji je prekrpio jame, nađene su dvije brončanodobne igle. U jami uz sakristiju nađena je urna, keramička posuda, koja pripada navedenom vremenu, čiji je nalaz potvrdio da je riječ o paljevinskom groblju iz vremena kulture polja sa žarama. Od ukrasa, javljaju se dvostruki ili trostruki urezani V-motivi na trbuhu posude, plastična traka s otiscima prsta i ubodi noktom po vrhu ili uz rub posude te fine i grube posude. Najrazličitije druge jame i ostatci podnica nađeni su na više pozicija. U kasnom brončanom dobu gradina je bila popunjena različitim stambenim i gospodarskim objektima, a vrlo je vjerojatno već tad bio podignut zemljani nasip – bedem – sa sjeverne strane.

Iz kasne faze starijeg željeznog doba postoje samo naseobinski objekti. Među njima treba istaknuti ostatak dviju podnica kuće otkopane sjeverno od cintora 1998. i 2014. godine. Na podnici (sonda 4/1998.) koja je bila načinjena od utabane ilovače vide se tragovi gorenja. Na pojedinim je mjestima zapečen samo gornji sloj. Iznad podnice nalaze se tanki slojevi s garom i pepelom. Iznad lijepo posloženih kamena, kamene supstrukcije, približno jednake veličine, nalazili su se ostatci izgorjele podnice. Tu se radi o jednoj vrsti drenaže. Naime, s obzirom na to da se kuća podizala na neravnu terenu, bilo je potrebno prvo poravnati teren. Druga podnica halštatske kuće (sonda 2014.) dala je veći broj usitnjene keramike, različitih utega za tkalački stan, a u humusnom sloju iznad nje nađena je fibula.

THE BEGINNINGS

The many years of protective archaeological excavations by and around the shrine of Our Lady of the Mountain have shown that this is a highly stratified archaeological site that was inhabited continuously from the prehistoric period to the present. The earliest discovered layers are from the Early Bronze Age. Fragments of Early Bronze Age pottery vessels, belonging to the so-called Litzen pottery, were found at the site. These are the earliest discovered objects, and they were found at several positions at the hillfort and in Pavlova cave by the access road. The deepest and oldest layers at the bottom of the earthen rampart belong to the Tumulus Culture. Increased building activity was noted for the Late Bronze Age in the period of the Urnfield Culture. The first ramparts were certainly built at that time. Bronze Age pottery was found at almost all positions throughout the entire site. Most of it belonged to the HaB2 phase of the Urnfield Culture. Several pits were found along the northern side of the sacristy, most were empty or contained tiny fragments of pottery. Most of them were damaged because of the considerable lowering in the level of the land in that section, particularly after the construction of the Baroque enclosure wall, as well as constant building activity from Late Antiquity onwards. Two bronze age pins were found in the relatively thin layer of humus and sub-humus that covered the pits. An urn in the form of a pottery vessel was found in a pit by the sacristy, which belonged to the above period and this find confirmed that this had been a cremation cemetery from the Urnfield Culture period. Decorations consist of double or triple incised V-shaped motifs (chevrons) on the body of vessels, applied bands with impressions of fingers and nails along the top or along the edge of the vessels with fine and coarse fabric. Quite varied other pits and floor remains were discovered at several positions. In the Late Bronze Age, the hillfort was filled with various dwelling structures and economic facilities, and it is very likely that the earthen embankment – rampart on the northern side had already been erected then.

Only dwelling structures exist from the late phase of the Early Iron Age. The remains of two floors of houses excavated to the north of the enclosure wall in 1998 and 2014 should be noted among them. Traces of burning could be seen on the floor made of compacted clay (trench 4/1998.). In individual spots, only the upper layer is burnt. Above the floor are thin layers of charcoal and ash. The remains of the burnt floor were located above nicely arranged stones, the stone substructure, of approximately equal size. This was a kind of drainage system. Since the house was built on uneven terrain, it was necessary to first level the land. The other floor from a Hallstatt period house (trench in 2014) resulted in a large amount of fragmented pottery and various weights for a loom, while a fibula was found in the humus layer above the floor.



Najobimniji građevinski radovi u prošlosti poduzeti su u kasnom latenskom razdoblju (mlađe željezno doba, 2. – 1. stoljeće prije Krista). Gradina je tad bila podijeljena na dva dijela, pri čemu je sjeverozapadni dio posebno utvrđen velikim i visokim zemljanim bedemom, povrh kojega se nalazila drvena palisada. Budući da je sjeverna strana bila najugroženija jer ju je bilo najteže braniti, pojačano su je utvrdili. S njezine je vanjske strane iskopan opkop koji se još dobro opaža u konfiguraciji zemlje. Zemljani se bedemi danas, uz sjevernu stranu, dobro opažaju još samo na zapadnoj strani. Na južnoj i istočnoj strani, zemljani je bedem različitim kasnijim djelatnostima snižen ili posve uništen. Na više je mjesta na zemljanom bedemu zemlja „zapečena“, a na više su mjesta ti zapečeni dijelovi obrubljeni manjim kamenčićima, svojevrsnim kazetama. Kuće su, vjerojatno, bile smještene u donjem dijelu naselja, a, zbog velike erozije zemljišta, malo je toga ostalo. Cijeli je prostor unutar utvrđenog naselja izniveliran, poravnat i uređen za obranu i stanovanje. Kasnolatenska keramika 2. i 1. stoljeća prije Krista, posebno luksuzna grafitna keramika, potvrđuje postojanje značajnog predrimskog naselja na gradini u Loboru. Nađeno je više metalnih predmeta, ukrasnih predmeta i keltski novac. Gradina je svoj konačni oblik dobila upravo u tom vremenu. Tako se postojeći prostor prilagođavao novim potrebama. Nije isključeno da je unutar utvrde svetište već bilo podignuto. Ispred postojeće crkve te ispod i sjeverno od ranokršćanske zgrade krstionice, otkopani su ostatci velike, prostrane građevine koja pripada 1. stoljeću prije Krista. Velika bi se građevina, od koje su na pojedinim očuvanim pozicijama na dominantnom položaju unutar utvrđene gradine ostali samo stupovi i podnica, možda mogla povezati s keltskim svetištem. Upravo će na tom položaju u kasnoj antici biti podignuta ranokršćanska crkva s krstionicom, a prije nje, vrlo vjerojatno, rimski hram. O tome bi, napose, svjedočila veličina građevine koja se razlikuje od drugih, obično manjih stambenih, ponajviše poluukopanih građevina karakterističnih za to doba. Ranoantički predmeti nađeni su svuda oko postojećeg svetišta.

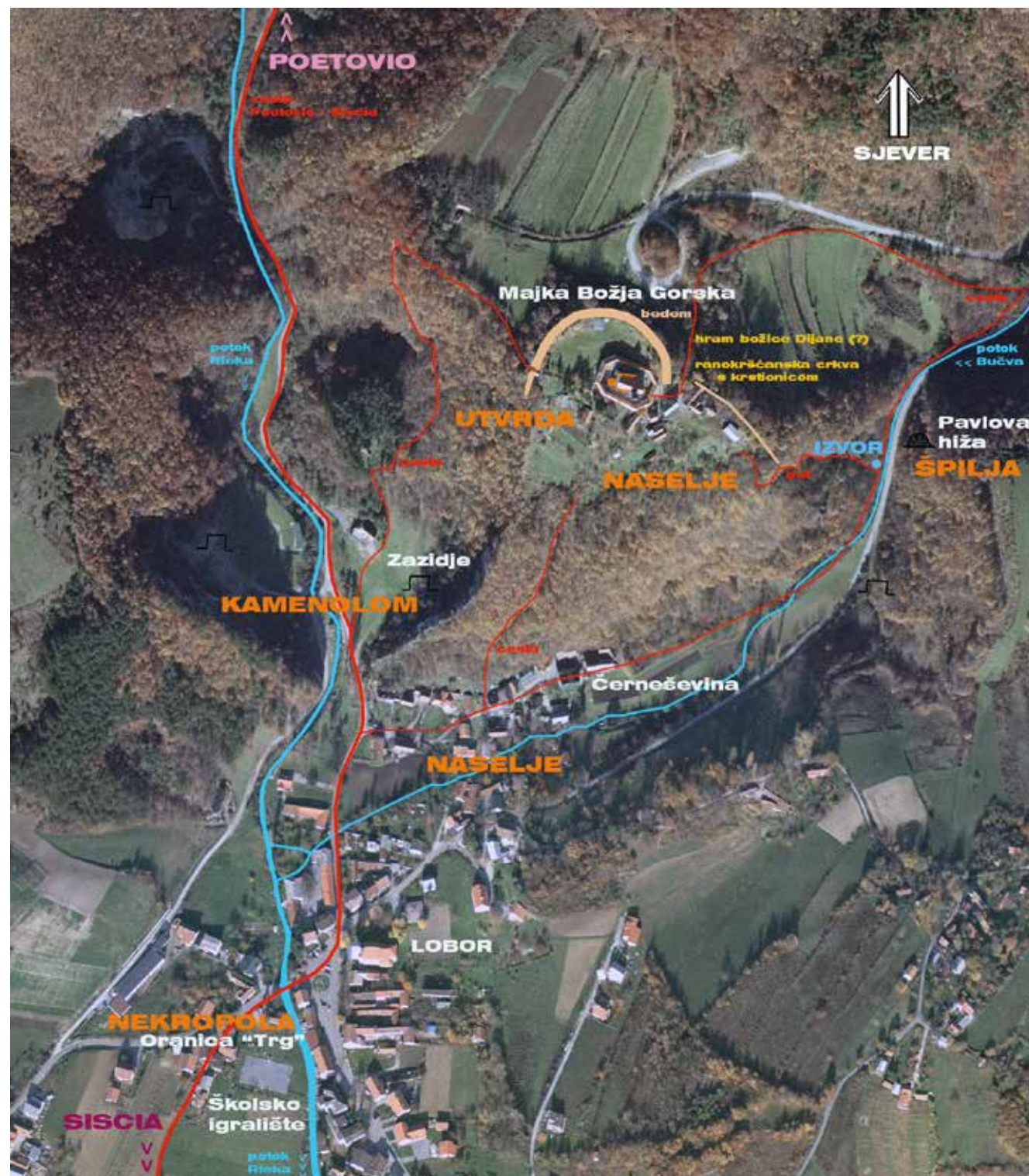
The most extensive construction work in the past was undertaken in the Late La Tène period (Late Iron Age; 2nd-1st cent. BC). The hillfort was then divided into two parts, where the northwestern part was fortified additionally with a large and tall earthen rampart, on top of which was a wooden palisade. The northern side was additionally fortified as it was the most difficult to defend and the most endangered. A ditch was dug on the exterior side, which can still be noted in the configuration of the terrain. The earthen ramparts along the northern side can today still be noted only to the west. On the southern and eastern sides, the earthen rampart was reduced or entirely destroyed by various later activities. In several places the earth is “baked” on the earthen rampart, and in several places these baked sections were surrounded by small stones, sort of like coffers. The houses were probably located in the lower part of the settlement, but because of serious erosion of the soil very little remained there. The entire area within the fortified settlement was levelled and organized for defence and dwelling. Late La Tène pottery of the 2nd and 1st centuries BC, and particularly luxurious graphite pottery, confirms the existence of a significant pre-Roman settlement at the hillfort above Lopor. Several metal objects, decorative items, and Celtic coin were found. The entire hillfort in fact acquired its final form then, and after that the existing area was adapted according to new requirements. It is not excluded that a religious structure had even then been built within the fortified site. In front of the existing church, and below and to the north of the Early Christian baptistery, the remains of a large and spacious building that belonged to the 1st century BC were excavated. This large building, of which only postholes and floors in individual places were preserved, was located in a dominant position within the fortified hillfort, and could have been related to a Celtic shrine. Exactly at this position, the Early Christian church with a baptistery was later to be built in Late Antiquity, and prior to this there was very probably a Roman temple. The size of the structure would particularly testify to this, which differs from the other usually smaller dwellings, mostly semi-dug out structures characteristic for this period. Early Roman objects were discovered everywhere around the existing shrine.

← Zemljani bedem i današnji pristupni put – pogled sa sjeverne strane, 1998.

The earthen rampart and existing access road – view from the northern side, 1998.

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Kasnobrončanodobni grob – kultura polja sa žarama (KŽP, HaB), zaštitna arheološka istraživanja, 2012.

Late Bronze Age grave – Urnfield culture (HaB), archaeological excavations, 2012.



Lobar u kasnoj antici. Kasnoantičko naselje s gornjim i donjim dijelom, kamenolomom i nekropolom (idealna situacija temeljena na dosadašnjim zaštitnim arheološkim istraživanjima).

Lobar in Late Antiquity. The Late Roman settlement with the upper and lower sections, the quarry, and the necropolis (ideal situation based on the archaeological excavations to date).

ANTIČKI I KASNOANTIČKI LOBOR

Krešimir Filipić

Lobar i okolica pripojeni su Rimskom Carstvu, vjerojatno, za vrijeme cara Augusta. Nedugo nakon pripojenja, Lobar je postao dijelom Ilirika, a nakon podjele Ilirika na dva dijela, dijelom Panonije. Pretpostavlja se da je s Petovionom (*Poetovio*), današnjim Ptujem, postao dio Sredozemnog Norika nakon podjele Norika na dva dijela. Lobar nastanjuje, kako to pokazuje i nošnja na barem dvama nadgrobni spomenicima, stanovništvo kojem se tradicija odijevanja može prepoznati na noričkom području. Lobar i Ptuj očito nisu bili dio Noričkog Kraljevstva ili su iz strateških razloga bili izdvojeni iz njega nakon rimske okupacije, pa se čini da je na tom području živjelo izmiješano stanovništvo koje je pokazivalo velike sličnosti s noričkim i panonskim područjem, kako to biva na granici i uz nju. Kako nije potpuno jasno kojem je gradskom području Lobar pripadao, tako se postavlja mogućnost da je s teritorijem sjeverno od Ivanščice (možda Klenovnik) i nešto udaljenijim Varaždinskim Toplicama (*Aquae lasae*) pripadao Ptuju, iako se ne može sa sigurnošću tvrditi. Čini se da su svi drugi gradovi poput Neviodunuma (Drnovo kod Krškog) ili Andautonije (Ščitarjevo) predaleko, dok se u stručnoj literaturi, sasvim pogrešno, može naći da je ovaj kraj pripadao gradskom području Andautonije. Nakon dolaska Rimljana, nastupilo je mirno vrijeme, pa je život na gradini gotovo stao. Iz rane antike, 1. i 2. stoljeća, nemamo puno nalaza. U 3. stoljeću sve se stubokom promijenilo. Barbari su počeli ugrožavati Rimsko Carstvo, pa se opet zamjećuje pojačana aktivnost na gradini. O bogatoj zajednici, ili o bogatim pojedincima i porodicama, svjedoče antički nadgrobni spomenici nađeni na gradini oko svetišta Majke Božje Gorske, kao i nadgrobna stela uz potok Rieku (nekadašnji položaj „Trg“) te drugi rijetki nalazi (vrlo sitni ulomci keramičkih posuda i opeka) nađeni u dolini na području užeg središta Lobora (Černeševina i školsko igralište / nekadašnji položaj „Trg“, Pavlova pećina / Pavlova hiža). U nevelikom korpusu antičkih nadgrobni spomenika sjeverozapadne Hrvatske, antički loborski kamerni spomenici ikonografskim bogatstvom značajno upotpunjuju naše saznanje o lokalnom panonsko-noričkom žiteljstvu te o pogrebnim običajima.

Nakon ranoantičkog doba, najviše datirajućih predmeta pripada 2. i 3. stoljeću, a najbrojniji su na gradini jer su tu provedena najopsežnija arheološka istraživanja. Čini se, iako se to ne može sa sigurnošću tvrditi, da je nakon upada barbara Markomana i Kvada u ratu, s kojima je sudjelovao jedan od vojnika spomenutih na steli, ponovno započeo intenzivniji život na gradini. Iako je zbog slabije zastupljenosti predmeta iz 1. i 2. stoljeća moguće zaključiti da je gradina bila relativno slabije iskorištavana i naseljavana u ranoantičko doba, postoji opravdana pretpostavka da nikad do kraja nije bila napuštena, već je kroz cijelo antičko doba

LOBOR IN THE ROMAN PERIOD AND LATE ANTIQUITY

Lobar and its vicinity were probably annexed to the Roman Empire during the reign of Emperor Augustus, and soon afterwards became a part of the province of Illyricum, and after the division of Illyricum into two parts, a part of Pannonia. After the division of Noricum into two parts, it probably became a part of Noricum Mediterraneum along with *Poetovio* (present day Ptuj in Slovenia). Lobar was inhabited by a population whose traditions in attire can be found in the Norican region, as is shown by the clothing on at least two funerary monuments. Lobar and Ptuj evidently were not a part of the Norican Kingdom, or for strategic reasons they were separated from it after the Roman occupation, so it seems that a mixed population lived in this area that exhibited very great similarities with the Norican and Pannonian region, as is usual on a border and along it. It is not clear to what municipal area Lobar belonged. It is possible that together with the territory north of Ivanščica Mountain (perhaps Klenovnik) and the somewhat more distant Varaždinske Toplice (*Aquae lasae*), it belonged to Ptuj, although this cannot be claimed with certainty. Seemingly all the other cities such as *Neviodunum* (Drnovo near Krško) or *Andautonia* (Ščitarjevo) were too far away, although it can be found, quite wrongly, in the professional literature that this area belonged to the municipal area of Andautonia. A peaceful period followed the arrival of the Romans, and life at the hillfort then almost stopped. There are few finds from the early Roman period, the 1st and 2nd centuries AD. In the 3rd century, everything changed radically again, barbarians began to threaten the Roman Empire, and increased activities at the hillfort can again be noted. The wealth of the community or rich individuals and families are attested by the Roman tombstones found at the hillfort surrounding the shrine of Our Lady of the Mountain, as well as a funerary stele by the Rieka Stream (the position formerly called “Trg” = Square), and other rare finds (very tiny fragments of pottery vessels and tiles) found in the valley in the area of the narrow centre of Lobar (Černeševina and the school playground / the former position called “Trg”, Pavlova Cave). In the not very large corpus of Roman funerary monuments of northwestern Croatia, the stone monuments from Roman Lobar through their iconographic wealth supplement or knowledge of the local Pannonian-Norican population and their burial customs.

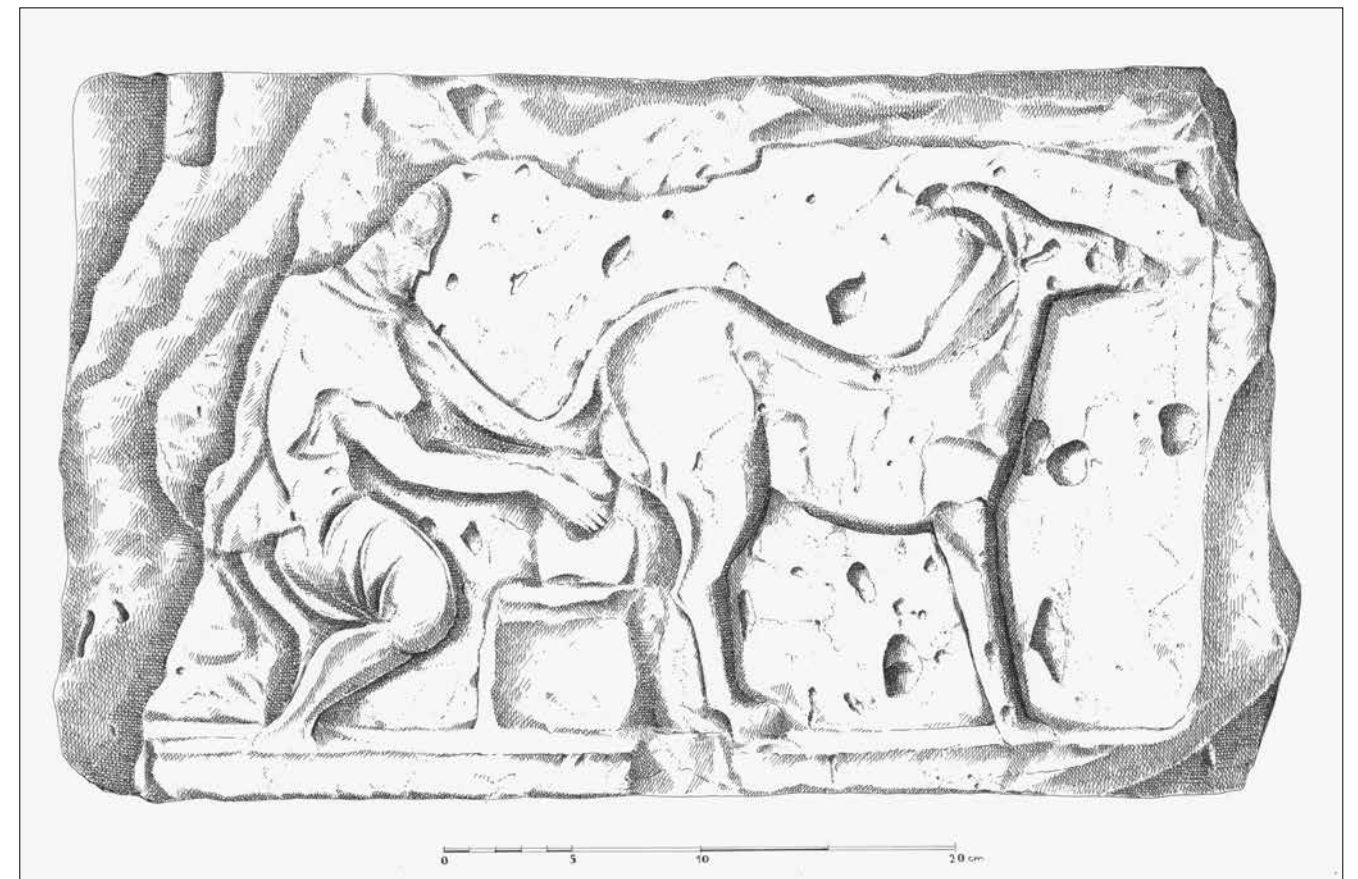
After the early Roman period, the most dated objects belong to the 2nd and 3rd centuries, most of them at the hillfort as the most extensive archaeological excavations were performed there. It seems, although it cannot be claimed with certainty, that after the invasion by the barbarian Marcomanni and Quadi (against which one of the soldiers mentioned on the stele fought) more intensive life again began at the hillfort. Although because of the poorer

Zaštitna arheološka istraživanja na prehistorijskom, kasnoantičkom i ranosrednjovjekovnom bedemu, 1998.

Protective archaeological excavations of the prehistoric, late antique and early medieval rampart, 1998.

→ Dio antičkog monumentalnog nadgrobnog spomenika s prikazanom ženom koja muze kozu, 2. – 3. st.

A fragment of a monumental Roman tombstone depicting a woman milking a goat, 2nd – 3rd cent.



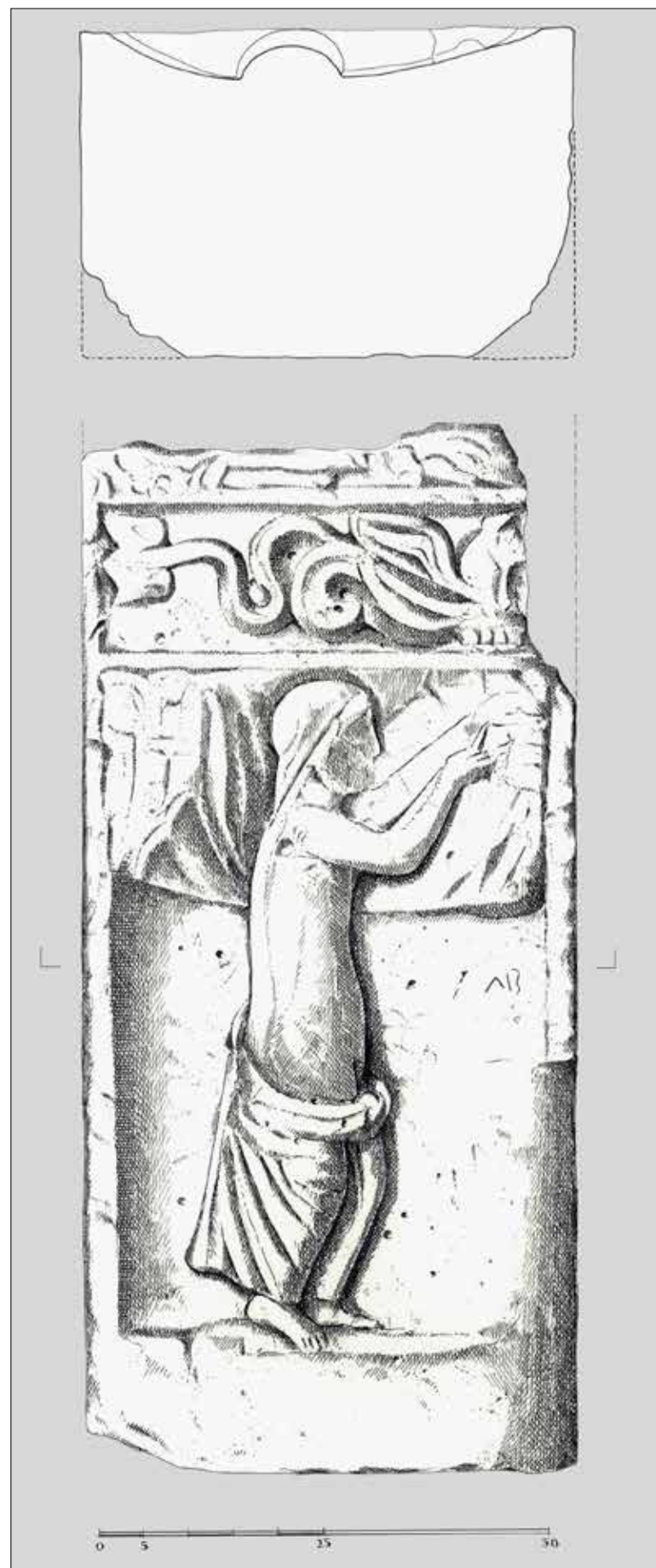
s dijelom podno gradine činila jedno mjesto, odnosno jednu cjelinu. Zasigurno je mirno vrijeme nakon uspostave rimske vlasti u tom dijelu provincije Panonije omogućilo sigurniji i udobniji život u dolini. Nažalost, ne može se reći u kojoj je mjeri tomu tako bilo jer opsežna arheološka istraživanja nikad nisu provedena, osim manjih pokusnih istraživanja na mjestu izgradnje moderne školske dvorane i igrališta (nedaleko od položaja „Trg“), ponajviše zbog velike izgrađenosti prostora potencijalno naseljenog i u antici. U dugogodišnjim zaštitnim arheološkim istraživanjima koncentriranima u postojećem svetištu Majke Božje Gorske na gradini i oko njega, otkrivene su zgrade koje svjedoče o velikoj građevinskoj aktivnosti u kasnoj antici, posebno od 3. do 4. stoljeća. U to se doba prehistorijska gradina pretvara u visinsku utvrdu, čiji je cilj pružiti ljudima zaštitu od mogućeg novog napada. Povrh prehistorijskog zemljanog bedema podiže se obrambeni zid od kamena lomljenca širine od 150 do 180 centimetara. Unutar utvrde podižu se i druge građevine, kao što su različite stambene građevine većinom od drveta, ali ima i više zidanih. Drvena se zgrada nalazi tik ispred ranokršćanske crkve i krstionice, a prema pronađenim predmetima, datirana je u 4. stoljeće. Prije ranokršćanske crkve, na istoj je poziciji bila podignuta još jedna, vjerojatno, drvena zgrada koja je imala obzidani kanal „za grijanje“.

O životu ljudi na gradini, odnosno na antičkoj visinskoj utvrdi govore različiti svakodnevni predmeti, ponajviše keramičko i stakleno posuđe. Ono je najbrojnije i nađeno je u gotovo svim slo-

representation of objects from the 1st and 2nd centuries it is possible to conclude that the hillfort was relatively less utilized and settled in the Early Roman period, a justified hypothesis exists that it was never abandoned fully, rather that throughout the entire Roman period together with the area below the hillfort it formed a single place, a single entity. Certainly, the peaceful period after the establishment of Roman rule in this part of the province of Pannonia enabled a more secure and comfortable existence in the valley. Unfortunately, the extent to which this was true cannot be noted as extensive archaeological excavations were never carried out with the exception of small test excavations at the site of the modern school courtyard and playground (not far from the site called “Trg” = Square), particularly because of the major density of building in the area that potentially was settled in the Roman period. In the many years of protective archaeological excavations concentrated in and around the existing shrine to Our Lady of the Mountain on the hillfort, buildings were discovered that attest to extensive construction activities in the Late Roman period, especially in the 3rd and 4th centuries. In that period, the prehistoric hillfort was turned into an elevated fortification with the aim of providing the inhabitants with protection against possible new attacks. At the top of the prehistoric earthen rampart, a defensive wall was built of broken stone, with a width of 150 to 180 cm. Other buildings were erected within the fortress. Various residential structures were built, mostly from wood, although several were of masonry. A wooden building was located just in front

Dio antičkog nadgrobnog spomenika s rasplesanom menadom i hipokampom, 2. – 3. st.

A fragment of an monumental Roman tombstone depicting a dancing maenad and a hippocampus, 2nd – 3rd cent.



jevima. Uz njih, otkriveni su i metalni predmeti, koji svjedoče o svakodnevnom aktivnostima, zatim oružje, ponajviše strelice i oprema i tek jedna polomljena časnička lukovičasta fibula. Nalazi antičkog i kasnoantičkog keramičkog posuda na lokalitetu Lobar – Majka Božja Gorska ukazuju na postojanje dviju faza njihova korištenja. Prva je faza trajala od 1. do sredine 3. stoljeća, a druga od sredine 3. do prve polovice 6. stoljeća. U prvoj je fazi nalaza keramičkih posuda manje, ali se ističu ulomci zdjelica keramike tankih stijenki, ulomak ruba zdjelice tzv. *egg shell* keramike, ulomci zdjela i tanjura panonske keramike s premazom i dva ulomka sigilatnih zdjela. U drugoj su fazi nalazi keramičkog posuda češći. Počinju se pojavljivati kasnoantička glazirana keramika, originalni proizvodi i imitacije ARS i LRC keramike, drugi tipovi keramike s crvenim premazom, vrčevi i zdjele s glačanim ukrasom i velike količine grube kuhinjske keramike, većinom lonaca i zdjela. Svim nalazima antičkih i kasnoantičkih keramičkih posuda zajednički je visok stupanj fragmentiranosti uzrokovan kasnijim intervencijama na lokalitetu, prvenstveno ukapanjem pokojnika i građevinskim zahvatima. Predmeti pokazuju da je, prije svega, riječ o civilnom naselju, a ne, *a priori*, o vojnom uporištu, iako je na njemu, nesumnjivo, morala biti stacionirana vojna posada, regularna vojska ili možda lokalna milicija. Ulomci keramičkih posuda svjedoče o jakoj domaćoj i regionalnoj produkciji, a malo je uvoznih komada koji ipak svjedoče o određenim kontaktima s drugim provincijama.

Zapadno je od potoka Rieke (Reka, Rijeka) 1857. godine nađena stela s prikazom majke i dvaju sinova, a prilikom pokusnih arheoloških istraživanja 2007. godine, izvedenima zbog gradnje školske dvorane i školskog igrališta, sitni ulomci keramičkih posuda s garom i pepelom.¹² Na tom je mjestu, zasigurno, bila nekropola, i to ne slučajno jer je vjerojatni antički put išao zapadno od potoka Rieke i odatle, prije uspona, prema brdu Pokojcu te se dalje u pravcu gore Ivanščice oblikovao odvojak puta prema mjestu gdje se danas nalazi Lobar. Na tom odvoju ceste nalazila se nekropola koja je očito, u kasnoj antici, služila kao izvor za dobavu kamena kad je počela pojačana gradnja na gradini. Većinu su ostalih nadgrobnih spomenika pokupili jer su pronađeni razlomljeni na gradini, a jedan je zaostao. Nedaleko od mjesta gdje je nađena stela, od pamtivijeka je prijelaz preko današnjeg potoka, još donedavno prave široke rijeke jednostavna imena Rieka ili Reka. Prije se činilo da antička cesta prati spomenuti potok u pravcu Ivanščice, ali to sad izgleda manje vjerojatno. Teško se može prihvatiti činjenica da su Rimljani izgradili cestu koja bi se dijelom protezala po rijeci. Takvo bi što značilo da bi cesta bila potpuno izvan upotrebe kad se pojave kišni dani, vrijeme visokih voda i jedan dio godine kad su temperature niske ili je pretežno kišno vrijeme. U nakupinama gara s vrlo sitnim ulomcima građe nije bilo registriranih tragova kostiju koje bi potvrdile da je riječ o ostacima spaljenih pokojnika, čiji bi ostatci bili položeni na to mjesto. Slična se situacija pojavila na gradini gdje su južno od postojeće crkve, na više mjesta, otkrivene jame bez sadržaja ili jame s česticama gara s prilozima ili bez njih u vidu ulomaka keramičkih posuda ili neke druge građe. U samo jednom slučaju gdje je sadržaj

of the Early Christian church and baptistery and was dated to the 4th century on the basis of the objects found in it. Prior to the Early Christian church, at the same position another building, probably wooden, was erected at the same place, with a masonry channel for heating.

The life of the people on the hillfort, or rather on the elevated fortress from Late Antiquity, is attested through various objects of everyday use, mostly pottery and glass vessels. They are the most numerous and were found in almost all layers. They were accompanied by some metal objects bearing witness to everyday activities, followed by weapons, mostly arrowheads and equipment, but only one broken officer's crossbow fibula. The finds of Roman and Late Roman pottery vessels at the site of Lobar – Our Lady of the Mountain indicate the existence of two phases of use of the vessels. The first phase extended from the 1st to the mid 3rd centuries, and the second phase from the middle of the 3rd to the first half of the 6th centuries. There were less finds of pottery vessels in the first phase, but fragments stood out of thin-walled pottery, a rim fragment of so-called egg-shell pottery, several fragments of bowls and plates of Pannonian pottery with a slip, and two fragments of sigillata bowls. Finds of pottery vessels were more frequent in the second phase. Types that began to appear included Late Roman glazed pottery, original examples and imitations of ARS and LRC pottery, other types of red-slipped pottery, jugs and bowls with polished decoration, and large quantities of coarse kitchen ware, mostly pots and bowls. All the finds of Roman and Late Roman pottery vessels had in common a high degree of fragmentation caused by later interventions at the site, primarily the burial of the deceased and construction activities. The objects show that this was primarily a civilian settlement and not a priori a military stronghold, although undoubtedly some military garrison must have been stationed there, from the regular army or perhaps a local force. The fragments of pottery vessels attest to strong domestic and regional production, with few imported pieces, which nonetheless bear witness to certain contacts with other provinces.

A stela with a depiction of a mother and two sons was found in 1857 to the west of the Rieka (Reka) Stream, and during test archaeological excavations in 2007, carried out because of construction of the school hall and playground, tiny fragments of pottery vessels with charcoal and ash were found.¹² Certainly there was a necropolis at this spot, and not by chance, as the probable Roman road passed west of the Rieka Stream, and then branched off of it before the climb to Pokojce Hill and further in the direction of Ivanščica Mountain towards the place where Lobar is located today. On this branch off the road was the necropolis, which evidently served in Late Antiquity as a source for stones when increased building began on the hillfort. Evidently most of the other tombstones were gathered up, as they were found broken on the hillfort, while one remained behind. Not far from the place where the stela was found, from time immemorial there has been a crossing over what today is a stream and until recently was a true wide

12 Filipec et al. 2002, 10-11; Migotti 2013, 155-171.

12 Filipec et al. 2002, 10-11; Migotti 2013, 155-171.



Zazidani romanički prozor na sakristiji – u prozorski okvir ugrađeni su antički spoliji. S desne strane dobro je vidljiv pas ili leopard.

A walled-up Romanesque sacristy window – with Roman spolia immured into the window frame. A dog or leopard is clearly visible on the right.

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Pas ili leopard, dio monumentalnog nadgrobnog spomenika, 2. – 3. st.

A dog or leopard, part of a monumental tombstone, 2nd – 3rd cent.



s ustrine bio položen u keramičku posudu, nađeni su veći komadi životinjskih i sasvim sitne čestice ljudskih kostiju. Okolina i kiselost zemlje vjerojatno su doveli do potpunog propadanja sadržaja. Sličan način pokopa spaljenih ostataka pokojnika čest je u Panoniji i Noriku, ali i u drugim provincijama Rimskog Carstva kod domaćeg keltskog stanovništva.

M(arco) Coc(ceio) Superiano i Val(erio) Luciliano

Stela iz Lobora, koja se datira u prijelaz iz 2. u 3. stoljeće, slučajno je pronađena 1857. godine zapadno od potoka Rieke (Reka) na oranici Trg, u središtu mjesta, otprilike gdje se danas nalaze školsko igralište i dvorana. Stela, kojoj nedostaju pojedini dijelovi, načinjena je od vapnenca, a sačuvana je u visini od 158 centimetara, širine 99 centimetara i debljine 18 centimetara. Unutar pravokutne portretne niše koja je s tri strane omeđena glatkim rubom i s gornje motivom volute, sprijeda su prikazani čitavi stojeći likovi – u sredini ženska osoba, a sa svake strane po jedna muška osoba obučena u uniformu rimskog vojnika. Spomenik su naručili najljubaznija mati Septimija Lucila i brat (?) Kokcej ..., stjegonoša X. legije Gemine te ga posvetili bogovima Manima. Podignut je tridesetogodišnjem Marku Kokceju Superijanu, centurionu X. legije Gemine, i četrdesetogodišnjem Valeriju Lucilijanu, pretorijancu. Deseta legija Gemina bila je stacionirana na limesu u Beču, a Valerije Lucilijan obavljao je službu pretorijanca u Rimu. Svi spomenuti u natpisu bili su rimski građani panonskonoričkog podrijetla, o čemu posebno svjedoči narodna nošnja matere koja je prikazana na steli. Na istom su položaju otkriveni tragovi antičke nekropole s koje su, vjerojatno, odnošeni različiti nadgrobni spomenici u 4., 5. i 6. stoljeću te su korišteni u gradnji na utvrdi iznad mjesta.

U tom antičkom naselju, ili u sklopu tog naselja, moglo je postojati jedno ili više gospodarskih imanja, čiji su posjednici svojim bližnjima podizali monumentalne nadgrobne spomenike ili je, možda, neka obitelj bila toliko bogata da je dala podići monumentalnu javnu zgradu ili mauzolej. Vjerojatno je da je na gradini u 1. i 2. stoljeću egzistiralo malo naselje, a također, nije isključeno da je na gradini bilo i svetište. Relativno veliko naselje ponovno je identificirano na gradini tek u kasnoj antici (od prijelaza iz 2. u 3. stoljeće do sredine, ili, teoretski, do konca 6. stoljeća). Ono je u to doba ponovno imalo značajnu okupljajuću ulogu. U prvo vrijeme, nakon reaktivacije gradine, život u donjem mjestu nije zamro, već je donje naselje s gradinom činilo jednu cjelinu, o čemu ponajviše svjedoče ulomci keramičkih posuda. Glavni cvat južnonoričke umjetnosti, vidljive i na šempeterskim grobnicama, započinje s markomanskim ratovima Marka Aurelija i traje do kasnoantoninskog i severskog razdoblja.¹³ Naznačeni se kraj cvata južnonoričke umjetnosti i produkcije poklapa s pojavom većeg broja sitnih predmeta na loborskoj gradini. U dosadašnjim je istraživanjima u Loboru nađena relativno velika količina antičke skulpture i arhitektonskih dijelova antičkih nadgrobničkih spomenika. Prema njezinim rezultatima, može se računati na više

river, with the simple name of Rieka or Reka (River). Earlier it had seemed that the Roman road followed this stream in the direction of Ivanščica Mountain, but now that seems less likely. It is difficult to accept that the Romans would build a road that would in part go by a river, which would mean that on rainy days, during seasons of high water, and during one part of the year with low temperatures or primarily rainy weather it would have been totally out of use. In the clusters of charcoal with very tiny fragments of pottery material, no traces of bones were registered that would confirm that these had been the remains of cremated deceased individuals, whose remnants would have been placed at that spot. As a similar situation occurred at the hillfort, where to the south of the existing church pits were discovered at several places without any contents or merely with particles of charcoal with or without grave goods in the form of fragments of pottery vessels or some other material, and only in one case where the contents from the funerary pyre were placed in a pottery vessel with large pieces of animal bones and quite tiny particles of human bones, probably the environs and the acidity of the soil had led to the complete deterioration of the contents. A similar burial ritual, with the burial of the cremated remains of the deceased, was common in Pannonia and Noricum, as well as in other provinces of the Roman Empire among the indigenous Celtic inhabitants.

M(arco) Coc(ceio) Superiano i Val(erio) Luciliano

The stela from Lobor, which is dated to the turn of the 2nd to the 3rd centuries, was found by chance in 1857 to the west of the Rieka (Reka) Stream on the arable field called Trg (Square), in the centre of the town, approximately where the school hall and playground are now located. The stela, which is missing individual parts, was made from limestone, and was preserved with a height of 158 cm, width of 99 cm, and thickness of 18 cm. Inside the rectangular portrait niche, bordered on three sides by a smooth edge, and with an upper volute motif, three entire standing figures are depicted, in the centre a woman, and on each side a male individual dressed in the uniform of a Roman soldier. The monument was erected for the 30 year old Marcus Cocceius Superianus, centurion of Legio X Gemina, and the 40 year old Valerius Lucilianus, praetorian, dedicated to the Spirits of the dead (Mane), by the kindest mother Septimia Lucilia and brother (?) Cocceius..., signifer (flag bearer) of Legio X Gemina. The 10th legion Gemina was stationed on the limes at Vienna, while the praetorian served in Rome. All those mentioned in the inscription were Roman citizens of Pannonian-Norican origin, as is attested by the specific local attire of the mother as depicted on the stela. Traces of a Roman necropolis were discovered at the same site, from which various funerary tombstones were probably carted away in the 4th, 5th, and 6th centuries to be used in construction at the fortress above the town.

Within this Roman settlement or as a part of this settlement, one or more agricultural estates could have existed, the owners of which erected monumental tombstones for their loved ones, and

13 Maver 2004, 404.



Premještanje antičkog spolija nakon što je izvađen iz lezene predromaničke bazilike – služavka s ogledalom i torbicom. Lijevi kutni blok nadgrobnog spomenika – edikule, 2. – 3. st.

The relocation of a Roman spolium after it was taken out of a lesene of the pre-Romanesque basilica – the depiction of a servant with a mirror and a purse. Left corner stone of a tombstone – aedicula, 2nd – 3rd cent.

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Temelj lezene predromaničke bazilike izgrađen od različitih antičkih spolija.

The foundation of a lesene of the pre-Romanesque basilica with various Roman spolia embedded into it.



LOBOR – AN EARLY MEDIEVAL CENTER OF POWER

monumentalnih antičkih nadgrobnih spomenika – edikula. Sav je mramor transportiran antičkom cestom koja je vodila preko Celeje i uz Petovionu iz noričkih (i petovionskih) kamenoloma u pravcu Lobora. Motivi prisutni na loborskim nadgrobnim spomenicima i edikulama mogu se povezati uz panonsko-norički krug s najvećom rasprostranjenošću spomenika u jugoistočnom Noriku i sjeverozapadnoj Panoniji. Prema količini mramora, ako se u obzir uzmu manja mjesta, a ne kolonije i municipiji, u Loboru je pronađena jedna od najvećih koncentracija mramora. Njegovu pojavu, očito, treba vezati uz slične trendove koje su dovele do pojave istog materijala, recimo, u Šempetru kod Celja.

Lobor je tipično naselje autohtonog panonsko-noričkog stanovništva i, prema ponašanju u prostoru, vrlo je slično onima na petovionskom i celejskom noričkom gradskom području, dakle onome na rubnom pansko-noričkom području. Ako je suditi prema geomorfoloških osobinama kraja i okolice i ako je suditi prema tome kojem bi gradskom teritoriju mogao pripadati Lobor prema blizini, onda je to zasigurno Petoviona (cestovna udaljenost do Petovione oko 50 kilometara; do Andautonije također oko 50 kilometara; do Neviodunuma oko 80 kilometara; do Celeje oko 80 kilometara). Blizina, istina, nije i ne može biti ključna za usmjeravanje antičke zajednice određenom središtu, ali, ako blizina i geomorfološke osobitosti kraja nisu presudne, onda se, teoretski, područje Lobora ne može pripisati samo Petovioni. O pripadnosti ovog dijela Hrvatske Panoniji ili Noriku u dosadašnjoj se literaturi odlučivalo na temelju prostorne logike jer nema pouzdanih nalaza.

Tako se smatra da su loborski kraj i okolica, kao i veći dio Hrvatskog zagorja pripadali Panoniji. Gornjosutlanski bi kraj mogao pripadati Celeji i, prema tome, samom Noriku. Također se može domisliti da je gradsko središte u Petovioni geografski najbliže Loboru, tek nekoliko kilometra dalje u Andautoniji te da je od razvijenog srednjeg vijeka do kraja 19. stoljeća bilo lakše putovati prema sjeveru nego prema jugu, kao i da je središte Hrvatskog zagorja (sjeverno od rijeke Krapine) najčešće bilo na sjeveru, u Varaždinu. Problem je predstavljala, i još uvijek predstavlja, nevelika, ali teško prohodna rijeka Krapina i močvarno područje uz nju. Rijeka nije ni danas zadovoljavajuće spojena i premoštena u cijeloj svojoj dužini. Istina, prelazak preko rijeke i močvare nije bio složen zadatak za rimsku vojnu inženjeriju; zasigurno su riješili problem, ali ostaje pitanje – znači li premoštavanje jedne rijeke i močvare uz nju, i je li značilo, integraciju zatečenih zajednica na navedenom području s drugim prilično udaljenim središtem.

Antički nadgrobni spomenici iz Lobora pokazuju da je u tom mjestu prebivala imućna zajednica koja je imala mogućnosti i sredstva podizati veće spomenike i kipove od mramora, ali, vjerojatno, i od bronce. Spomenuti kameni ulomci dijelova antičkih spomenika otvaraju pitanja, kao što je postojanje svetišta, javnih ili privatnih zgrada gdje je mogao biti postavljen brončani kip itd., koja će, nadam se, riješiti buduća arheološka istraživanja.

perhaps some family would have been rich enough to have built some monumental public edifice or mausoleum. It is probable that a small settlement existed at the hillfort in the 1st and 2nd centuries, and it is also not excluded that a sanctuary was located at the hillfort. A relatively large settlement was identified again at the hillfort only in the Late Roman period (from the turn of the 2nd to the 3rd to the middle or theoretically to the end of the 6th century). It again at that time played a significant gathering or unifying role. Probably life did not die out in the lower town in the first period after the reactivation of the hillfort, rather the lower settlement together with the hillfort created a whole, as it attested primarily by fragments of pottery vessels. The main flowering of Southern Norican art visible at the Šempeter cemeteries began with the Marcomannic Wars of Marcus Aurelius, and continued to the late Antonine and Severan periods.³³ This marked end of the flourishing of Southern Norican art and production coincides with the appearance of a large amount of small objects at the Lobor hillfort. A relatively large quantity of Roman sculptural elements and architectural parts of Roman funerary monuments has been found in the excavations to the present at Lobor. According to the results, one can count on several monumental Roman tombstones – aediculae. All of the marble was transported from Norican (and Poetovio) quarries in the direction of Lobor along one of the Roman roads that led through Celeia and into Poetovio. Motifs present on the Lobor tombstones and aediculae can be related to the Pannonian-Norican circle with the greatest distribution of monuments in southeastern Noricum and northwestern Pannonia. On the basis of the quantity of marble, if smaller places are taken into account, and not coloniae or municipia, then in Lobor one of the largest concentrations of marble was found. Evidently its appearance should be tied to similar trends that led to the appearance of the same material, for example, at Šempeter near Celje.

Lobor is a typical settlement of the autochthonous Pannonian-Norican population, according to the spatial behaviour very similar to that in the Poetovio and Celeia Norican urban region, hence that in the peripheral Pannonian-Norican region. Judging from the geomorphological features of the area and the vicinity and judging from which urban territory Lobor could belong to according to nearness, then it was certainly Poetovio (distance by road from Poetovio ca. 50 km; to Andautonia also ca. 50 km; to Neviodunum ca. 80 km; to Celeia ca. 80 km). It is true that proximity is not and cannot be key for assigning a Roman community to a given centre, but if nearness and geomorphological features of an area are not crucial, then theoretically the region of Lobor cannot simply be attributed to Poetovio. The affiliation of this part of Croatia to Pannonia or Noricum in the literature to the present was decided primarily on the basis of spatial logic, as there are no reliable finds.

Thus it is considered that the Lobor area and vicinity, as well as the most part of the Hrvatsko Zagorje region belonged to Pannonia, while the upper Sutla River region theoretically could have belonged to Celeia, hence Noricum. It can also be noted that the ur-

13 Maver 2004, 404.



Arheološka ekipa / studenti, asistenti, stručni suradnici i profesori, 2012.

The archaeological team / students, assistants, professional associates, and professors, 2012.

Možebitna glava božice Dijane, bačena uz ranokršćansku zgradu, otvara mogućnost da je na istom mjestu gdje postoje ostatci starije antičke zgrade ili u njezinoj blizini postojalo svetište božice Dijane ili mjesto gdje je kip prvotno bio postavljen. Bilo da se radi o svetištu na brdu ili negdje drugdje, dijelovi istog kipa namjerno su bačeni u šutu ispod hodne površine kako bi bio oskrvnut. Teško je na sadašnjem stupnju istraživanja kasne antike u Hrvatskoj i okolnim zemljama ustvrditi je li bilo moguće štovanje Dijane sredinom ili čak koncem 5. stoljeća ili je baš taj kip uzet jer je kao personifikacija općenito pretkršćanskog vremena i vjerovanja najbolje odgovarao toj svrsi. Drugo kameno postolje na kojem je vjerojatno stajao kip od bronce otvara također mogućnost da je postojalo svetište ili profana zgrada gdje je možda bio podignut javni spomenik. Brončani su kipovi vrlo rijetki u ovom dijelu zemlje.

Sva skulptura i vrlo različiti antički spoliji načinjeni su od tri vrste kamena: mramora, vapnenca i pješčenjaka. Velik broj spolija, među koje valja uključiti najrazličitije arhitektonske dijelove i obrađene kamene koji su imali funkcionalnu ili dekorativnu namjenu, pripadao je različitim zgradama i nadgrobnim spomenicima. U nastavku će se donijeti jedan manji broj spolija koji se s većom ili manjom sigurnošću mogu dovesti u svezu s javnom zgradom, svetištem, nadgrobnim spomenicima, odnosno s nekropolom antičkog stanovništva Lobora.

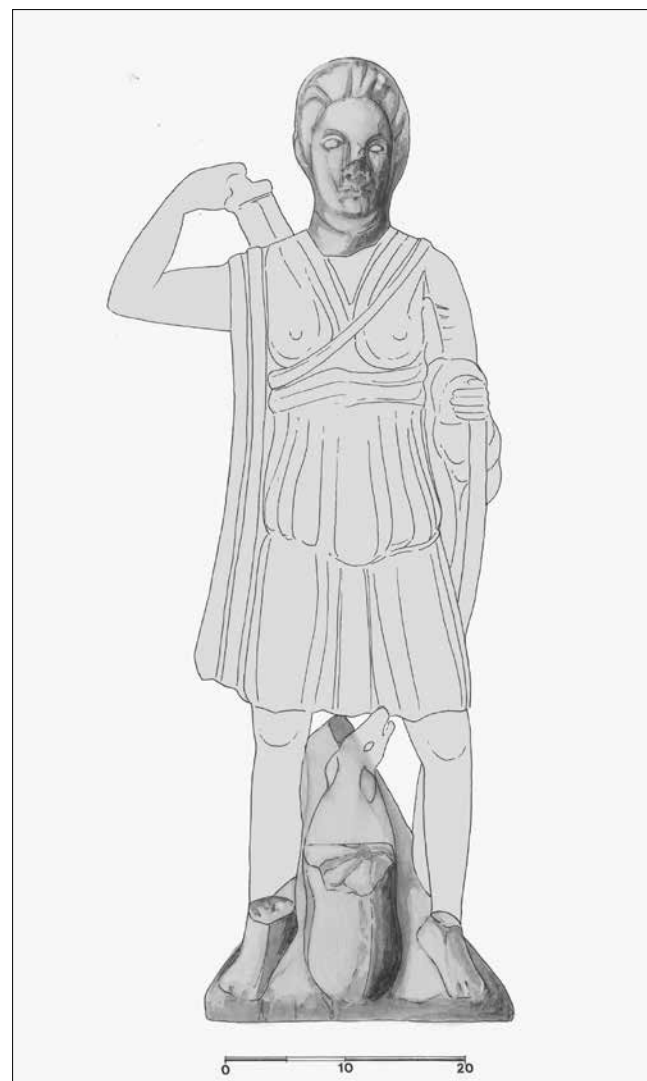
ban centre geographically closest to Lobor is Poetovio, while only a few kilometres further away is Andautonia, and that from the High Middle Ages to the end of the 19th century it was easier to travel to the north than to the south, and that the centre for the Hrvatsko Zagorje region (north of the Krapina River) was most often in the north in Varaždin. A problem that still exists is the not very large but difficult to cross Krapina River and the marshy areas along it, which even today is not sufficiently connected and bridged along its entire course. Truly, crossing the river and marshes would not have been a difficult task for Roman engineering, and they certainly must have solved this problem, but the question remains as to whether the bridging of one river and the marshes along it could mean, and did mean, the integration of the existing communities in the given area with a fairly distant centre.

The Roman tombstone from Lobor show that a wealthy community lived in that place, which had the opportunities and means to erected large monuments and statues of marble, and probably also of bronze. The stone fragments brought here of all parts of Roman monuments raise several questions, such as the existence of a temple or some public or private building where a sculpture of bronze, etc. could have been placed, which hopefully will be solved through future archaeological excavation. The possible head of the goddess Diana, tossed next to the Early Christian structure, opens the possibility that the remains of some earlier Roman structure had stood at the same place or that in its vicinity there had been a shrine to the goddess Diana or a spot where the sculpture had originally been placed. Whether the shrine was on the hill or somewhere else, parts of the same sculpture were deliberately thrown into the fill beneath the floor surface to be intentionally desecrated. It is difficult at the present stage of research into Late Antiquity in Croatia and the surrounding nations to establish whether the worship of Diana would have been possible in the middle or even the end of the 5th century, or was this sculpture specifically taken because it best met this purpose as a general personification of the pre-Christian period and beliefs. Another stone pedestal on which a statue of bronze probably stood also opens the possibility that a religious or some profane building existed where a public monument might have been erected. Bronze sculptures are very rare in this part of Croatia.

All of the sculpture and the extremely diverse Roman spolia were made from three types of stone: marble, limestone, and sandstone. A large number of spolia, among which should be included the most varied architectural segments and worked stones that had a functional or decorative purpose, belonged to various buildings and tombstones. In the following section, a small amount of spolia is presented that can with greater or lesser security be related to some public building, shrine, tombstone, or the cemetery of the Roman population of Lobor.

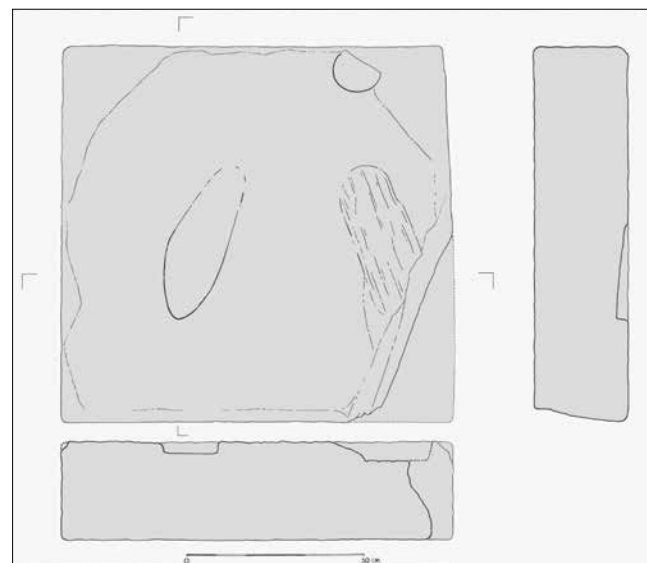
Idealna rekonstrukcija kipa božice Dijane s naglašenim sačuvanim dijelovima.

An ideal reconstruction of the statue of the goddess Diana with the preserved parts emphasized.



Kameno postolje (baza) za, vjerojatno, brončani kip.

Stone base, probably for a bronze statue.



GLAVA ŽENE (?) I DONJI DIO S POSTOLJEM KIPA TE JOŠ JEDNO KAMENO POSTOLJE ZA JOŠ JEDAN KIP

Dva dijela vjerojatno istog kipa, od mramora – glava i donji dio s postoljem – nađeni su u arheološkim istraživanjima 2003. godine. Pronađeni su razlomljeni jedan blizu drugoga kraj ranokršćanske crkve, odnosno nedaleko od južnog zida zgrade ranokršćanske krstionice. Donji je dio kipa s postoljem nađen na hrpi s drugim antičkim građevnim materijalom, u tragovima sačuvanim mortom i šljunkom, žbukom i kamenom u sloju koji se može povezati s estrihom uz ranokršćansku krstionicu i datirati u približno isto vrijeme – u kraj 5. ili početak 6. stoljeća. Kip je vjerojatno namjerno razlomljen na više dijelova i, kao takav, nije bio ugrađen u zid, već je bačen uz zgradu da poput drugog neobrađenog kamena, zemlje i šljunka podeblja i poravna pristupnu hodnu površinu. Možda se može pomisliti da se cjeloviti kip nije nosio na gradinu (iz doline, gdje je postojalo antičko naselje i nekropola, na brdo gdje je nađen) da bi ondje bio razlomljen i razbacan oko ranokršćanske crkve. Možda je već prije toga bio postavljen na gradini gdje je mogla stajati privatna ili javna antička zgrada, hram posvećen bogu ili božici ili je bio postavljen na nekoj drugoj instalaciji, moguće na jednom od monumentalnih nadgrobnih spomenika, edikula. To je samo pretpostavka jer za to nema konkretnih dokaza, već samo ostatci dijelova starije arhitekture ispod ranokršćanske crkve, odnosno ispod njezinih sjevernih prigradenih prostorija. Naime, sjeverno od postojeće crkve, ispod ranokršćanske, pronađen je kanal obzidan kamenom lomljenjem i u njemu veća količina gara i pepela, a oko njega, na očuvanom dijelu, zapečena podnica ispod supstrukcije od složenih kamenčića. Zidani su ostatci nađeni ispod zapadnog i sjevernog zida sakristije. To govori u prilog postojanju starijeg kasnoantičkog sloja ispod ranokršćanske crkve.

Kršćanstvo nije bilo previše aktivno u ovom dijelu nekadašnjeg Rimskog Carstva. Vrlo je vjerojatno da u ovim krajevima ono uopće nije uzelo većeg maha te su se i dalje, još tijekom cijelog 5. stoljeća, štovala stara božanstva. Stoga je valjalo uz crkvu podići krstionicu i sve u kratkom vremenu pokrstiti u skladu s novim političkim strujanjima. Investitori i graditelji crkve mogli su se kod podizanja crkve obračunati sa svim onim što je moglo podsjećati na staru religiju i vjerovanja ondašnjeg puka, a možda su iz tog razloga otukli lice na brojnim likovima prikazanim na ostalim antičkim nadgrobnim spomenicima. Namjerno kip nisu ugradili u ranokršćansku crkvu, već su ga hotimice razlomili i bacili u šutu pored zgrade da ljudi gaze po njemu dok pristupaju crkvi.

Izdužena i uska glava izrađena od uobičajena krupnozrnata vapnenca, tj. mramora prikazuje ženu i poprilično je izlizana. Frizura slična podijeljenoj kriški dinje (*Melonfrisur*) česta je u antičkoj umjetnosti i na početku 3. stoljeća. Glava je dobar provincijski rad, lice nije jednako oblikovano, već se lijeva strana proporcijama razlikuje od desne. Lijevo je oko izduženije ispod većeg kapka, dok je desno oko veće, punije s tanjim kapkom. Vjerojatno nije riječ o kiparskoj pogrešci, već se tu prikazuje strijelac, odnosno Dijana lovkinja koja kod ciljanja lukom i strijelom žmiri na jedno oko. Kad to ne bi bila Dijana, onda bi mogla biti

THE HEAD OF A WOMAN (?) AND THE LOWER PART OF THE PEDESTAL FOR A STATUE, AND ANOTHER STONE PEDESTAL FOR ANOTHER SCULPTURE

Two parts of probably the same sculpture made of marble, the head and the lower part with the pedestal, were found broken not far from each other very close to the early Christian church, in fact not far from the southern wall of the building of the Early Christian baptistery in the archaeological excavations in 2003. The lower part of the statue with the base was found in a pile with other Roman building material, with traces of preserved mortar and gravel, plaster and stone in a layer that can be tied to the floor surface by the Early Christian baptistery and dated to approximately the same time at the end of the 5th or beginning of the 6th century. The statue was probably broken deliberately into several parts and as such was not immured into a wall but was rather tossed by the building to increase and level the access to the walking surface. It could also possibly be considered that the entire sculpture had not been carried to the hillfort (from the valley, where the Roman settlement and cemetery existed, to the hill where it was found), only to be broken there and thrown around the Early Christian church. Perhaps before this it had been placed in a private or public Roman temple, a temple dedicated to some god or goddess, or it had been placed on some other installation, possibly on one of the monumental tombstones or aediculae. This remains only a hypothesis as there is no concrete proof, rather merely remains of parts of some earlier architecture below the early Christian church, or specifically below its northern attached rooms. North of the existing church below the Early Christian church a channel was found walled with broken stone and containing a large quantity of charcoal and ash, and around it a fired floor in a preserved section below a substructure of arranged small stones. Further remains, but of masonry, were found below the western and northern walls of the sacristy. This would speak in favour of the existence of an earlier stratum from Late Antiquity below the Early Christian church.

Christianity was not particularly active in this section of the former Roman Empire. It is very likely that in these parts it did not really gain any great momentum, and that the old gods were worshipped further, even throughout the entire 5th century. Therefore, it was necessary to erect a baptistery by the church and baptize everyone in a short period of time in line with the new political currents. The investors and builders of the church could account for everything that could be reminiscent of the old religion and beliefs of the population, and perhaps for this reason the faces were chipped off of the numerous figures depicted on the Roman funerary monuments. The sculpture was deliberately not immured into the early Christian church, but rather was intentionally broken and thrown into the debris next to the building so that people would step on its when approaching the church.

The narrow and elongated head made from the usual coarse grained limestone, i.e. marble, depicts a woman. The head is quite worn. Similar hairstyles divided like slices of a melon (*Melonfrisur*) are common in Roman art and were popular at the beginning of the 3rd century. The head represents a good provincial



Glava i donji dio postolja kipa božice Dijane, mramor.

Head and lower part with the base of the marble statue of the goddess Diana.



stvarna osoba s bolešću ocnog kapka, ptozom, što dakako nije isključeno. Lijepo oblikovani nos i usta otučeni su. S prednje strane, iznad čela, blago valovite oblikovane pletenice započinju s namjernim udubljenjima. Uvojci su kose na desnoj strani glave ispleteni poput čvora. Stražnja strana glave dosta je grubo izvedena, tako da nije jasno nastavljaju li se uvojci prema vratu. U tom su dijelu također vidljiva manja oštećenja. Čini se da umjetnik nije posvetio veliku pozornost stražnjem dijelu glave i frizure, što bi moglo upućivati i na nezamjetljivost tog dijela. Tomu bi u prilog išla linija loma ispod glave kipa koja kreće s prednje strane na vratu, a završava sa stražnje strane iznad potiljka. Vrlo dugi lom kao da upućuje na to da možda nije riječ o samostojećem kipu, već o dijelu friza ili portreta apliciranom na stražnju podlogu. Nedaleko je od te glave nađeno postolje kipa s dvama očuvanim stopalima i dijelovima ljudske potkoljenice s konturama tijela životinje, možda psa, između nogu. Jasno se vide donji dijelovi stražnjih i prednjih nogu životinje. Neposredni gornji dio tijela životinje (prema položaju tijela psa ili druge životinje – domaće ili divlje mačke ili leoparda) te sačuvani dio potpornja kipa oštećeni su još uslijed stajanja u zemlji i spomenutih prekapanja nakon namjernog lomljenja. Spomenuta je životinja leđima okrenuta prema gledatelju, kao da je glavom i gornjim dijelom tijela usmjerena prema gore. Prema veličini donjeg dijela i proporcijama ljudskog tijela, čini se kao da bi spomenuta glava i postolje

work; the face is not proportionally shaped, rather the left side differs from the right in that the left eye is more elongated under a larger eyelid, while the right eye is larger and fuller with a thinner eyelid. This is probably not a mistake by the sculptor, rather it was meant to depict an archer, i.e. Diana the Huntress, which when aiming with a bow and arrow can squint with one eye. If it did not depict Diana, then it could represent a real person with some illness of the eyelid, ptosis, which certainly is not excluded. The well formed nose and lips are chipped. On the front above the forehead, slightly wavy braids begin with deliberate indentations. The curls of hair on the right side of the head are braided like a knot. The back of the head is executed quite roughly, so that it is not clear whether the curls continue towards the neck. Minor damage is also visible in this section. The sculptor did not seem to have paid great attention to the back part of the head and hairstyle, which could indicate that this part was not visible. This would be supported by the line of the break below the head of the statue, which starts at the front side of the neck and ends on the back above the nape. This very lengthy break might indicate that perhaps this was not a free-standing sculpture but rather part of some frieze or a portrait attached to a background. Not far from the head of the statue the base of a statue was found with two preserved feet and part of the foreleg of a person, with the contours of some animal, perhaps a dog, between the two feet. The lower parts of the rear and front legs can be clearly seen. The imme-

bili dio iste cjeline. Međutim, kako nisu nađeni zajedno, već odvojeno, tako je to teško tvrditi s velikom sigurnošću. S donje strane postolja nalazi se rupa za usađivanje, pa nije isključeno da je kip žene stajao usađen u veću cjelinu – možda nadgrobni spomenik ili postament, odnosno pil. Donji je dio također izlijebljen te je bio pripremljen da se mortom poveže uz drugu cjelinu. Ukoliko se radi o donjem dijelu istog kipa, utoliko bi još jedan element mogao tome svjedočiti u prilog.

Načinom izrade, ovaj bi se kip mogao povezati s mramornim dijelovima nadgrobnih edikula i stela. Na kraju, i dalje ostaje otvorena mogućnost da nije riječ o kipu Dijane te da nije riječ o drugoj božici, već da je riječ o glavi koja je dio portreta stvarne osobe s ptozom, odnosno da je riječ o mitološkoj ili pastoralnoj sceni često u umjetnosti 2. i 3. stoljeća ovog podneblja.

Drugi je antički spomenik, okrenut naopako, bio ugrađen u pod baroknog trijema uz južni ulaz u postojeću crkvu. Riječ je o lijepo obrađenoj četvrtastoj kamenoj ploči od vapnenca (visine od 14 do 15 centimetara, dužine 65 centimetara i širine 64 centimetra), odnosno bazi za kip. Na prednjoj strani nalaze se udubine za dva stopala i okrugla udubina za potporanj. Bočne strane i donja lijevo su obrađene, ali bez ikakva natpisa ili ukrasa. Jedno je stopalo postavljeno nešto dublje u postolje, a drugo, pliće, na sebi ima kanelure koji su napravljene slično onima na drugim kamenim spomenicima gdje se nastojalo pripremiti kamen za vezivanje s drugim. Dužina stopala manja je od 30 centimetara (oko 28 centimetara), što bi govorilo u prilog tomu da je možda riječ o manjem ženskom ili muškom kipu. Oštećena je prednja desna strana i stražnja lijeva strana postolja ili baze kipa. Prema utorima načinjenima na bazi, kip je morao biti izrađen tako da se usadi u navedeno postolje, odnosno pripremljen je za to da se u nj usadi samostojeći kip s potpornjem. Kip je mogao biti izrađen od slična materijala, odnosno vapnenca, kao i baza, ali je mogao biti napravljen od drugog materijala. Možda bi kanelirana udubina za lijevo stopalo kipa svjedočila o tome da je kip s postoljem bio vezan žbukom. Izlijebljen je dio prema peti te se čini kao da je prvotno udubljenje za stopalo doživjelo naknadne prepravke s užlijebljenjima. Bilo da je riječ o kipu od bronce ili od kamena, valjalo ga je pričvrstiti za podlogu. U Panoniji i rubnim dijelovima Norika, odnosno u današnjoj sjevernoj Hrvatskoj rijetki su veći kipovi izrađeni od bronce, ali su zasigurno postojali. Postolje s kipom moglo je stajati na istaknutu mjestu, možda na spominjanoj nekropoli ili u okviru javne ili privatne zgrade.

Kamen je iz lokalnog kamenoloma, stoga bi se vrijeme nastanka postolja za kip moglo vezati uz doba kad je u Loboru cvjetala panonsko-norička nadgrobna umjetnost od sredine 2. do početka 3. stoljeća.

diate upper part of the animal body, according to the position a dog or perhaps some other animal, perhaps a domestic or wild cat or leopard, and the preserved part of the statue base after deliberate breakage were further damaged through deposition in the soil and the mentioned re-digging. This animal has its back turned towards the viewer, as if the head and upper part of its body were turned upwards. On the basis of the size of the lower part and the proportions of the human body, it would seem that the above head and this base were part of the same whole, but as they were not found together but rather apart it is again difficult to claim with great certainty. There is a hole for placement on the lower side of the base, so that it is not excluded that this statue of a woman stood implanted in some larger unit, perhaps a funerary monument or pedestal. The lower part was also grooved, and it was thus prepared for connection with mortar to another unit. If the lower part is from the same statue then one more element could testify in support of this.

The workmanship of this statue could be related to the marble sections of funerary aediculae and stelae. In the end, the possibility remains that it was not a statue of Diana, nor that it was some other goddess, rather that it was the main section of a portrait of an actual person with ptosis, or that it was some mythological or pastoral scene as was common in the art of the 2nd and 3rd centuries in this region.

Another Roman monument was turned upside down and built into the floor of the Baroque porch by the southern entrance to the existing church. This was a well carved square limestone slab (h: 14-15 cm; l: 65 cm; w: 64 cm), or base for a sculpture. On the front are hollows for two feet and a circular indentation for a support. The bottom and sides are nicely worked but lack any inscription or decoration. One foot is indented more deeply into the base, and the other shallower one has channels that were made similar to those on other stone monuments where the stone was prepared to be bound with another. The length of the foot is less than 30 cm (ca. 28 cm), which would suggest that it was perhaps a smaller female or male statue. The front right side and rear left side of the pedestal or base of the sculpture was damaged. On the basis of the grooves on the base, the statue must have been made to be implanted in the above base, or rather prepared for the placement of a free-standing sculpture with a support. This sculpture could have been made from a similar material, limestone, like the base, but it could also have been made from some other material. The channelled indentations for the left foot of the statue perhaps attest that the statue was attached to the base with mortar. The part towards the heel is grooved and it seems that the original indentation for the foot experienced subsequent alterations with the grooves. Whether the statue was of bronze or stone, it needed to somehow be secured to the base. In Pannonia and the border sections of Noricum, i.e. in present-day northern Croatia, large sculptures made of bronze are rare, but they certainly existed. This pedestal with a statue could have stood in some prominent place, perhaps at the mentioned cemetery or in the framework of some public or private building.

The stone is from a local quarry, hence the period of the creation of this base for a sculpture could be tied to the period when Panonian-Norican funerary art flourished in Lobor from the middle of the 2nd to the beginning of the 3rd centuries.



Stubište ispred južnog ulaza u predromaničku crkvu – u prvom planu dio natpisne ploče: *pos[uit/erunt]... L(ocus) d(atus) [d(ecreto) d(ecurionum)]* – antički spolij, 2. – 3. st.

The staircase in front of the southern entrance to the pre-Romanesque church – part of an inscription field in the foreground: *pos[uit/erunt]... L(ocus) d(atus) [d(ecreto) d(ecurionum)]* – Roman spolia, 2nd – 3rd cent.

NADGROBNI SPOMENICI

Iz temelja predromaničke bazilike izvađeno je više figuralnih ulomaka, arhitektonskih dijelova antičkih spomenika te različiti spoliji. Iz južne lezene izvađen je spolij s prikazom mlade žene, služavke s ogledalom i torbicom.¹⁴ Na prednjoj strani mlada je žena, odnosno služavka odjevena u panonsko-noričku odjeću. U desnoj ruci visoko drži ogledalo, a u lijevoj, također visoko podignutoj, bliže tijelu i glavi, torbicu (kutiju). Iako je torbica dosta oštećena, raspoznaje se da je s prednje strane bila ukrašena, a ispupčenja podsjećaju na šahovnicu. Služavka je odjevena u haljinu kojoj se najbliža analogija može pronaći u prikazu služavke iz Dölsacha (Lienz, Tirol).¹⁵ Služavka ima naznačen uski opasač, odnosno vrpcu oko struka koja se identično spušta nakon učvorenja niz haljinu, kao i kod prikaza iz Dölsacha. Haljine objiju mladih žena istog su kroja i imaju nabore na gotovo istim mjestima. Radi se o suknji identična kroja s identičnim naborima u gornjem dijelu tijela, karakteristična V-izreza pod vratom te isto izvedenih nabora na haljini, dobro vidljivih posebno ispod koljena. Dio je većeg nadgrobnog spomenika,¹⁶ isklesan je poput kvadra, načinjen od vapnenca, vrlo je lijepo obrađen, ali nije cjelovit i otučena mu je donja strana. Vidljiv je ukras sprijeda i s lijeve bočne strane, a druge su dvije strane vjerojatno bile neukrašene. Ulomak je oštećen, prigodom ugradnje otučeno je lice, a kamen je prilagođen mjestu ugradnje.

Iz temelja lezene predromaničke bazilike, s njezine sjeverne strane, izvađen je ulomak s natpisnim poljem.¹⁷ Natpis se čita na sljedeći način: (gornji red) *[...]M, N ili I(?) L ili E L D...*, te (drugi red) *...[con] N(ivgi) · PIENTIS[simo]...* Obrada kamena, kao i vizualni izgled jako podsjećaju na kameni ulomak gdje je prikazana menada s udaraljka (*kymbala*). Ulomak je otkriven kao spolij u lezeni s južne strane predromaničke bazilike.¹⁸ U glavnom je polju reljefno prikazana žena s haljinom koja joj je kliznula ispod struka, vjerojatno menada koja rukama drži udaraljke (*kymbala*).¹⁹ Lice joj je otučeno. Iza žene kao da je prikazana školjka, draperija ili zastor (?), a nije isključeno da je riječ i o velu koji leprša. Taj dio nije baš najjasniji, kao što su i udaraljke (*kymbala*) koje drži u ruci više naglašene položajem ruku nego što su jasno vidljive, pa nije isključeno, iako mi se čini manje vjerojatnim, da je riječ i o bubnju (*tympanon*). Iznad menade, u posebno omeđenom polju, nalazi se životinja od koje su vidljivi rep i dio trupa – riječ je o hipokampu. Identični se hipokampi vide u Šempetru kod Celja na Priscijanovom grobu.²⁰ U najvišem polju iznad hipokampa bio je još jedan, sada teže čitljiv, reljefni prikaz, a s desne strane menade ispod zastora (?) na ploči nalaze se naknadno urezana, dobro vidljiva tri slova. Može se pročitati *AIS*,²¹ od kojih je *S* okrenuto naopako. Ispred tog slovnog niza urezani su i drugi znakovi, možda također slova, ali nečitki.

14 Filipec 2017, T. X, 1–2.

15 Garbsch 1965, 7, Nr. 23, 136, Nr. 1; Lupa 608.

16 Filipec 2017, kat. br. 2.

17 Filipec 2017, kat. br. 3; T. IX, 3.

18 Filipec 2017, kat. br. 4; T. XI, 1–2.

19 Filipec 2017, T. XI, 1–2.

20 Klemenc, Kolšek, Petru 1972, 14–18; Kastelic 1998, 264–266.

21 Filipec 2017, T. XI, 3.

FUNERARY MONUMENTS OR TOMBSTONES

Several figural fragments, architectural segments of Roman monuments, and various spolia were removed from the foundations of the pre-Romanesque basilica. A fragment with the image of a young woman, a servant, with a mirror and a purse, was recovered from the southern pilaster strip.¹⁴ On the front is a young woman, a servant, in Pannonian-Norican attire. In her right hand she holds a mirror raised high, and in the left hand closer to her body and head a purse (coffer), also raised high. Although the purse is quite damaged, it can be seen that the front was decorated, and the protrusions are reminiscent of a chessboard pattern. The servant is attired in a dress whose closest analogy can be found in the depiction of a servant from Aguntum/Dölsach (Lienz, Tyrol).¹⁵ The servant has a narrow belt or ribbon tied around her waist, which just like the image from Dölsach falls along the dress after the knot. The dresses of both young woman have the same cut and have pleats at almost the same places. The skirt has an identical cut, with identical folds in the upper part of the body, a characteristic V neck, and pleating on the dress made in the same manner, quite visible especially below the knee. This was a part of some larger funerary monument.¹⁶ It was carved as a square, made of limestone, very well worked, but it is not whole, and the lower side was knocked off. Decoration is visible on the front and left side, and it was probably undecorated on the other two sides. The fragment is damaged, the face was chipped when it was immured, while the stone was adapted to the place it was installed.

A fragment with an inscription field was removed from the foundation for a pilaster strip of the pre-Romanesque basilica.¹⁷ The inscription reads: upper row *[...]M, N or I(?) L or E L D...*, and second row *...[con] N(ivgi) · PIENTIS[simo]...*. The working of this stone, as well as the visual appearance of the stone, are highly reminiscent of the stone fragment depicting a maenad with a percussion instrument (*kymbala*), discovered as a spolium in a partition strip on the southern side of the pre-Romanesque basilica.¹⁸ On this fragment, a woman is depicted in the main field with a dress that has slipped below her waist, probably a maenad, holding a percussion instrument in her hand (*kymbala*).¹⁹ The face is chipped off. Behind the woman, it is as if a shell is depicted, some drapery or curtain (?), and it is not excluded that this was a fluttering veil. This part is not particularly clear, as is also the case with the percussion instrument (*kymbala*) that she holds in her hand being more emphasized by the position of the hand than clearly visible, and it is not excluded, although it seems less likely, that it might be a drum (*tympanon*). Above the maenad in a specially bordered field is an animal, of which the tail and part of the body are visible; this is a hippocampus. Identical hippocamps can be seen at Šempeter near Celje on the Priscianus tomb.²⁰ In the highest field, above the

14 Filipec 2017, Pl. X, 1–2.

15 Garbsch 1965, 7, no. 23, 136, no. 1; Lupa 608.

16 Filipec 2017, cat. no. 2.

17 Filipec 2017, cat. no. 3; Pl. IX, 3.

18 Filipec 2017, cat. no. 4; Pl. XI, 1–2.

19 Filipec 2017, Pl. XI, 1–2.

20 Klemenc, Kolšek, Petru 1972, 14–18; Kastelic 1998, 264–266.

Na stepenici ugrađenoj u stubište koje vodi prema južnom ulazu u predromaničku baziliku nalazi se dio kamena sa sljedećim natpisom:²² uz gornji su rub tri manja slova *L* ili *E* (?), zatim nešto veća slova *O* i *S*, što je možda kratica od *LO(cu)S*, možda *LO(cu)S [monumenti(?)][---]* ili možda ipak *L(ocus) OS(sa)* (?). Velikim je slovima po sredini upisano sljedeće: *L·D[...]*, što bi se možda moglo pročitati kao *L(ocus) d(atus) [d(ecreto) d(ecurionum)*. Nedostaje gornji i desni dio ulomka s natpisnim poljem, stoga je čitanje tog natpisa otežano. Možda postoji mogućnost da nije riječ o natpisu s nadgrobnog spomenika, već da je riječ o posvetnom natpisu podignutom prigodom podizanja zgrade (?) na mjestu koje je dano odlukom dekuriona (možda petovionskih?). Ako bi ipak pripadao nadgrobnom spomeniku, odnosno edikuli, onda bi se mogao povezati s ulomkom reljefno prikazana pilastra koji je nađen u okolišu crkve. Različitim se mramornim ulomcima koristilo za stepenice predromaničke bazilike, a nije nemoguće da su to sve dijelovi iste edikule kojih još ima na desetke – većih i manjih ulomaka svud okolo na gradini.

Iz temelja druge lezene s južne strane crkve, gledajući od pročelja, izvađeno je nekoliko ulomaka s figuralnim prikazom: menade, još jedne golišave žene (možda također menade) i erota²³ te žena koja muze kozu.²⁴ Prvi ulomak s prikazom menade, druge menade (?) i erota oštećen je i nije cjelovit; preostala je samo lijeva strana središnje niše te još dvije niše položene jedna iznad druge, s desne strane.²⁵ U glavnoj niši ostao je djelomično očuvan lik žene koja drži visoko podignut dio svoje haljine (veo). Djelomično je očuvana lijeva strana, i to naborana tkanina koja je pokrivala gornju lijevu stranu tijela, šaka koja drži tkaninu, a glava, čije se konture ocrtavaju, otučena je. Dio ogrtača, ili druge tkanine, nabran je i prikazan tako da se na prvu čini kao da je riječ o tome da lik drži palicu. No, nesumnjivo je riječ o ženi, plešućoj menadi s haljinom u ruci. Kompozicija ovog dijela nadgrobnog spomenika podsjeća na sličnu kompoziciju s grobne edikule, vjerojatno iz Harlandena (Donja Austrija).²⁶ U gornjoj je niši, s desne strane glavne niše, prikazana još jedna žena, vjerojatno također menada podignute desne ruke, ali nije isključeno da je riječ o Veneri ili drugom liku. U donjem je polju dječak, vjerojatno erot, koji ovdje personificira godišnje doba, možda jesen. Lijevo rukom drži predimenzionirane bobe, a u desnoj, visoko podignutoj još jednu bobu. Prema dimenzijama, riječ je o plodovima voća – možda o jabuci. Jedina očuvana desna bočna strana ulomka ukrašena je motivom bršljana koji kao da izrasta iz grma (?), a možda je riječ o snopu stilizirana lišća.²⁷ Slični floralni motivi, ponajviše listovi bršljana, nađeni su na drugim kamenim spomenicima. Velik dio njih nije izvađen iz strukture kasnoromaničke crkve, a dio je vidljiv u prezentiranom dijelu lokaliteta *in situ*. Pravokutna niša s menadom s desne je strane omeđena glatkim rubom, a s gornje motivom noričko-panonske volute, od koje se vidi samo početak na lijevoj strani. Sliči starijoj pronađenoj i objavljenoj steli iz Lobora. S donje strane kamenog ulomka nala-

hippocampus, there was another relief image, now hard to discern, while on the right side of the maenad below the curtain (?), on a panel are three quite visible letters that were subsequently engraved. It is possible to read *AIS*;²³ the letter *S* is reversed. Other marks are engraved below this line of letters, perhaps also letters, but illegible.

On a step built into the staircase leading to the southern entrance to the pre-Romanesque basilica is part of a stone with an inscription:²² along the upper edge are three small letters, starting with *L* or *E*? followed by the somewhat larger letters *O S*, which was perhaps an abbreviation for *LO(cu)S*, perhaps *LO(cu)S [monument(i?)][---]* or even *L(ocus) OS(sa)*(?). In the middle in large letters is written: *L·D[...]*, which could perhaps be read as *L(ocus) d(atus) [d(ecreto)d(ecurionum)*. The upper and right parts of the fragment with the inscription field are missing, and hence reading the inscription is difficult. The possibility might exist that this was not an inscription on a tombstone, but rather a dedicatory inscription erected on the occasion of the construction of some building (?) at a place determined by a decision of a decurion (perhaps from Poetovio?). If it nonetheless belonged to a tombstone, or an aedicule, then it could be related to the fragment with the relief depiction of a pilaster strip also discovered in the vicinity of the church. Various marble fragments were used for the steps of the pre-Romanesque basilica, and it is not impossible that they all represented parts of the same aedicule, while there are still dozens of other large and small fragments scattered all around the hillfort.

From the foundations of the second partition strip on the southern side of the church, as seen from the front, several fragments were removed with figural depictions: a maenad, another naked woman (perhaps also a maenad), and a cupid,²³ and a woman milking a goat.²⁴ The first fragment with the depiction of a maenad, another maenad (?), and a cupid is damaged and incomplete; all that remains is the left side of the central niche, and another two niches placed one above the other on the right side.²⁵ In the main niche, the figure of a woman remained partially preserved holding part of her dress (or veil) raised high. Only part of the left side has been preserved, consisting of pleated fabric that covered the upper left side of the body, the hand holding the cloth, while the head whose contours are outlined has been chipped off. Part of the cloak or some other fabric is so pleated and depicted that at first it seems the figure is holding a rod. But undoubtedly this is a woman, a dancing maenad, with her dress in her hand. The composition of this part of the tombstone is reminiscent of a similar composition with a grave aedicule, probably from Harlanden (Lower Austria).²⁶In the upper niche to the right side of the main niche another woman was depicted, probably also a maenad with a raised right arm, but it cannot be excluded that this represented Venus or some other figure. In the lower field is a small boy, probably a cupid who here personified the season, perhaps autumn.

^[1] Filipec 2017, Pl. XI, 3.

^[2] Filipec 2017, cat. no. 9; Pl. XV, 1-2.

^[3] Filipec 2017, cat. no. 5; Pl. XII, 1-3.

^[4] Filipec 2017, cat. no. 6; Pl. XIII, 1-3.

^[5] Filipec 2017, cat. no. 5; Pl. XII, 1-2.

^[6] Lupa 400.

^[7] Filipec 2017, kat. br. 9; T. XV, 1–2.

^[8] Filipec 2017, kat. br. 5; T. XII, 1–3.

^[9] Filipec 2017, kat. br. 6; T. XIII, 1–3.

^[10] Filipec 2017, kat. br. 5; T. XII, 1–2.

^[11] Lupa 400.

^[12] Filipec 2017, T. XII, 2–3.

zi se rupa koja sugerira da je ulomak bio spojen s još jednim dijelom. S gornje bočne strane kamenog ulomka vidljive su, također, dvije rupe za nasadivanje gornjeg elementa nadgrobnog spomenika. Elementi obrade, vrlo slična vrsta kamena i način kako su isklesani likovi upućuju na određenu vezu s najstarijom otkrivenom loborskom stelom iz 1857. godine.²⁸ To što je spolij bio ugrađen pored ulomka s prikazom žene koja muze kozu ne znači da je dio istog nadgrobnog spomenika, ali spomenuto nije isključeno jer je i ulomak izrađen vrlo slično te vrsta vapnenca pokazuje velike sličnosti. Vjerojatno je i datacija nadgrobnog spomenika ista kao i prethodnog, dakle kraj 2. ili početak 3. stoljeća. Komad je stajao s desne rubne strane nadgrobnog spomenika. Riječ je, nesumnjivo, o edikuli podignutoj od vapnenačkog kamena. Prema sličnostima obrade, vrlo ju je vjerojatno radio isti klesar ili ista radionica koja tada možda djeluje negdje u okolici u sklopu jednog od tamošnjih kamenoloma, o čemu će biti više riječi u nastavku teksta.

Iz lezene predromaničke bazilike izvučen je kameni ulomak na kojem je prikazana žena koja muze kozu.²⁹ Žena je u polučučecom položaju, odnosno u karakterističnom, i još danas uobičajenom, položaju kod mužnje koze. Obučena je u haljinu koju je nabrała oko koljena da joj ne smeta kod mužnje, a ispred nje veća je posuda, vjerojatno drvena posuda za mužnju. Kozu je vrlo skladne i čvrste tjelesne građe, skladna trupa te prilično velika. Podsjeća na divokoze, ali i domaće koze kakve se danas uzgajaju u alpskoj zoni. Nisu napravljene zoološke analize osteološkog materijala, pa se ne može reći je li to slika koze koja se uzgajala na lokalitetu u antici. Takve pastoralne scene nisu česte na nadgrobnim spomenicima. Vrlo se rijetko prikazuju životinje, kao što je, recimo, portret psa ili pak leoparda, što je još jedna „životna“, pastoralna scena koja se pojavljuje na ovdašnjem nadgrobnom spomeniku. Ovaj arhitrav i prethodni ulomak dijelovi su edikule. Na prozorskom okviru kasnoromaničke pastoforije nađen je spolij na kojem je u gornjem dijelu vidljiv stražnji dio i rep hipokampa (*hippocampus*), a u donjem dijelu, odijeljenom neukrašenom gredom, pokazala se figura leoparda ili robusnog i jakog psa snažne građe, s mišićavim stražnjim nogama, snažnim skočnim zglobovima, velikom, tipičnom molosoidnom lubanjom i širokim vratom.³⁰ Svojom figurom sliči današnjim pasminama prema tradiciji nastalima od starih europskih prehistorijskih i rimskodobnih vrsta pasa korištenih za čuvanje kuće i stoke ili za borbu. Moguće da ipak nije pas nego leopard koji se češće nalazi u rimsko-provincijskoj umjetnosti. Po površini i u porama kamena, nađeni su ostatci crvene boje. Pigmenti drugih boja, primjerice žute ili plave, nađeni su samo u tragovima, pa nije isključeno da je pigment crvene boje najbolje odolijevao vremenu i atmosferilijama.

^[13] Filipec et al. 2002, sl. na str. 11 i 12.

^[14] Filipec 2017, kat. br. 6; T. XIII, 1–3.

^[15] Filipec 2017, T. VIII, 2.

He holds an oversized berry in his left hand, and another berry in his highly raised right hand. According to the dimensions this would be some fruit, perhaps an apple. The solely preserved right lateral side of the fragment was decorated with an ivy motif as if it is growing from some bush (?), or perhaps it is a clump of stylized leaves.²⁷ Similar floral motifs, mostly ivy leaves, were also found on other stone monuments, but a large part of them were not removed from the structure of the late Romanesque church, and some are still visible in the part of the site presented *in situ*. The rectangular niche with the maenad is bordered on the right side with a smooth edge, and on the upper edge with a motif of Norican-Pannonian volutes, of which only the beginning is visible on the left side. It resembles the earlier discovered and published stele from Lobor. The lower side of the stone fragment has a hole, which suggests that the fragment was joined together with one more part. On the upper lateral sides of the stone fragment, two holes are also visible for insertion of the upper element of the tombstone. Elements of the workmanship, the very similar type of stone, and the manner in which the figures were carved indicate a certain connection with the earliest discovered Lobor stele from 1857.²⁸ The fact that this spolium was immured next to the fragment with a depiction of a woman milking a goat does not mean that they were part of the same tombstone, but it is not excluded, as this fragment has very similar workmanship, and the types of limestone display great similarity. It is very likely that the date of this tombstone is the same as the previous one, and that it can also be dated to the end of the 2nd or beginning of the 3rd century. This fragment stood on the right edge of the tombstone. This was undoubtedly an aedicule erected from limestone. According to the similarity of workmanship, it was very probably made by the same stone carver or the same workshop that perhaps was then active somewhere in the vicinity in the framework of one of the quarries in the area, which will be discussed further in the text.

A stone fragment with a depiction of a woman milking a goat was removed from a pilaster strip of the pre-Romanesque basilica.²⁹ The woman is shown in a semi-squatting position, in a characteristic and today still usual position for milking a goat. She is wearing a dress that is gathered around the knees so as to not interfere with the milking, and in front of her is a large vessel, very probably a wooden pail for milking. The goat has a very harmonious and firm build, a proportional body, and is fairly large. It is reminiscent of chamois, but also the domestic goats that are bred today in the Alpine zones. Zoological analyses of the osteological material have not been performed, and hence it cannot be said if this was the image of a goat such as was raised at the site in the Roman period. Such pastoral scenes are not common on tombstones. Animals are very rarely depicted, such as the portrait of the dog (or perhaps leopard), which is another pastoral scene from “life”

^[16] Filipec 2017, Pl. XII, 2-3.

^[17] Filipec et al. 2002, Fig. on pp. 11 and 12.

^[18] Filipec 2017, cat. no. 6; Pl. XIII, 1-3.



Analiza postojećeg stanja i planiranje daljnjih zaštitnih arheoloških istraživanja, 2003. (Lobor – Društveni dom).

Analysis of the current situation and planning for further protective archaeological excavations, 2003 (Lobor – Community Center).

Mramor kojeg zaista ima puno stigao je u ranoj antici, a nakon tog doba, svi se koriste njime. Velik broj mramornih ploča različitih oblika nađen je na lokalitetu, od kojih su neke profilirane ili imaju urezane linije s prednje strane. Da je u Loboru mogao biti podignut i jedan nadgrobni spomenik koji Kremerova naziva tip C-oltar, možda bi svjedočio pronađeni ulomak kamena ugrađen u pročelje kasnoromaničke crkve.³¹ Ulomak izgleda kao impost šire gornje i uže donje četvrtaste stranice, dok su volute na rubovima, koje podsjećaju na zaključni gornji dio monumentalnog nadgrobnog spomenika, kakav se nalazi na nadgrobnim spomenicima u Noriku.³² Na takav se konstruktivni element može postaviti završni šiljak (kapa). Prema količini mramora, moralo je biti podignuto više edikula građenih od tog materijala. Vrlo lijepo i skladno izrađene edikule te reljefni prizori kakvi se mogu vidjeti na drugim sepulkralnim spomenicima možda bi mogli govoriti o većim mogućnostima antičke loborske zajednice. Edikule su, uz nadgrobne stele, u Loboru glavna vrsta nadgrobničkih spomenika. Portret pokojnika i epigrafski podatci dopunjuju mitološki reljefi, ponajviše dionizijski figuralni motivi i pastoralni prizori te uobičajeni drugi prikazi u panonsko-noričkom kulturnom krugu, kao što je, primjerice, prizor služavke. Nesumnjivo, loborska se zajednica obogatila na kraju 2. stoljeća.

that appeared on the tombstones from this site. This architrave and the preceding fragment were parts of an aedicule. A spolium was found on the window frame of the late Romanesque pastophorion where in the upper part, the rear part and tail of a hippocampus was visible, while the lower part, separated by an undecorated beam, depicted the figure of a leopard or robust and strong dog with a powerful build, with muscular hind legs, powerful leg joints, a large typical molossoid skull, and a thick neck.³⁰ The figure is very similar to certain breeds today, according to a tradition created from ancient European prehistoric and Roman period breeds of dogs used for guarding houses and stock, or for fighting. It is possible that it actually does not represent a dog but rather a leopard, which is more frequently found in Roman provincial art. Remains of red colour were found on the surface and in the pores of the stone. Pigments of other colours, such as yellow or blue, were found only in traces, so it is not excluded that the red pigment best resisted the weather and precipitation.

All the marble, and there truly is a lot of it, arrived in the early Roman period, and after that period everyone used it. A large number of marble slabs of various shapes were found at the site, some of them moulded or with incised lines on the front side. That a tombstone of the type that Kremer calls a type C – altar could have been erected at Lobor might perhaps be indicated by a discovered stone fragment immured into the façade of the late Romanesque church.³¹ The fragment looks like an impost, and has an upper wider rectangular side, with a lower somewhat narrower side, with volutes on the edges. These volutes on the edges are particularly reminiscent of the final upper part of monumental tombstones such as can be found on the funerary monuments in Noricum.³² A finishing point (cap or finial) could be placed on such a structural element. On the basis of the quantity of marble, several aediculae built of this material must have been erected. The very beautiful and well made aediculae and relief depictions, such as can be seen on other sepulchral monuments, perhaps might well indicate the greater possibilities of the Roman community of Lobor. Aediculae are the main type of funerary monument at Lobor, along with tombstones. Portraits of the deceased and epigraphic data about them are supplemented by mythological reliefs, mostly Dionysian figural motifs and pastoral scenes, and the usual other kinds of images in the Pannonian-Norican cultural circle, such as the depiction of the servant. The Lobor community had undoubtedly become rich at the end of the 2nd century.

31 Kremer 2001, 134–147 / C Typ Altar.
32 Filipec 2017, kat. br. 11; T. XVII, 1–2.

30 Filipec 2017, Pl. VIII, 2.
31 Kremer 2001, 134–147 / C Typ Altar.
32 Filipec 2017, cat. no. 11; Pl. XVII, 1–2.

KASNOANTIČKO VISINSKO UTVRĐENO NAŠELJE LOBOR – MAJKA BOŽJA GORSKA

THE ELEVATED FORTIFIED SETTLEMENT AT LOBOR FROM LATE ANTIQUITY – OUR LADY OF THE MOUNTAIN

Krešimir Filipec

RANOKRŠĆANSKA CRKVA S ODVOJENOM ZGRADOM KRSTIONICE

Prema dosadašnjim arheološkim istraživanjima, znamo da je ranokršćanska jednobrodna crkva s odvojenom zgradom krstionice imala predvorje – narteks – te sjeverno od broda prigradene različite prostorije. One nisu sve iz istog razdoblja, već su dograđivane u različito doba i postoje barem dvije glavne faze uz naknadne prepravke. Najstarija je sjeveroistočna prostorija, najbliža postojećoj sakristiji smještenoj sa sjeverne strane postojeće crkve i najbliža svetištu ranokršćanske crkve. Nakon nje, podignute su ostale prostorije prema predvorju i samo predvorje – narteks.

Sjeverni zid crkve s prigradenim prostorijama, od začelja do kraja predvorja, širok je oko 60 centimetara, dug oko 17 metara, a otprilike isto toliko, oko 17 metara, iznosi i širina predvorja, narteksa. Izgled svetišta nije poznat jer nije istražen. Unutar spomenute sjeveroistočne prostorije pronađeno je najviše ulomaka tegula, što bi možda svjedočilo u prilog tomu da je ona bila njima prekrivena ili je možda riječ o tome da te tegule pripadaju starijoj zgradi, o kojoj će u nastavku biti riječi. U ostalim prostorijama sa sjeverne strane ranokršćanske crkve, tegule su pronađene u zanemarivu broju. Zidovi sjeveroistočne prostorije građeni su kvalitetnije od zidova ostalih prostorija, te je jasno vidljivo da je riječ o najstarijoj prostoriji sa sjeverne strane, možda je riječ o ranokršćanskoj pastoforiji ili možda o transeptu ako je crkva imala križni tlocrt. Zidovi te prve prostorije, gledano od istoka prema zapadu, širi su i iznose između 63 i 65 centimetara. Ostale dograđene prostorije široke su jedva 60 centimetara, najčešće od 56 do 58 centimetara. Zidovi su građeni na stijeni, zidani priklesanim kamenom, s obilnim vapnenim mortom. Uz zapadnu vratnicu ulaza u predvorje nalazi se kockasti spolij s nejasnim geometrijskim ukrasom kojem su vidljivi ostatci crvene boje. Zidovi svih prostorija jako su oštećeni uslijed kasnijih građevinskih aktivnosti, ali posebno uslijed stoljetnih sahrana.

Brod sa središnjom apsidom većim se dijelom nalazi ispod postojeće crkve. Vjerojatno se svetište nalazi ispod današnjeg svetišta. U crkvu se ulazilo kroz narteks – predvorje koje se nalazilo na čonoj strani, i to kroz dva ulaza smještena sjeverno i južno od hodnika koji je crkvu spajao s oktogonalnom zgradom – krstionicom. Sjeverni ulaz u narteks naknadno je zazidan. Zanimljivo je da je u dva navrata tijekom povijesti napravljena ista greška – otvaranje vrata na sjevernoj strani i to u 6. stoljeću i ponovno u 19. stoljeću (zazidani ulaz na sjevernom zidu cintora). Očito su se zbog jakog sjevernog i sjeveroistočnog vjetrova dva puta zazidavali otvo-

THE EARLY CHRISTIAN CHURCH WITH A SEPARATE BAPTISTERY

According to the archaeological excavations to date, we know that the Early Christian single naved church with a separate baptistery had a vestibule, a narthex, and various rooms attached to the north of the nave. They are not all from the same period, but rather were added on at various times, with at least two main phases, along with subsequent alterations. The oldest is the northeastern room, the closest to the existing sacristy located on the northern side of the existing church and closest to the sanctuary of the Early Christian church. After this, the others were built towards the vestibule and the narthex.

The northern wall of the church with the additional rooms, from the rear to the end of the vestibule, was around 17 m long, and around 60 cm wide, while the width of the narthex vestibule was approximately the same, around 17 m. The appearance of the sanctuary remains unknown, as it was not excavated. The greatest number of tegulae were found in the above northeastern room, which might indicate that it was covered with tiles, or perhaps that the tegulae in fact belonged to an earlier structure that will be discussed in the further text. In the other rooms on the northern side of the Early Christian church, tegulae were found in negligible numbers. The walls of the northeastern room were of better quality than the other rooms, and it is clearly visible that this was the oldest room on the northern side, perhaps it was an Early Christian pastophorion or even a transept if the church had a cross-shaped plan. The walls of this first room, seen from the east towards the west, measured between 63 and 65 cm in width. In the other added rooms, they were barely 60 cm, and most often 56 to 58 cm wide. The walls were built on bedrock with carved stones and abundant limestone mortar. Next to the western doorway of the entrance to the vestibule was a cubical spolium with an unclear geometrical decoration with visible traces of red colour. The walls of all the rooms were badly damaged by later construction activities, and particularly by the centuries of burials.

The nave with the central apse is mostly located beneath the existing church. The sanctuary is probably located beneath the present-day sanctuary. The church was entered through the narthex, a vestibule on the front side, and through two entrances located north and south of the passageway that connected the church to the octagonal building of the baptistery. The northern entrance to the narthex was later walled up. (It is interesting that on two occasions during history the same mistake was made – opening



Ranokršćanska krstionica i temelj srušenog gotičkog predvorja, 2003.

The Early Christian baptistery and the foundation of the demolished Gothic narthex, 2003.



Ranokršćanska krstionica, predromanički zvonik ispred pročelja kasnoromaničke i postojeće gotičke crkve, zaštitna arheološka istraživanja, 2005.

The Early Christian baptistery and pre-Romanesque bell tower in front of the facade of the late Romanesque and the existing Gothic church, archaeological excavations, 2005.

→ Zvonik predromaničke crkve sagrađen iznad hodnika koji je spajao ranokršćansku crkvu s odvojenom zgradom krstionice, 2005.

Bell tower of the pre-Romanesque church built above the connecting passageway between the Early Christian church and the baptistery building, 2005.



ri za vrata (na gotičkoj crkvi također nema prozora na sjevernoj strani). Brod je imao betonsku podnicu koja je dobro očuvana s južne strane. Je li bila popločena, teško je reći, iako postoje indicije da su postojeće mramorne podne ploče iz svetišta gotičke crkve prvotno bile izrezane za nju (ili za još stariju zgradu). Podnica je građena slično kao i ona u posebnoj zgradi krstionice – iznad drenaže sastavljene od sitnog i krupnog kamenja podignuta je betonska podnica. Gornji je dio uglačan i ravan te nema tragova popločenja.

Sjeverni zid koji prati prigradene prostorije dug je oko 17 metara, a isto toliko iznosi i širina predvorja. Prvotno je crkva očito imala samo jedan brod i prostoriju sa sjeverne strane, stoga se čini da je i predvorje s hodnikom i posebnom zgradom krstionice naknadno prigradeno.

a door on the northern side, first in the 6th century and again in the 19th century: the walled-in entrance in the northern wall of the enclosure. Evidently because of strong northern and north-eastern winds they twice closed off the door opening; in the Gothic church there are also no windows on the northern side. The nave had a concrete floor that is well preserved on the southern side. It is difficult to say whether it was paved, although indications exist that the existing marble floor slabs in the sanctuary of the gothic church were originally cut for this church (or perhaps for some other even older structure). The floor was built similarly as that in the separate building of the baptistery – a concrete floor was placed above a drainage layer composed of tiny and larger stones. The upper part is smoothed and flat and there are no traces of paving.

The northern wall that followed the added rooms was about 17 m long, and this was also the width of the vestibule. It is evident that originally the church had only one nave and the rooms along the northern side. Hence it seems that the vestibule with the passageway and the separate building of the baptistery were added subsequently.

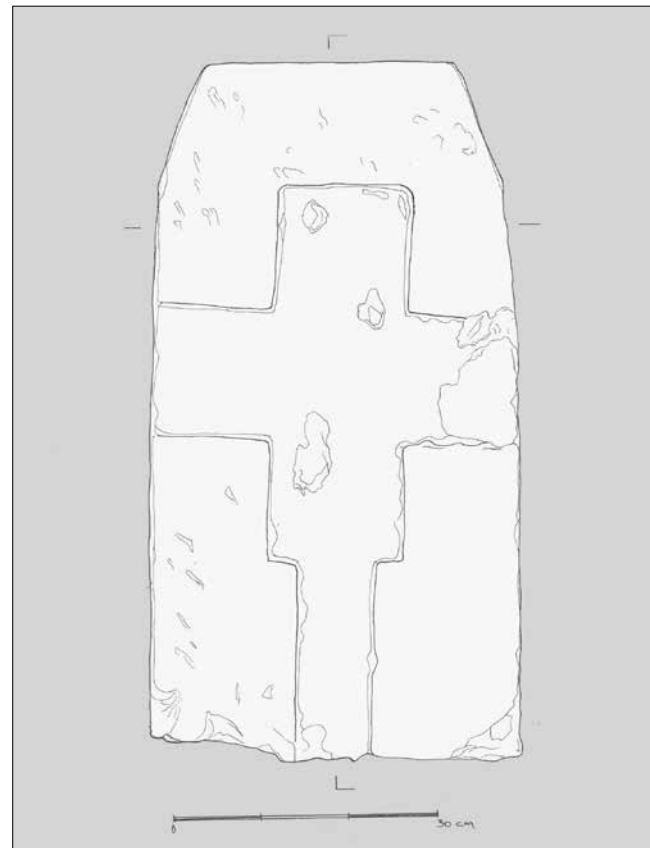


Otkrivanje ranokršćanske krstionice, 2003.

Discovery of the Early Christian baptistery, 2003.

Kameni ulomak s prikazom križa – spolij ugrađen u kasnoromaničku crkvu, vapnenac, 6. ili 9. st.

Stone fragment with a depiction of a cross – spoliun immured into the late Romanesque church, limestone, 6th or 9th cent.



KRSTIONICA

Posebna zgrada krstionice nalazi se ispred glavnog broda i s predvorjem (narteksom) spojena je hodnikom. Južni je zid dobro vidljiv, a sjeverni se nalazi ispod zida predromaničkog zvonika. Ulaz u zgradu krstionice bio je kroz hodnik. Ostao je lijepo očuvan prag s utorima za dovratnike i vrata te stepenica. Izlizan je od duga korištenja. Predromanički je zvonik naknadno sagrađen iznad krstionice te ju je, uz grobove, znatno oštetio. Zidovi krstionice široki su prosječno od 45 do 50 centimetara. Zgrada krstionice građena je vrlo kvalitetno, zidovi su elegantni i lijepo ožbukani, ali su jako stradali u požaru. Unutar krstionice sloj pepela i gara bio je deo do dvadesetak centimetara. Ostala je djelomično očuvana podnica iznad drenaže, kojom je, uslijed korištenja, poravnat teren od ugladena betona. Nema na njoj tragova popločenja.

Unutar oktogonalne zgrade krstionice nalazila se heksagonalna piscina – krsni zdenac. Zidovi su izvedeni iz kamena lomljenca i lijepo ožbukani nepropusnom žbukom. Na njezinu se dnu nalaze dvije mramorne ploče – spoliji (identične podne ploče dobro su vidljive u postojećem svetištu) i rupa za otjecanje vode koja kanalom ispod podnice odvodi vodu iz zgrade. Iznad hodne površine nalazio se kameni vijenac zdenca. Na zapadnoj je strani proširenje – vjerojatno je tu bio ulaz u zdenac. Arhitektura slijedi ambrozijansku misao koja u broju osam vidi simboliku rođenja. Krštenje zapravo jest ponovno rođenje! U Akvileji i na području akvilejskog patrijarhata (tu spada područje ptujske biskupije i sam Lobar), krsni zdenac obično ima šest strana jer se točno toliko strana može izbrojiti u Kristogramu (XP). U kristogramu se iščitava Kristovo ime – Krist na grčkom – Hristos. Tu se jasno vidi veza sa sjevernojadranskim, odnosno akvilejskim područjem za koje je također karakteristično smještanje baptisterija u osi broda crkve. U zgradi je pronađeno više spolija, pa i jedan razlomljeni s dijelovima natpisa koji je nađen u zapuni zdenca.

Starokršćansko razdoblje u sjevernoj Hrvatskoj slabo je poznato. Povijesni izvori spominju nekoliko biskupija na tom području, ali crkve su nam gotovo nepoznate. U tom kontekstu treba promatrati i otkriće ranokršćanske crkve u Loboru. Crkve s krstionicom nisu česte. Obično su građene u antičkim gradovima i na pojedinim vjerskim utvrđama, a još su rjeđe crkve s posebnom zgradom krstionice pozicioniranom na pročelju. One nisu vezane samo uz biskupska sjedišta, iako nije isključeno da je u nemirnim vremenima 5. i 6. stoljeća u njima povremeno mogao boraviti i biskup. Kako je cijeli ovaj kraj i njegovo noričko-panonsko stanovništvo u antici vjerojatno pripadalo gradu Ptuju (*Poetovio*), tako je ovdje mogao boraviti ptujski biskup, možda nasljednik biskupa mučenika svetog Viktorina. Nesumnjivo, ovo je mjesto igralo važnu ulogu u vjerskom životu stanovnika kasnoantičke rimske provincije.

THE BAPTISTERY

The separate building of the baptistery was located in front of the main nave and was connected to the vestibule (narthex) with a passageway. The southern wall is quite visible, while the northern wall is located below the wall of the pre-Romanesque belltower. The entrance to the baptistery was through the passageway. The threshold with grooves for the doorjambs and doors remained well preserved, along with a step. It is worn from lengthy use. Subsequently, a pre-Romanesque belltower was built above it, which, along with graves, considerably damaged it. The walls of the baptistery are on average 45 - 50 cm in width. The baptistery was built very well, the walls are elegantly and nicely plastered, but they were badly damaged in a fire. Inside of the baptistery, the layer of ash and charcoal was up to twenty centimetres thick. The floor remained partially preserved, above a drainage layer to level the terrain, of concrete smoothed from use. No traces of paving can be seen.

The octagonal building of the baptistery contained a hexagonal piscina, or baptismal font. The walls were made of broken stone and nicely applied impermeable plaster. At the base are two marble slabs – spolia (identical floor slabs are quite visible in the existing sanctuary) and a drainage hole, that takes the water outside the building in a drain beneath the floor. Above the walking surface were the stone surrounds of the font. On the western side was a widening, probably for the entrance to the font. The architecture here followed the Ambrosian concept that saw a symbolism of birth in the number eight. Baptism is in fact rebirth! In Aquileia and the area of the Aquileian Patriarchate (which included the diocese of Ptuj and Lobar itself), the baptismal fonts usually had six sides, as that is the exact number of sides that can be counted in the Christogram (XP). The Christogram spells out the name of Christ in Greek (Hristos). Here a connection can clearly be seen with the northern Adriatic, specifically the Aquileian region, for which the placement of the baptistery along the axis of the nave of the church is also characteristic. Several spolia were found in the building, including one broken with parts of an inscription which was found in the fill of the font.

The Early Christian period in northern Croatia is poorly known. The historical sources mention several dioceses in the area, but the churches are almost unknown. The discovery of the Early Christian church at Lobar should be considered in this context. Churches with a baptistery are not common, they were usually built in Roman cities and at individual elevated fortifications, and even rarer are churches with a separate building of the baptistery positioned towards the façade. They are not tied solely to the see of a bishop, although it is not excluded that in the turbulent times of the 5th and 6th centuries they could have temporarily housed a bishop. As the entirety of this area and its Norican-Pannonian population in antiquity probably belonged to the city of Ptuj (*Poetovio*), the bishop of Ptuj could have sojourned here, perhaps some of the successors to the martyred bishop Victorinus. Undoubtedly this place played an important role in the religious life of the population of this Roman province in Late Antiquity.

STARIJA ZGRADA ISPOD RANOKRŠĆANSKE CRKVE

Ispod druge i treće sjeverne prostorije registrirani su ostatci starije zgrade, a posebno su dobro vidljivi dijelovi zatrpanog, u stijenu ukopanog kanala vrlo kvalitetno obzidana kamenom lomljencem s ožbukanom i lijepo uređenom unutrašnjošću. Zatrpani su prilikom podizanja novih prostorija vezanih uz ranokršćansku crkvu. U kanalu i oko njega pronađeno je dosta pepela i gara, ostatci spaljene zemljane podnice, što bi upućivalo na to da su bile zahvaćene požarom. Sličan sloj s paležom, garom i naslagama pepela može se pratiti i na drugim pozicijama uz crkvu, ali i podalje od nje. Opisani sloj s tragovima paleži nije povezan s kasnijim slojem paljenja kojim je zasigurno završila upotreba crkve, utvrde te cijelog naselja pred kraj 6. ili možda na početku 7. stoljeća. Drugi, kasniji sloj paleži najbolje je vidljiv u zgradi ranokršćanske prostorije, na zidovima crkve popucanima od visoke temperature i pretvorenima u vapno, na obrambenom bedemu, ali također u crkvi i oko nje u sloju koji se jasno odvajao od spomenutog sloja. Među najrazličitijim zbirom predmeta u starijem sloju paleži, nađena je kasnoantička strelica, što bi možda sugeriralo na vojni sukob ili na nemire uslijed kojih je zgrada bila zapaljena, a bliža okolica popaljena. Strelica ima tri brida i podsjeća na kasnoantičke strelice iz 4. i 5. stoljeća. Čini se da je starija, vjerojatno drvena zgrada s obzidanim kanalom „za grijanje“ izgorjela i da je na tom mjestu podignuta ranokršćanska crkva. Bilo bi možda prehrabro tvrditi da je riječ o profanoj ili sakralnoj pretkršćanskoj zgradi koja je zapaljena da bi se oslobodio najatraktivniji prostor za podizanje kršćanskog hrama. U slučaju da se sve dogodilo uslijed napada, strelica bi možda svjedočila o razaranju. Tko je napao visinsko utvrđeno naselje i tko se branio? Je li možda sve povezano sa zapadnogotskim ili kasnijim, hunskim prodorima prema Italiji? Na pravcu hunskog napredovanja stajao je današnji Ptuj. Sama palež mogla bi se objasniti i slučajnošću, ali nalaz strelice ipak upućuje na namjeru. Otprilike na prostoru gdje bi stajala ta zgrada, nađena je velika količina ulomaka keramičkih posuda, stakla, ali i velika količina životinjskih kostiju. U svakom slučaju, starija zgrada pomiče dataciju podizanja ranokršćanske crkve najranije u drugu polovicu 5. stoljeća.

THE EARLIER BUILDING BENEATH THE EARLY CHRISTIAN CHURCH

The remains of some earlier structure were documented below the second and third northern rooms, and parts of a filled channel dug into the bedrock were particularly visible, made very well from irregular stones with a plastered and nicely arranged interior. These channel sections were filled on the occasion of building the new rooms related to the Early Christian church. A lot of ash and soot was found in the channel and around it, along with the remains of a burnt earthen floor, which would indicate that they were encompassed by a fire. A similar layer with burnt remains, soot, and layers of ash can be noted at other positions by the church, but also further from it. This layer with traces of burning is not related to the later layer of burning that definitely ended the use of the church, fortress, and the entire settlement towards the end of the 6th century or perhaps at the beginning of the 7th. This other, later, layer of burnt remains is best visible in the buildings of the Early Christian rooms, on the walls of the church cracked by the high temperatures and turned to lime, on the defensive rampart, but also in and around the church in a layer that was cleared distinguished from this mentioned earlier layer. Among the most varied collection of objects in this earlier burnt layer was a Late Roman arrowhead, which might suggest a military conflict or disturbances because of which the building was set on fire, and the nearby surroundings burnt. The arrowhead has three lobes and is reminiscent of Late Roman arrowheads from the 4th and 5th centuries. It seems that this earlier, probably wooden building with a walled channel for “heating” burnt down and that afterwards the Early Christian church was erected in its place. It might be too bold to claim that this had been some profane or sacred pre-Christian building that was burnt to free up the most attractive area for the construction of a Christian temple. Possibly, everything happened as a result of some attack, the arrowhead could bear witness to some destruction. Who was it that attacked an elevated fortified settlement, and who defended it? Could everything be connected to the Visigothic or later Hunnic invasions aimed at Italy? Poetovio/Ptuj stood in the path of the Hun advance. The burnt remains themselves could be explained as the result of some coincidental event, but the find of the arrowhead would nonetheless indicate something deliberate. Approximately in the area where this building would have stood, large quantities were found of fragments of pottery vessels, glass, but also many animal bones. In any case, this earlier building shifts the date for the construction of the Early Christian church to at the earliest in the second half of the 5th century.

KASNOANTIČKO NASELJE

Površina sjeverno i sjeveroistočno od crkve nije bila preizgrađena, već je postojao „prazan“ prostor. Prostorom se koristilo i kao grobljem – između ranokršćanske crkve i bedema te zgrada uz bedem, čiji su ostatci registrirani barem na dvama mjestima. Bilo je smješteno uz istočni i sjeveroistočni pristupni put. Cijeli je prostor bio prolazan jer i nije, ponajviše zbog jakog vjetra, podesan za stanovanje. Stoga se na točno definiranu dijelu kasnoantičkog naselja moglo smjestiti groblje.

Dijelovi antičkog naselja s kućama nalazili su se otprilike gdje su i današnje kuće suvremenog loborskog zaselka Horvati uokolo svetišta, dok se crkva, s obrambenom arhitekturom, nalazila na izdvojenom, poput citadele oblikovanom, dijelu gradine. Ispred pročelja crkve, nedaleko od oktogonalne zgrade krstionice, pronađeni su ostatci kasnoantičke drvene zgrade podignute relativno vrlo blizu krstionice. U tom dijelu sahrane očito nisu bili moguće. Još je jedna zgrada nađena uz zapadni bedem, a moguće da je i srednjovjekovna crkvena kuća sagrađena iznad druge zidane zgrade. Tik uz južnu stranu ranokršćanske crkve, u zoni arheološkog iskopa, nisu registrirane stambene zgrade i vjerojatno ih nije ni bilo. U zoni iskopa nije bilo ni većih drvenih zgrada, možda tek nadstrešnica, o čijim bi ostacima svjedočile rupe od stupova u antičkom sloju ako nije riječ o ogradi ili skeli podignutoj kod građenja crkve. S južne strane lokaliteta, oko 25 metara od crkve registrirane su ruševine zidane zgrade s hipokaustičkim sustavom, o čemu je pisao M. Gorenc. Na jugozapadnoj strani otkriveni su dijelovi zidane zgrade sagrađene od kamena lomljenca s kutovima podignutima od spolija. Ima identičnu orijentaciju kao ranokršćanska crkva, građena je slično, a pod njezine unutrašnjosti podignut je identično kao i onaj u oktogonalnoj zgradi krstionici te u brodu ranokršćanske crkve. Iznad nabijena sloja, sastavljena od većeg i manjeg kamena lomljenca, prevučen je tanki sloj betona u kojem je puno vapna. Nije isključeno da je opet riječ o crkvi ili o prvom redu zgrada do ranokršćanske crkve.

Najrazličitiji su kasnoantički predmeti pronađeni u slojevima s grobovima koji se datiraju od 9. do 19. stoljeća. Pronađene su tipološki različite kopče i predice, nekoliko stilus-igala te različiti željezni, brončani i olovni predmeti uz mnoštvo kasnoantičkog novca, ali i najrazličitijih perli. Pronađene su, također, i strelice, noževi, kao i različito oruđe, uporabni predmeti te mnoštvo keramike i stakla. Dio njih može se povezati uz ljude koji su se koristili crkvom te živjeli u naselju i u utvrdi, ali jedan dio nesumnjivo pripada uništenim grobovima. Južna i zapadna, osunčana strana crkve bila je najatraktivniji dio groblja u kasnije doba, stoga su tu oštećenja najčešća. Karakteristika Romana, ali i ostalog novodoseljenog kasnoantičkog stanovništva od konca 5. i u 6. stoljeću, jest mali broj priloga u grobovima. Neuspješnim se pokazao pokušaj da se grobovi bez predmeta datiraju uz pomoć metode C14, vjerojatno zbog velike kontaminiranosti prostora kao i čestih pokopa i prekopavanja na istoj poziciji.

Sa sjeverne strane postojeće crkve, na vrlo maloj dubini, odmah ispod humusa, uz zid spomenute najsjevernije prostorije, sa sjeverne strane ranokršćanske crkve, pronađen je grob 50 s predmetima. Grob je iskopan tik uz zid ranije spomenute najstarije prigradene

THE SETTLEMENT FROM LATE ANTIQUITY

The area to the north and northeast of the church was not rebuilt, rather an “empty” space existed. This space between the Early Christian church and the rampart, and the building by the rampart, whose remains were documented in at least two places, was also used as a cemetery. It was located along the eastern and northeastern access road. This entire area was transient as it was not suitable for dwelling, primarily because of the strong winds. Hence the cemetery could be placed in this exactly defined section of the settlement from Late Antiquity.

The sections of the Roman settlement with dwellings was located approximately where the houses of the contemporary Lobar hamlet of Horvati are located around the shrine, while the church with its defensive architecture was located, like a citadel, on a separately formed part of the hillfort. In front of the church façade, not far from the octagonal building of the baptistery remains were found of a Late Roman wooden building constructed relatively close to the baptistery. Evidently burials were not possible in this section. Another building was found along the western rampart, and it is possible that the medieval church house was built above another masonry building. Right next to the southern side of the Early Christian church, in the zone of the archaeological excavations, no dwelling structures were documented, and they probably did not exist. There were no large wooden buildings in this zone, perhaps only an eave, whose remains would be indicated by postholes in the Roman layer, if this in fact were not a fence or scaffolding erected while building the church. On the southern side of the site – about 25 m from the church, the remains were documented of a masonry building with a hypocaust system, as was written about by M. Gorenc. Parts of another masonry building constructed of broken stone with corners erected from spolia were discovered on the southwestern side. It has an identical orientation as the Early Christian church, it was constructed similarly, and the floor in its interior was built in an identical manner as those in the octagonal baptistery and the nave of the Early Christian church. A thin layer of cement containing much lime was coated over a compacted layer of large and small broken stone. It is not excluded that this could have been another church or the first row of buildings next to the Early Christian church.

The most varied objects from Late Antiquity were found in the layers in graves that are dated from the 9th all the way to the 19th centuries. Typologically diverse clasps and buckles, several stilus pins, and various other iron, bronze, and lead objects were found, along with many Late Roman coins, but also diverse beads. Arrowheads, knives, and various tools and objects of everyday use were also found, along with abundant pottery and glass. Some of them can be tied to the people who frequented the church and lived in the settlement and fortification, but one part definitely belonged to destroyed graves. The southern and western sunny sides of the church represented the most attractive part of the cemetery in the later period, and hence the damage was most frequent there. A characteristic of the Romanic population, but also the other newly settled inhabitants from the end of the 5th and in the 6th centuries, was a small number of grave goods in

prostorijske, gledano od istoka prema zapadu, te ima istu orijentaciju (Z – I) kao temelj zida. U grobu su pronađeni dijelovi pojase garniture, koja se sastoji od brončane predice za zakopčavanje s naglašenom bazom trna na kojem su vidljivi ostatci željeza, možda željeznog okova. U torbici obješenoj na pojas, s malom željeznom kopčom, nalazio se željezni okov torbice, željezni upotrebnii predmet te četiri mikrolita. Uz pojas, pronađena je i brončana četvrtasta predica, nekoliko brončanih limića i željezni čavao te mali željezni nož. Na desnom je stopalu pronađena brončana predica. Uz to, nađena je, također, brončana četvrtasta predica na pojasu te željezna predica ispod kralježnice. Predmeti iz navedenog groba mogu se datirati u prvu trećinu 6. stoljeća. Ako se uzmu u obzir prilike koje su vladale u tom dijelu Norika pred kraj prve trećine 6. stoljeća, onda bi se mogao povezati s krajem gotske vladavine u ovom dijelu Norika. Je li riječ o pokopu vezanom uz Gote ili Alamanne ili pak uz domaće stanovništvo, Romane, vrlo je teško zaključiti. Pokopi u svakodnevnoj nošnjoj karakteristika su i jednih i drugih. Na grobljima iz 6. stoljeća većinom se nalaze grobovi bez predmeta, a u grobljima nema metalnih ni bilo kakvih drugih predmeta. Kad se ipak nađe predmet u grobu, tad je moguće pomisliti da je riječ o ljudima drugačije tradicije. No, problem je definirati tradiciju ljudi koji dolaze, primjerice, u Lobor, razlikovati te ljude od drugih starih Romana koji su došli u tu zatvorenu panonsko-noričku zajednicu, a onda identificirati nove ljude koji su možda došli iz daleka i nisu Romani, ali su već toliko dugo na njihovu teritoriju da je dio njih mogao promijeniti nošnju i modni izričaj. Ništa od onog što se nalazi u grobu nije karakteristika samo jednog etnika, tako i nošenje torbice o pojasu može biti samo ukras, možda vezan i uz stalež. Mjesto pokopa uz zid crkve svjedoči o tome. Svi predmeti pronađeni u grobu 50 pripadaju kasnoj antici i datiraju se od kraja 5. do najkasnije sredine 6. stoljeća.

Istom dobu pripadaju još barem dva groba – jedan, većim dijelom uništen, grob 878, pronađen je istočnije od crkve, u pravcu prilaznog puta. U njemu je bila mala brončana četvrtasta predica. Drugi grob nalazi se sjevernije, desetak metara udaljen od spomenutog groba 50. Posve je uništen kasnijim višestrukim pokopima od 11. do 14. stoljeća. Uz kosti pronađene u raci, naknadno u razvijenom srednjem vijeku iskopanog groba 917, pronađena je S-fibula. Takvoj se fibuli analogije mogu naći diljem zapadnog dijela Panonske nizine, a posebno su česte u južnoalpskom prostoru, upravo na visinskim utverdama kakva je i ova. Nositelji tih fibula mogu biti Romani, kao i Germani, u ovim krajevima gotski saveznici Alamani ili možda Langobardi. S-fibula pripada vrlo čestom tipu Várpalota – Vinkovci – i datira se, između ostalog, na temelju arheoloških slojeva pete crkve u Hemmabergru. Datacija seže na kraj 5. i u prvu trećinu 6. stoljeća, što odgovara poziciji i loborskog uništenog groba uz crkvu. Tip S-fibula nošen je upravo u turbulentnim vremenima smjene vlasti od alpskih do panonskih prostora uslijed Justinijaneve rekonkviste i vrijeme dolaska Langobarda. To je vrijeme kad utvrdu drži gotska posada.

Čini se da je crkva i cijela gradina napuštena poslije sredine 6. stoljeća. Iz druge polovice 6. stoljeća više nema datirajućih predmeta. Također, izgledno je da je u prvom slavenskom valu, koji je kretao između 580. i 590. godine, uz rijeku Dravu došlo do opsade i borbe. U to doba dolazi do uništenja gotovo svih antičkih utvrda i visin-

the graves. Attempts to date the graves without objects using the C14 method proved unsuccessful, probably because of great contamination of the area as well as the frequent burials and reburials at the same position.

Grave 50, which contained various objects, was found on the northern side of the existing church at a very small depth, directly below the humus, next to the wall of the mentioned northernmost room, and on the northern side of the Early Christian church. The grave was dug just next to the wall of the earlier mentioned earliest added room, looking from the east to the west, and it had the same orientation (W – E) as the foundations of the wall. The grave contained parts of a belt set consisting of a bronze buckle for fastening with an emphasized base to the prong on which traces of iron are visible, perhaps from an iron mount. A small purse with a small iron clasp hung from the belt and contained iron purse fitting, an iron object of everyday use, and four microliths. Another bronze square buckle, several bronze pieces of sheet metal, and an iron nail were found by the belt, along with a small iron knife. A small bronze bar was found on the right foot. Next to it was found another square bronze belt buckle, and there was another iron buckle beneath the spine. The objects from this grave can be dated to the first third of the 6th century. If the conditions that prevailed in this part of Noricum towards the end of the first third of the 6th century are taken into consideration, then this could be related to the end of the Ostrogothic rule in this part of Noricum. It is very difficult to conclude whether this burial was related to the Goths or the Alamanni or rather to the local Romanic population. Burial with everyday attire were characteristic for both. The cemeteries of the 6th century mostly contain graves without grave goods, and the graves do not contain metal or any other objects. When objects are nonetheless found in graves, then it is possible to assume that these were people with a different funerary tradition. However, the problem is to define the tradition of people who some, for example, to Lobor, to distinguish these people from other previously present Romanic inhabitants who had arrived in this closed Pannonian-Norican community, and then to identify new people who had perhaps come from far away and were not Romans, but who had already dwelled for so long on their territory that some of them could have changed their attire and popular fashions. None of the items located in the grave were characteristic for only one ethnic group, and similarly wearing a purse on the belt could merely represent an ornamentation perhaps related to class. The site of the burial next to the wall of the church would also attest to this. All of the objects found in grave 50 belonged to the period of Late Antiquity and are dated from the end of the 5th to at latest the mid 6th century.

At least another two graves belonged to the same period: one, mostly destroyed, grave 878, was found further east from the church, in the direction of the access road. It contained a small bronze square buckle. The other grave was located further to the north, some ten yards away from the above grave 50. It was entirely destroyed by later multiple burials from the 11th to the 14th centuries. Along with bones discovered in the grave pit, subsequently in the excavated grave 917 from the High Middle Ages,

skih naselja na području Norika i susjednih panonskih područja i tad Slaveni dolaze sve do talijanske granice koju i prelaze. U vrijeme slavenskog zauzimanja utvrde, cijela je gradina, uključujući i bedem, izgorjela u velikom i jakom požaru. Ostatci požara dobro su vidljivi na obrambenom zidu i na crkvi. Teoretski, život na utvrdi mogao se održati do početka 7. stoljeća, ali to ne možemo dokazati.³³

an S-shaped fibula was found. Analogies to such fibulae can be found throughout the western part of the Pannonian plain, and they are particularly common in the southeastern Alpine region, specifically at elevated fortified sites such as this one. Those who wore such fibulae could have been either Romanic or Germanic, of the latter in these areas the Gothic allies the Alemanni or perhaps the Lombards. The S-fibula belongs to the very common Várpalota – Vinkovci type and is dated, among other things, on the basis of the archaeological strata of the fifth church at Hemmaberg, to the end of the 5th and in the first third of the 6th centuries. This corresponds to the position of the destroyed grave at Lobor by the church. This type was worn precisely in the turbulent times of the change of rulers extending from the Alpine to the Pannonian regions following Justinian's Reconquest and the period of the arrival of the Lombards. In this period, the fortification was held by a Gothic garrison.

It seems that the church and the entire hillfort were abandoned after the mid 6th century. There are no objects that can be dated to the second half of the 6th century. It seems that there was a siege and fighting in the first Slavic wave that arrived along the Drava River between 580 and 590. In that period, the destruction of almost all fortifications and elevated settlements from Late Antiquity occurred, and at that point the Slavs came up to the very borders of Italy and even entered it. At the time of the Slavic capture of the fortification, the entire hillfort, including the rampart, burnt in a large and major fire. The remains of this fire are quite visible on the defensive walls and on the church. Theoretically, life at the fortification could have continued to the beginning of the 7th century, but this cannot be proven.³³

33 Filipec 2017a, 23-34.

33 Filipec 2017a, 23-34.

Pilastar oltarne ograde,
mramor, prva pol. 9. st.

Altar screen pilaster, marble,
first half of the 9th cent.



NOVI POČETCI - NOVO DOBA, NOVI DOSELJENICI

NEW BEGINNINGS - A NEW AGE AND NEW SETTLERS

Krešimir Filipić

SLAVENSKO PALJEVINSKO GROBLJE

Kad se praznila jedna od jama od stupa drvene crkve, nađeni su ostatci keramičke posude okrenute naopako s ostacima pepela, gara i kostiju. Keramička posuda – nizak trbušast lonac s izvučenim, prstenasto profiliranim obodom i kratkim vratom sa zaravnjenim dnom u čijem se središtu nalazi šesterokraka zvijezda izvedena na spororotirajućemu lončarskom kolu. Na unutrašnjoj stijenci posude vidljivo je grubo zaglađivanje prstima. Napravljena je od gline s primjesama sitnog istucanog kamenčića različite granulacije i pijeska. Veći je dio vanjske površine očuvanog dijela posude oker, a manji je dio sive boje, dok je kod unutarnje površine odnos obrnut. Sadržaj je u trenutku stavljanja u posudu bio vruć, tako da je ostavio crni trag na unutrašnjem dijelu posude. Veći dio vanjske površine ukrašen je sedmerostrukim nizovima nemarno izvedenih češljastih valovnica.

Jama od stupa u kojoj je nađena posuda smještena je točno između broda i apside te je u nju, vjerojatno, bio usađen stup koji je držao zapadnu stranu apside. Keramička posuda, prelomljena, otprilike, napola, stajala je točno posred jame od stupa, koja je bila obložena kamenom, slično kao i druge jame. Posuda je bila prelomljena i okrenuta naopako, stoga je zasigurno riječ o tome da nije položena hotimice, već ju je netko ubacio u jamu od stupa ili je tu upala. U keramičkoj posudi nađeni su ostatci gara, pepela i životinjskih kostiju. Analiza je pokazala da se u njezinoj unutrašnjosti nalaze sitni ulomci, bolje rečeno, sitne čestice ljudskih kostiju, ali uz njih i više drugih životinjskih kostiju: ostatci goveda, ovce ili koze, jelena i svinje (odojka) koji su bili spaljeni. Pojedini sitni komadi animalnog podrijetla očito su nakon gozbe u čast pokojnika (karmina) sakupljeni i položeni u istu posudu. Različite vrste životinja kojima su se gostili pri sahrani posredno govore o imovnim mogućnostima pokojnikove obitelji i cijele zajednice. Riječ je o dobrostojećem pripadniku zajednice. O tome govori i vrlo dobro izrađena posuda koja je poslužila kao urna.

Oko posude u sloju nađeno je više ulomaka sitnih brončanih predmeta koji bi samo teoretski mogli pripadati sadržaju urne ili drugom sličnom grobu. Naime, oštećeni i vatri izloženi brončani ulomci pronađeni su svuda u sloju oko crkve. Drvena crkva sagrađena je na paljevinskom grobu i grob s urnom nije jedini na toj poziciji. Vidljive su i druge grobne jame, ali sve su jako oštećene; većinom su bile prazne, a u pojedinima su, uz jako usitnjene brončane predmete, nađeni i drugi deformirani predmeti. Spaljene naušnice ili drugi ukrasni predmet neki su od pronađenih. Nađeno je više perli od ogrlice. Sve su perle od staklene paste bile izložene vatri te one, također, pripadaju sadržaju groba. Ne začuđuje nepostojanje sit-

THE SLAVIC CREMATION CEMETERY

When one of the postholes of the wooden church was emptied out, the remains were found of a pottery vessel turned upside down with remains of ash, soot, and bones. The pottery vessel was a low bellied pot with an everted ringed rim and a short neck with a flat base whose centre had a six-pointed star made on a slow potter's wheel. Coarse smoothing by fingers is visible on the inner walls of the vessel. It was made from clay with an admixture of tiny hammered stones of varied granulation and sand. Most of the outer surface of the preserved part of the vessel was ochre, and a smaller amount was grey, while the proportion of the colours was reversed for the inner surface. The contents were still hot when placed in the vessel, so that black traces were left on the inner parts of the vessel. Most of the outer surface was decorated with seven rows of carelessly combed wavy lines.

The posthole in which the vessel was found was located exactly between the nave and the apse, and the column that supported the western side of the apse was probably inserted in it. The pottery vessel, broken about halfway, stood exactly in the middle of the posthole, which was lined with stones, similarly as the other pits. The vessel was broken and turned upside down, hence it is certain that it was not placed intentionally, rather someone threw it into the posthole or it fell in by itself. Remains of charcoal, ash, and animal bones were found in the pottery vessel. Analysis has shown that inside it were tiny fragments, or rather tiny particles of human bones, along with several animal bones: remains of cattle, sheep or goat, deer, and pig (piglets) that were burned together with them. The individual tiny pieces of animal origin were evidently gathered after the feast in honour of the deceased (wake) and placed in the same vessel. The different kinds of meat eaten before the burial indirectly indicate the financial capabilities of the family of the deceased and the entire community. This had been a well to do member of the community, as is indicated by the very well made vessel that served as an urn.

Several fragments of tiny bronze objects were found in the layer around the vessel, which only theoretically could belong to the contents of the urn or some other similar grave, as damaged bronze fragments exposed to fire were found everywhere in the later around the church. The wooden church was built on top of the cremation grave and the grave in the urn was not the only one at this position. Other grave pits were also visible, but they were all badly damaged, most were empty, while in some of them along with very tiny fragments of bronze objects other highly deformed items were also found, some of them probably burnt earrings

Niski trbušasti lonac s izvučenim, prstenasto profiliranim obodom i kratkim vratom, zaravnjena dna, u čijem se središtu nalazi šesterokraka zvijezda izvedena na sporotirajućemu lončarskom kolu. Posuda je služila kao urna, slavenski paljevinski grob, kraj 8. – poč. 9. st.

A low rounded pot with an everted annular rim, a short neck and a flat base, in the middle of which is a six-pointed star made on a slow potter's wheel. The vessel was used as an urn, Slavic cremation grave, end of the 8th or beginning of the 9th cent.

→ Ogrlica od različitih perli iz uništenog slavenskog paljevinskog groba, kraj 8. – poč. 9. st.

A necklace composed of various beads from a destroyed Slavic cremation grave, end of the 8th or beginning of the 9th cent.



nih čestica ljudskih ostataka jer su jedva identificirani i u keramičkoj posudi; svi su propali u kiseloj zemlji kao, uostalom, i mnogobrojni kasniji kosturi. Barem su tri takve jame uz onu s urnama na prostoru drvene crkve, ali nije isključeno da ih je moglo biti više u oštećenom prostoru ostalih, ponajviše kasnijih grobova.

Ovi grobovi svjedoče o tome da su u vremenima kad su Franci zaratili sa Slavenima i Avarima i s njihovim saveznicima stanovnici potražili utočište na starim antičkim visinskim utverdama. Prije toga, zasigurno Slaveni, nisu imali potrebe živjeti na takvim nepristupačnim mjestima jer im nitko nije smetao. Njihovi su preci i saveznici protjerali staro romansko stanovništvo, popalili njihovu utvrdi i crkvu. Padom pod vlast Franačkog Carstva dolazi do velikih promjena u njihovu načinu života, a jedna od njih jest pokrštavanje. Upravo se na njihovu staru groblju, simbolički ili ne, gradi drvena crkva. Stari se svijet, čije smo naznake registrirali u najkasnijoj fazi, urušio i započelo je novo doba, ništa manje turbulentno od prijašnjega.

or other decorative objects. Several beads from a necklace were found. All of the beads made from glass paste had been exposed to fire and also belonged to the contents of a grave. Tiny particles of human remains were not found, which is not surprising, as they were barely identified even in the pottery vessel, and they all perished in the acidic soil, as did many later skeletons. There were at least three such pits along with that with the urns in the area of the wooden church, but it is not excluded that there could have been more in the remaining area mostly damaged by later burials.

These graves show that in the times when the Franks were at war with the Slavs and Avars and their allies, the population sought shelter on the old elevated fortifications from Late Antiquity. Prior to that, they, and these were certainly Slavs, did not have the need to live in such inaccessible places, as no one bothered them. Their ancestor and their allies had expelled the earlier Romanic population and set fire to their fortress and church. When they fell under the rule of the Frankish Empire, great changes occurred in their manner of life, and one of these was Christianization. It was on their old cemetery, symbolically or not, that the wooden church was built. The ancient world, indications of which could barely be documented in its latest phase, collapsed, and a new age began, no less turbulent than those that had gone before.



Kameni ulomak s natpisom. Na ulomku se spominje neki blaženi AN... ili AM... kojem je vjerojatno predromanička bazilika bila posvećena ...*OREBEATIAI*...

A stone fragment with an inscription. A blessed AN... or AM... is mentioned to whom the pre-Romanesque basilica was probably dedicated ...*OREBEATIAI*....

FRANAČKA OKUPACIJA I AKVILEJSKI MISIONARI – DOBA POJAČANE IZGRADNJE

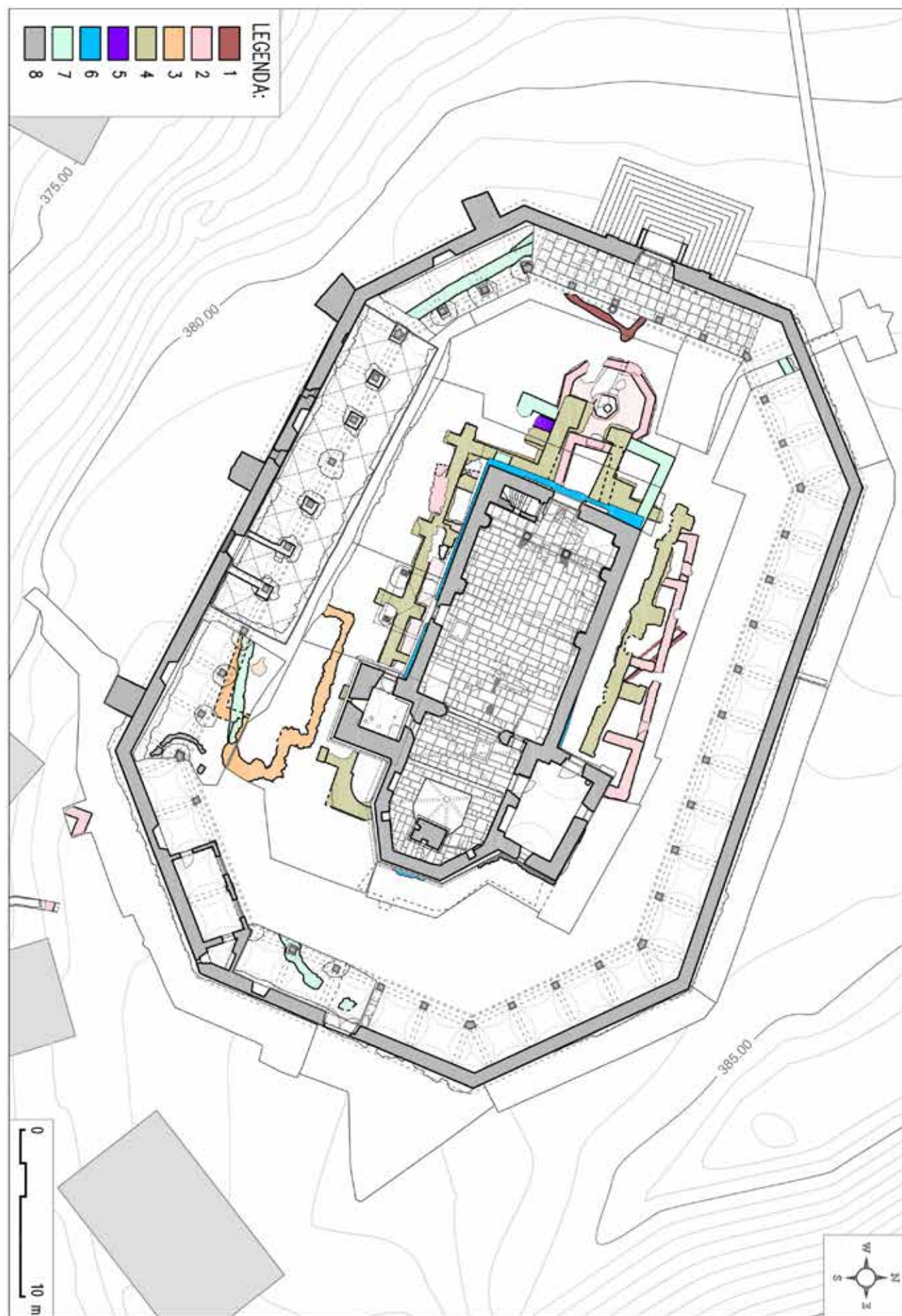
Ne zna se puno o akvilejskom misijskom djelovanju između Slavena i Avara južno od rijeke Drave nakon dugogodišnjeg rata, između Franačkog Kraljevstva i Avara te njihovih saveznika i konačnog franačkog zauzimanja Avarije sa susjednim područjem. O tom procesu govore tek rijetki povijesni izvori, što nije slučaj sa salzburškim misijskim područjem sjeverno od rijeke Drave, o kojem imamo puno više podataka, prije svega, u *Conversio Bagoariorum et Carantanorum*. Razlog je tomu dugo shvaćanje akvilejske misijske djelatnosti slabom, neorganiziranom i bez jačeg odjeka u prostoru među tamošnjim ljudima te stav o relativno kasnoj misijskoj djelatnosti.³⁴ O početcima općenitog zapadnog misijskog djelovanja, svjedoči spomen o sudjelovanju biskupa u ratnim pohodima protiv Avara, a posebno savjetovanje na obali rijeke Dunav *ad ripas Danubii* 796. godine, što je nesumnjivo najznačajniji događaj na početku velika projekta – kristijanizacije. Franački kralj Pipin u svojem logoru na obali rijeke Dunav savjetovao se s nazočnim biskupima o tome kako kristijanizirati Avariju. Savjetovanju su prisustvovali, pored kralja, akvilejski patrijarh Paulin (kao predsjedavajući), salzburški biskup Arno s drugim, po imenu i broju, nepoznatim biskupima. Možda su bili oni koji će sudjelovati u misijskoj djelatnosti na osvojenu teritoriju Avarije i susjednih knežtava, možda biskup Grada, biskup Pasaua i biskup Regensburga? Akvilejski patrijarh Paulin sastavio je zapisnik sa savjetovanja. Tad je franački kralj Pipin odlučio da rijeka Drava bude granica između salzburškog i akvilejskog misijskog područja i u Panoniji, što je njegov otac, franački car Karlo Veliki potvrdio 803. i 811. godine. Iako se na savjetovanju spominju kršćani u Avariji, kojih je zasigurno bilo, nema baš nikakvih sigurnih podataka da oni postoje uz kasnoantičku utvrdu u Loboru ili u njezinoj brdovitoj okolici gdje bi se, teoretski, moglo očekivati da se sačuvalo kasnoantičko stanovištvo. Pomoć koju je patrijarh Grada Fortunat poslao vojvodi Ljudevitu, i to majstore i zidare (*artifices et murarios*), ako je vjerovati franačkim izvorima, u vrijeme ustanka protiv franačke vlasti u Donjoj Panoniji (819. – 822.), upućuje na određene veze i vrlo dobre odnose s Crkvom u prvoj trećini 9. stoljeća. Posredno se ukazuje na to da je Situ uz Akvileju imao određenu ulogu u kristijanizaciji. Situacija koja govori o planskom djelovanju akvilejske crkve u Panoniji znatno je izmijenjena arheološkim istraživanjima u Loboru kad su pronađeni ostatci dviju crkava od kojih je jedna drvena, a druga zidana i bogato opremljena ukrašenim unutrašnjim namještajem. Posebno je značajno otkriće drvene crkve, o kojoj će u nastavku biti više riječi, za početke djelovanje misionara, vjerojatno benediktinaca, iz sjeverne Italije. Akvilejski misijski prostor protezao se od Jadranskog mora sve do rijeke Drave na sjeveru, gdje je graničio sa salzburškim misijskim područjem. Prema sadašnjoj situaciji, možda je u panonskom dijelu Lobor, uz Sisak, bio najznačajnije središte misijskog prostora u Panoniji.

34 Filipec 2015.

THE FRANKISH OCCUPATION AND AQUILEIAN MISSIONARIES – A PERIOD OF INTENSIFIED CONSTRUCTION

Almost nothing is known about the Aquileian missionary activity among the Slavs and Avars south of the Drava River after the lengthy war between the Frankish Kingdom and the Avars and their allies, and the eventual Frankish takeover of Avaria and the neighbouring regions. Only rare historical sources speak about this process, which is not the case for the Salzburg missionary region north of the Drava River, for which much more information is available, particularly in *Conversio Bagoariorum et Carantanorum*. In a way, this would reflect the reason why it had long been considered that the Aquileian missionary activity was weak, disorganized, and without any great effect in the area between the peoples there, and that they had started out relatively late with missionary activities.³⁴ Mention of the participation of bishops in the military campaigns against the Avars bears witness to the beginning of the general western missionary activities, but particularly the consultation on the banks of the Danube *ad ripas Danubii* in 796, which was undoubtedly the most significant event at the beginning of the great project of Christianization. The Frankish king Pippin (or Pepin) of Italy in his camp on the banks of the Danube consulted with the bishops present about how to Christianize the Avar region. The synod was attended, in addition to the king, by the Aquileian patriarch Paulinus (as chairman), the bishop of Salzburg Arno, and some other bishops, unknown in terms of name and number. Perhaps they were those who would take part in the missionary activities in the conquered territory of Avaria and the neighbouring principalities, perhaps the bishop of Grado, the bishop of Passau, and the bishop of Regensburg? The minutes of the synod were recorded by the Aquileian patriarch Paulinus. The Frankish king Pippin of Italy decided then that the Drava River should be the border between the Salzburg and Aquileia missionary regions including in Pannonia, which was confirmed by his father, the Frankish emperor Charlemagne, in 803 and 811. Although the synod mentioned Christians in Avaria, who certainly existed, no secure data at all exists about them, or that they existed alongside the fortification from Late Antiquity at Lobor or in its hilly vicinity, where it could theoretically be expected that the inhabitants had survived. The help sent by the Patriarch of Grado, Fortunatus, to Duke Ljudevit in the form of craftsmen and masons (*artifices et murarios*), if the Frankish sources can be believed, during the period of the uprising against Frankish rule in Lower Pannonia (819 – 822) would indicate a certain connection, and very good relations with the Church in the first third of the 9th century. This information indirectly shows that Grado, as well as Aquileia, played a certain role in Christianization. The situation, in terms of the planned activities of the Aquileian church in Pannonia, was considerably changed by the archaeological excavations at Lobor when the remains were found of two churches, of which one was wooden, and the other of masonry, richly equipped and decorated with interior furnishings. Especially significant for the

34 Filipec 2015.



Kasnoantičku su utvrdu i naselje, nastale na prehistorijskoj gradini, Slaveni ponovno naselili najkasnije do zadnje trećine 8. stoljeća. O tome svjedoče sačuvani ostatci paljevinskih grobova.³⁵ Na tom su mjestu u arheološkim istraživanjima 2003. godine otkriveni ostatci jednobrodne crkve s pravokutnom apsidom. Ostatci te zgrade razlikovali su se od svih drugih po tome što nije imala temelje od kamena i morta, već su se na njihovu mjestu nalazili kanali iskopani u živoj stijeni. Sve zgrade zidane kamenom i mortom na ovom su lokalitetu imale temelje podignute na stijeni. Upućivalo je sve na zgradu koja nije zidana, već podignuta od drugog materijala (drveta), odnosno da je riječ o drvenoj crkvi, što se dalo zaključiti i po tlocrtu. Drvene je stupove, prilikom podizanja stranica zgrade, potrebno usaditi u stijenu, pogotovo ako se radi o rahlom sloju zemlje, što je bio slučaj na ovom mjestu. Na sakralnu je zgradu upućivalo nepostojanje kosturnih grobova iz 9. i 10. stoljeća koji su se inače nalazili posvuda uokolo. Arheološkim su istraživanjima 2010. godine, jugoistočno od spomenute drvene zgrade, nađeni ostatci još jedne kasnoantičke zidane zgrade koja je imala istu orijentaciju kao i ranokršćanska crkva, što bi ukazivalo na gradnju između dviju kasnoantičkih zgrada (ranokršćanskih crkava?) na najboljem položaju unutar ranosrednjovjekovne utvrde i s najboljim pogledom na ravnici.

← Lobor, Majka Božja Gorska. Lokalitet s fazama izgradnje pojedinih crkvenih zgrada i s naznačenim pozicijama grobova od 10. do 13. stoljeća. (1) Kasna antika; (2) ranokršćanska crkva i istovremena zgrada; (3) drvena crkva; (4) predromanička bazilika; (5) dogradnje na predromaničkoj crkvi; (6) kasnoromanička crkva; (7) novovjekovne dogradnje; (8) gotička crkva s kasnijim dogradnjama.

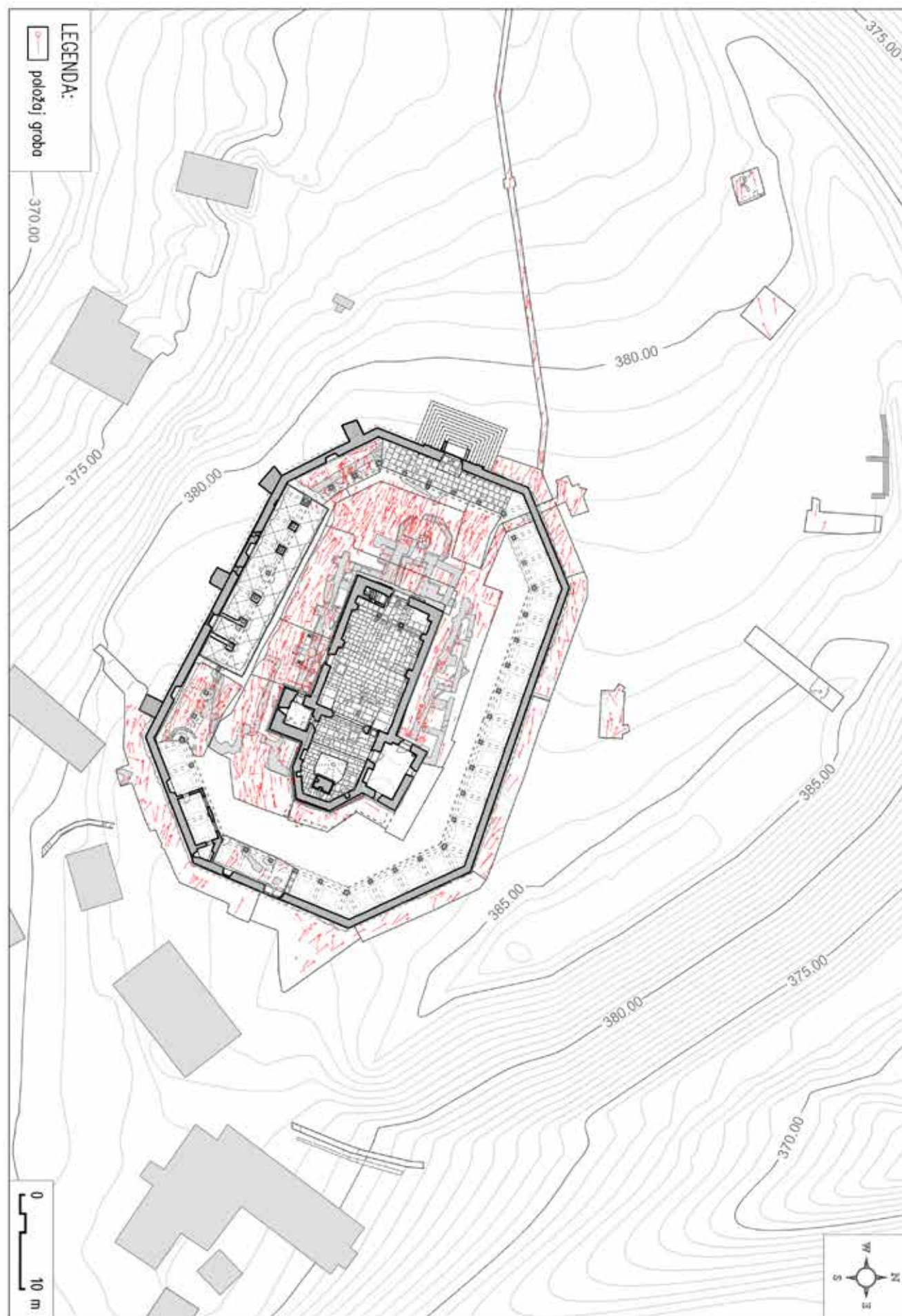
Lobor, Our Lady of the Mountain. The site with the phases of construction of individual church buildings and with positions marked of graves from the 10th to the 13th centuries. (1) Late Roman / Late Antiquity; (2) Early Christian church and building; (3) the wooden church; (4) the pre-Romanesque basilica; (5) additions to the pre-Romanesque basilica; (6) the late Romanesque church; (7) an annex from the 16th and 17th centuries (demolished); (8) the Gothic church with later additions.

³⁵ Filipec *et al.* 2002, 14–17, tlocrt sonde 1 na str. 15.

beginning of the missionary work, probably by Benedictines from northern Italy, was the discovery of the wooden church, which will be discussed further below. The Aquileian missionary area extended from the Adriatic Sea all the way to the Drava River on the north, where it bordered on the Salzburg missionary region, and on the basis of the present situation in the Pannonian area, Lobor, perhaps along with Sisak, would represent its most important centre in Pannonia.

The fortification and settlement from Late Antiquity, created on a prehistoric hillfort, were resettled by the Slavs to the last third of the 8th century at the latest. This is attested by the preserved remains of cremation graves.³⁵ At that same place, the remains of a single-nave church with a square apse were discovered in the archaeological excavations in 2003. The remains of this building differed from all others in that it did not have foundations of stone and mortar, rather in their place channels dug into the bedrock were found. All the building built of stone and mortar at this site had foundations erected on the bedrock. Everything indicated that this was a building that was not masonry, but made from a different material – wood, specifically that this was a wooden church, as could be concluded on the basis of the plan. When erecting the sides of the building, the wooden beams need to be inserted into the bedrock, particularly if there is a loose layer of earth, as was the case at this spot. The fact that it was a sacral structure was also indicated by the fact that at this spot there were no inhumation graves from the 9th and 10th centuries, which were otherwise located everywhere around it. During the archaeological excavations in 2010, to the southeast of this wooden building the remains were found of one more masonry structure from Late Antiquity which had the same orientation as the Early Christian church, which would indicate that it was built between two structures from Late Antiquity (between two Early Christian churches?) at the best position within the early medieval fortification and with the best view of the plain.

³⁵ Filipec *et al.* 2002, 14–17, plan of trench 1 on p. 15.



RANOSREDNJOVJEKOVNO UTVRĐENO NASELJE

Kasnoantička je utvrda oživljena u ranom srednjem vijeku. Nije najjasnije kada se točno to zbilo, ali moglo je biti ili u vrijeme osnivanja paljevinskog groblja krajem 8. stoljeća ili nešto kasnije kad su na lokalitetu podignute crkve u 9. stoljeću. Arheološka su istraživanja otkrila da se preko srušenih zidova kasnoantičkog obrambenog bedema, povrh zemljanog bedema, ponovno počeo navlačiti šut i zemlja. Ispred, s vanjske strane obrambenog zida na jednakoj su se udaljenosti nalazile jame od stupova. U jamama su pronađeni sitni ostatci pougljenjenog drva i gara. Da se radi o većoj konstrukciji, govori promjer jama, koji iznosi od 40 do 50 centimetara. Stoga je nesumnjivo riječ o ostacima veće drvene ograde, tj. palisade. Stupovi su iskopani iz sloja mlađeg od sloja zapečene zemlje, koji pripada mlađem željeznom dobu, a, kao takvi, negiraju kasnoantički obrambeni zid i nakon njega. Dakle, nesumnjivo je ranosrednjovjekovna konstrukcija kojoj se s unutrašnje strane obrambenog zida na više pozicija naišlo na jame od stupova. Nešto su manjeg promjera, što bi govorilo u prilog tomu da je riječ o razuporama ili drugim dijelovima unutrašnjeg uređenja. Postavlja se mogućnost da su bili dio platforme po kojoj se hodalo. Palisada je, nesumnjivo, bila poduprta s više kosnika. Prostor među vanjskim jamama od stupova, palisadama i kosnicima bio je popunjen razvučenim kamenjem. Ostatci palisade svjedoče o utvrđenu ranosrednjovjekovnu naselju u Loboru (Majka Božja Gorska). Možda je riječ o jednoj od utvrda koju spominju franački pisci u vrijeme Ljudevitova ustanka protiv franačke vlasti od 819. do 823. godine. U konačnici, čini se logičnim da su lijepo uređene i opremljene crkve morale imati zaštitu jer su mirna vremena tijekom 8. i 9. stoljeća, pa i 10. stoljeća, bila više iznimka nego pravilo.

← Lobor, Majka Božja Gorska – lokalitet s ucrtanim grobovima.

Lobor, Our Lady of the Mountain. The site with the graves drawn.

THE EARLY MEDIEVAL FORTIFIED SETTLEMENT

The fortification from Late Antiquity was again reactivated in the early medieval period. Exactly when this happened is not the clearest, but it was either in the time of the establishment of the cremation grave at the end of the 8th century, or somewhat later when the churches were erected in the 9th century. What archaeological excavations have certainly shown is that over the collapsed walls of the defensive rampart from Late Antiquity rubble and soil were again being spread on top of the earthen rampart. In front, on the exterior side of the defensive wall large postholes were located at equal distances. Tiny remains of charred wood and soot were found in the pits. The diameters of the postholes, from 40 to 50 cm, indicate this was a large structure. Undoubtedly it represented the remains of a large wooden fence, i.e. a palisade. The pits were dug from a layer that was later than the layer of fired earth that belonged to the Late Iron Age, and given that they negate the defensive wall from late Antiquity, they were later than that. Hence, it was undoubtedly an early medieval structure. Postholes were also found at several positions on the inner side of the defensive wall. They had a somewhat smaller diameter, which could indicate that they were supports or some other part of the interior structure, perhaps part of platforms for walking. The palisade was undoubtedly supported with several braces. The area between the exterior postholes, the palisade, and the braces was filled with raked stones. The remains of the palisade attest to the fact that the early medieval settlement at Lobor, Our Lady of the Mountain, was fortified. Possibly this is one of the fortresses mentioned by Frankish writers during the uprising by Duke Ljudevit against Frankish rule in 819 - 823. All in all, it seems logical that well-arranged and equipped churches must have had some protection, as the peaceful times during the 8th and 9th centuries, and even in the 10th, were more the exception than the rule.

Dva ulomka pluteja oltarne ograde, prva pol. 9. st.

Two fragments of an altar screen pluteus, first half of 9th cent.





Ostatci drvene karolinške crkve, poč. 9. st. – zaštitna arheološka istraživanja, sjeverna strana, pogled sa zvonika, 2003.

Remains of the wooden Carolingian church, beginning of the 9th cent. – protective archaeological excavations – northern side, view from the bell tower, 2003.

Ostatci drvene karolinške crkve, poč. 9. st. – zaštitna arheološka istraživanja, južna strana, snimljeno iz balona, 2009.

Remains of the wooden Carolingian church, beginning of the 9th cent. – protective archaeological excavations – southern side, view from a balloon, 2003.



DRVENA CRKVA

Drvena je crkva jednobrodna, s pravokutnom apsidom i trijemom na pročelju te je orijentirana poput ranokršćanske crkve: zapad – istok. Zidovi ranokršćanske crkve zasigurno su bili dobro vidljivi još u vrijeme podizanja drvene crkve, stoga je razumljivo da je sličila orijentaciju starije građevine, koju očito više nije bilo moguće obnoviti. Dužina broda s apsidom iznosi oko jedanaest metara, a širina je oko šest metara. Dužinu građevine teško je izračunati, s obzirom na to da je kanal sa stupovima u apsidi (istočna strana crkve) poprilično širok. Ispred pročelja građevine na udaljenosti od oko jednog metra, otkrivena je još jedna jama od stupa identična onima u konstrukciji broda crkve. Takvo što tumači se postojanjem trijema ispred ulaza koji se nalazio na zapadnoj strani. Od drvene crkve ostale su sačuvane samo jame za stupove ili rovovi u koje su drveni stupovi bili okomito usađeni i o kojima svjedoče pronađeni sitni ulomci drveta – ostatci greda i ostatci daske, planjke na podnici. Jame od stupova na južnoj i sjeverozapadnoj strani ostale su jako dobro sačuvane.³⁶

Konstrukcija je bila sastavljena od okomito usađenih četvrtastih stupova, o kojima svjedoče jame, čija je udaljenost bila otprilike od 40 do 50 centimetara. Veličina jama od stupova kreće se od 20 x 15 do 30 x 30 centimetara, a duboke su od 70 do 100 centimetara. U apsidi nije bilo moguće odvojiti jame od stupova od kanala, a slično je bilo i s istraživanjem 2003. godine kad je bilo lakše iskopati kanal nego definirati jame od stupova. Kopajući jame za stupove jedne do drugih, iskopali su kanal u koji su usađivali stupove i pritom oštetili okolne laporaste stijene. Iskopani su kanal, nakon usađivanja drvenih stupova, popunili različitim okolnim kamenom (lapor, obični kamen, sitni ulomci sedre i mramora), komadima morta i šutom te dodatno učvrstili kamenjem nađenim na obližnjoj ruševini. Kad su stupovi iščupani i otpiljeni, a njihovi ostatci istrunuli, okolno kamenje i zemlja popunili su jame, tako da su se jame od stupova vrlo teško odvajale od kanala. Teško je reći kako je bio popunjen prostor među gredama. Vrlo je vjerojatno bio izveden opletenim prućem i oblijepljen lijepom. Navedeno se ne može tvrditi sa sigurnošću jer tijekom iskopavanja nisu pronađeni ostatci lijepe. Možda su vodoravne planjke bile zabijene preko okomito usađenih greda. O tome bi mogla svjedočiti sačuvana drvena planjka pronađena u sjeverozapadnom kutu crkve. Drvene su planjke prisutne u narodnom graditeljstvu ovog kraja. Kako gusta mreža okomitih stupova nije potrebna takvoj konstrukciji, tako je i prostor među stupovima bio popunjen pletenom konstrukcijom, po čemu bi izgledom bila vrlo sličila crkvi iz Staubinga u Bavarskoj.³⁷ Po cijeloj tlocrtnoj površini crkve zatečeno je razbacano kamenje koje je vrlo vjerojatno bilo složeno ispod opletenih stranica s ciljem zaštite drva od vlage i s težnjom izjednačavanja južne strane s višom, sjevernom. U njezinoj su unutrašnjosti pronađeni dijelovi podnice koja je djelomično napravljena od gline pomiješane sa šutom, a djelomično je ležala na živoj poravnanjoj stijeni. Ispod utabane podnice, na južnoj, nižoj strani, nalazile su se posložene laporaste pločaste stijene. Nađeno je više jama od stupova i jed-

³⁶ Filipec 2010b.
³⁷ Ahrens 2001, 79-80; sl. 238.

THE WOODEN CHURCH

The wooden church is single-naved, with a rectangular apse and a porch at the front, oriented west-east like the Early Christian church. The walls of the Early Christian church would certainly have still been quite visible when they were building the wooden church, hence it is understandable that it followed the orientation of the earlier structure, which evidently could no longer be renovated. The length of the nave with the apse is around 11 m, and the width ca. 6 m. It is difficult to calculate the length as the channel with the beams in the apse (eastern side of the church) was quite wide. In front of the facade of the building, at a distance of ca. 1 m, another posthole was discovered, identical to those in the construction of the church nave. This can be interpreted as a porch in front of the entrance located on the western side. All that has been preserved from the wooden church are the postholes or trenches in which wooden beams were inserted perpendicularly, as is attested by the discovered tiny fragments of wood – the remains of beams and remains of planks for the flooring. The postholes on the southern and northwestern sides were particularly well preserved.³⁶

The structure was composed of vertically placed square beams, as shown by the postholes with a distance from one another of around 40 to 50 cm. The size of the postholes ranged from 20 x 15 cm to 30 x 30 cm, with depth of 70 to 100 cm. It was not possible to distinguish the postholes from the channels in the apse, and the same was true during the excavations in 2003, when it was easier to dig out the channel than to define the postholes. When digging the pits for the beams next to one another, they in fact dug out a channel where they then inserted the beams, while during this they damaged the surrounding marl-based bedrock. After placement of the wooden beams, they filled the dug out channel with various stone available nearby (marl, ordinary stones, tiny fragments of tufa and marble), pieces of mortar, and rubble, and additionally secured the structure with stones found in the nearby ruins. When the beams were removed, sawn off, and their remains rotted, the surrounding stones and the earth filled the postholes, so that the postholes were very hard to separate from the channel. It is hard to say how the area between the beams was filled. Very probably it was filled with a woven lattice covered with clay (wattle and daub), but that cannot be claimed with great certainty given that no remains of daub were found during the excavations. Perhaps horizontal planks were nailed across the vertically inserted beams. This might be indicated by the preserved wooden plank discovered in the northwestern corner of the church. Wooden planks are still present in the vernacular architecture of this region. A such a construction is not necessary for a dense network of vertical beams, I consider that the area between the beams was nonetheless filled with a wattle structure, and in terms of appearance it would have been very similar to the church in Staubing in Bavaria.³⁷ Stones that were very probably arranged beneath the wattle sides, so as to protect the wood from moisture, and so as to

³⁶ Filipec 2010b.
³⁷ Ahrens 2001, 79-80; sl. 238.



Zaštitna arheološka istraživanja – između drvene karolinške crkve i predromaničke bazilike, 2003.

Protective archaeological excavations – between the wooden Carolingian church and the pre-Romanesque basilica, 2003.

Oltarna menza *in situ* – 6. ili 9. st. – arheološka istraživanja, 2003.

The altar stone *in situ* – 6th or 9th cent. – archaeological excavations in 2003.



na velika jama u unutrašnjosti. Neke od njih pripadaju prehistorijskim arheološkim slojevima i njihova se ispuna razlikovala od one koje povezujemo uz ranosrednjovjekovni sloj. Dvije jame za stup, jedna cijela i ostatci druge, nalazile su se u unutrašnjosti drvene crkve i to oko metar udaljene od apside prema brodu. One su definirane samo na sjevernoj, višoj strani, dok na južnoj, koja je nasipana kod poravnavanja, nisu nađene. Tomu je vjerojatno uzrok spomenuta denivelacija jer stupovi za drvenu oltarnu pregradu nisu trebali biti duboko usađeni poput onih koji su držali konstrukciju zgrade. Te su jame bile ispunjene istim sastavom zemlje kao i podnica drvene crkve, stoga je te jame moguće povezati s ostacima oltarne pregrade. Ostatci pougljenjenog drveta poslani su na uzorkovanje, a potječu iz sjevernog i zapadnog kanala crkve.³⁸ Uzorci iz kanala pokazali su se mlađima od onoga iz jame za stup. Dobiveni rezultati sugeriraju da je crkva sagrađena između 780. i 890. godine, što otprilike odgovara vremenu gradnje koje se može datirati u kraj 8. ili početak 9. stoljeća uz popravke u narednim desetljećima.

U apside crkve pronađen je grob i kostur djevojčice te par srebrnih, grozdolikih naušnica i par ovalnih karičica s koljencima i kuglom na dnu. Datiraju se u 9. stoljeće i svjedoče o višem društvenom statusu pokojnice. Malo je neuobičajena okolnost da se grob nalazi unutar crkve jer takvi pokopi nisu česti u prvoj polovici 9. stoljeća, i još k tomu, u apside. Možda je riječ o posljednjem pokopu na groblju koje je prethodilo gradnji drvene crkve, ali onda bi crkva bila sagrađena u drugoj polovici ili pred sam kraj 9. stoljeća. Grob pokazuje vrlo velike sličnosti s grobovima od kojih su svi redom ukopani u stijenu i u kojima najčešće nema nikakvih nalaza, ali su gotovo svi mrtvaci bili položeni u ljesove, o čemu ponajviše govore oblici raka jer nisu sačuvani drveni ostatci. Većina se tih grobova ravna prema predromaničkoj trobrodnoj bazilici sagrađenoj najkasnije krajem 9. ili početkom 10. stoljeća, ali se nijedan grob, osim spomenutog, ne nalazi ni unutar ni oko drvene crkve. Cijeli se horizont grobova datira u 9. i 10. stoljeće, najviše u odnosu prema zgrada-ma jer su samo u dvama nađeni predmeti – u grobu 149 pronađene su strelice kojima je ubijen pokopani i u grobu 895, vrlo malog djeteta, pronađeni su ovalni filigranski gumbi.³⁹ Dvije se prazne jame nalaze u apside drvene crkve, nedaleko od groba djevojčice. Možda je riječ o jamama bez ikakvih nalaza koje se mogu povezati s oltarom ili se radi o jamama za ukop spaljenih pokojnika. Budući da nije nađen pepeo koji teško da se može sačuvati u kiseloj

38 Na analizu u laboratorij Beta Analytic Inc., Miami, Florida poslani su sljedeći uzorci: uzorak iz sjevernog kanala (SJ 231) – analizom ostataka drva metodom C-14, dobiven je kalibrirani datum od 670. do 880. godine (s 68 %-tnom vjerojatnošću od 690. do 780. godine) – (Beta Analytic Inc., Miami, Florida; identifikacijski broj Beta-278097, nekalibrirani datum: 1250±40 BP); uzorak iz zapadnog kanala (SJ 232) – analizom ostataka drva metodom C-14, dobiven je kalibrirani datum od 670. do 890. godine (s 68 %-tnom vjerojatnošću od 690. do 810. godine) – (Beta Analytic Inc., Miami, Florida; identifikacijski broj Beta-278098, nekalibrirani datum: 1240±40 BP) i uzorak iz jame za stup u sjevernom kanalu (SJ 254). Analizom ostataka drva metodom C-14, dobiven je kalibrirani datum od 650. do 780. godine (s 68 %-tnom vjerojatnošću od 750. do 760. godine). – (Beta Analytic Inc., Miami, Florida; identifikacijski broj Beta-278099, nekalibrirani datum: 1310±40 BP). Jama od stupa (SJ 254) bila je duboka 76 centimetara, a uz stijenke bilo je „složeno“ laporasto kamenje. U njezinoj zapuni nađeni su ulomci prapovijesne keramike, nekoliko puževa i komadića mramora, vjerojatno dijelovi kasnoantičkog stupa.

39 Filipec 2007, 411–422.

level the southern side with the higher northern side, were found scattered throughout the entire floor plan of the church. Parts of the floor were found in its interior, partially made of clay mixed with rubble, and partly it lay on the bedrock which had been levelled. Beneath the packed floor surface, on the southern, lower side, arranged marl slabs were located. Several postholes and one large pit were found in the interior. Some of them belonged to prehistoric archaeological layers, and their fill differed from that of those related to the early medieval stratum. Two postholes, one entire and the remains of another, were located in the interior of the wooden church, about a meter distant from the apse towards the nave. They were well defined only on the northern higher side, while they were not found on the southern side that had a fill for levelling. The reason for this was probably the mentioned levelling, as the beams for a wooden altar partition would not need to be as deeply inserted as those that held up the very structure of the building. These postholes were filled with the same composition of soil as the floor of the wooden church, hence these pits can perhaps be connected to the remains of the altar screen. Remains of charcoal from the northern and western channels of the church were sent for sampling.³⁸ The samples from the channels proved to be later than those from the postholes. The acquired results suggest that the church was built between 780 and 890, which approximately corresponds to a period of construction that can be dated to the end of the 8th or beginning of the 9th centuries, and repairs or adaptations to it in the following decades.

In the apse of the church, a grave was found containing the skeleton of a young girl, along with a pair of silver earrings and a pair of oval circlets with joints and a ball on the base. They are dated to the 9th century and bear witness to the elevated social status of the deceased. It is somewhat unusual that the grave was located inside the church, as such burials were not common in the first half of the 9th century, especially in the apse. Perhaps it had been the last burial at the cemetery that preceded the construction of the wooden church, but then it would have been built in the second half or even near the very end of the 9th century. This grave shows very major similarities with the graves that were all dug into the bedrock and in which they are most often no finds at all, but where almost all of the deceased were placed in coffins, as is particularly indicated by the shape of the grave pit, since wood-

38 The following samples were sent for analysis at the Beta Analytic Inc. laboratories in Miami, Florida: a sample from the northern channel (SU 231) – the analysis of the remains of wood using the C14 method gave a calibrated date of 670-880 (68% probability for 690-780) – (Beta Analytic Inc., Miami, Florida; identification no. Beta-278097, uncalibrated date: 1250±40 BP); a sample from the western channel (SU 232) – the analysis of the remains of wood using the C14 method gave a calibrated date of 670-890 (68% probability for 690-810) – (Beta Analytic Inc., Miami, Florida; identification no. Beta-278098, uncalibrated date: 1240±40 BP); and a sample from a posthole in the northern channel (SU 254) – the analysis of the remains of wood using the C14 method gave a calibrated date of 650-780 (68% probability for 750-760) – (Beta Analytic Inc., Miami, Florida; identification no. Beta-278099, uncalibrated date: 1310±40 BP). The posthole (SU 254) was 76 cm deep, and marl stones were “arranged” along the sides. Fragments of prehistoric pottery, several snails, and pieces of marble, probably parts of a Late Roman column, were found in its fill.

Grob djevojčice (grob 536) u apsidi drvene karolinške crkve, sredina ili druga pol. 9. st.

Grave of a young girl (grave 536) in the apse of the wooden Carolingian church, middle or second half of the 9th cent.

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Dvije naušnice iz groba 536 prije konzervacije, 2003.

Two earrings from grave 536 before conservation, 2003.



zemlji, o drugom tipu jame, od spomenutih, ne možemo govoriti sa sigurnošću. U jednoj je od tih jama nađena vatri izložena ogrlica od staklene paste te različiti brončani limiči, a prilikom iskopa jedne jame za stup, s južne strane broda drvene crkve u Loboru nađena je urna s ostacima spaljenog pokojnika. Na poganskom groblju grade crkvu i tako spajaju dva svijeta – stari, poganski, i novi, kršćanski, svijet. Sahraniavanje unutar crkve nije nepoznato na franačkom području (uključujući i misije), ali je ipak rijetko. Obično je riječ o grobovima osnivača crkava i o osobama povezanim s njima.⁴⁰ Pokopana djevojčica članica je plemićke obitelji i njezin je pokop simboličke naravi. Prema pronađenim naušnicama, datira se u sredinu 9. stoljeća. Drvena crkva u Loboru pripada crkvama kojima se analogije mogu naći na franačkom i, prije svega, na bavarskom području. Općenito, veže se uz tip crkava s četvrtastim prostorom i četvrtastom apsidom koji je čest u cijeloj srednjoj Europi. Jednobrodna crkva s četvrtastom apsidom tip je crkava koji je uobičajen i na salzburškom misijskom prostoru. Očito su se na cijelom misionarskom području, kako akvilejskom tako i salzburškom, odvijali slični procesi. Prvo je građena drvena crkva, a nakon nje je, vjerojatno, na istoj poziciji podignuta zidana crkva. Ekonomske mogućnosti lokalne zajednice nasigurniji su razlog potonjemu. Ništa se sa sigurnošću ne može reći o inventaru drvene crkve, ali je, uz spomenutu, vjerojatno, drvenu oltarnu pregradu u crkvi nesumnjivo stajala menza koja je mogla biti kakva spolija iz ranokršćanske crkve. Ostaci relikvijara najvažniji su nalaz na njezinu prostoru.

Nakon rušenja crkava, prostor je još neko vrijeme ostao prazan, na tom se mjestu nije pokapalo sve do sredine 12. stoljeća. Dio je služio u 11. i 12. stoljeću kao odlagalište šuta, otpada i smeća. Bez obzira na kasniju pojavu pokopa, to je mjesto i dalje, kroz cijeli srednji vijek, nasipavano kako bi se dobio što ravniji plato ispred južnog ulaza u predromaničku i kasniju, gotičku crkvu.

Zašto franački misionari dolaze upravo na ovo mjesto? Vjerojatno zbog toga što je bilo središte ovdašnje slavenske zajednice i središte njihova vođe. Misionari biraju upravo takva mjesta, ali i ona koja su u kasnoj antici imala značenje. Više su znali o geografiji i povijesti Panonije nego što to mi danas znamo. Lobar, i pozicija oko Majke Božje Gorske, najstarije je poznato misionarsko središte u sjevernoj Hrvatskoj. Uz drvenu crkvu, koju nesumnjivo treba datirati na sam početak 9. stoljeća, valja očekivati i benediktinski samostan. Prvi je cilj bio pokrštavanje vodećeg sloja, a onda ostalih. Kristijanizacija Donje Panonije uspjela je i nije bila okrnjena u vrijeme mađarske seobe, s obzirom na to da je ovaj dio Braslavova kneštva nesumnjivo ostao neovisan ili je bio labavom vezom spojen s Hrvatskom. Drvena crkva nije srušena odmah nakon podizanja trobrodne bazilike, već su trobrodna bazilika i drvena crkva, zasigurno, sve do sredine 11. stoljeća stajale jedna pored druge. Između drvene i zidane crkve nađen je vapneni estrih koji ih je povezivao, što je još jedan dokaz da su stajale jedna uz drugu.

en remains were not preserved. Most of these graves are aligned to the pre-Romanesque three-naved basilica built at the latest at the end of the 9th or the beginning of the 10th century, and are located around it and around the wooden church, and not a single grave, other than the one above, was located within the wooden church. This entire horizon of graves is dated to the 9th and 10th centuries primarily on the basis of the relations to the buildings, as objects were found only in two of them, in grave 149 an arrowhead with which the deceased was killed, and grave 895 where oval filigree buttons were found in this grave of a very small child.³⁹ Two empty pits were located at a small distance from the grave of the young girl in the apse of the wooden church. Perhaps these were pits without any finds that could be related to the altar or a pit for the burial of cremated deceased individuals. However, since no ash was found, which can hardly be preserved in acidic soil, this cannot be spoken of with certainty. One of these pits contained a fire-exposed necklace of glass paste and various pieces of bronze sheet metal, and during the excavation of one of the post-holes on the southern side of the nave of the wooden church, an urn was found with remains of the cremated deceased individual. A church was built over a pagan cemetery, in this manner joining two worlds, one older and pagan and the other the new Christian world. Burial within a church is not unknown in the Frankish area (including missions), but it is nonetheless rare. These were usually the graves of the church founders and people associated with them.⁴⁰ The buried girl was a member of a high-ranking family and her burial had a symbolic nature. According to the discovered earrings, it was dated to the mid 9th century. The wooden church at Lobar belongs to churches whose analogies can be found in the Frankish region, particularly in Bavaria. In general, this type of church with a rectangular area and a square apse is common in all of central Europe. A single nave church with a square apse is a type of church that is also common in the Salzburg missionary areas. Evidently similar processes occurred throughout the entire missionary area, both those of Aquileia and Salzburg. First a wooden church was built, and after that, very often at the same position, a masonry church was erected. This would definitely have been related to the financial possibilities of the individual local communities. Nothing can be said with certainty about the inventory of the wooden church, other than the previously mentioned probable wooden altar screen, beyond which there undoubtedly stood an altar, which could have been a spolium from the Early Christian church. The most important finds in this area were the remains of the reliquary.

After the church was destroyed, this area remained empty for some time, burial did not take place there, and this continued to the middle of the 12th century. This area served in the 11th and 12th centuries as a dump for rubble, waste, and debris. Despite the later appearance of burials, this area was further filled throughout the entire medieval period so as to acquire the flattest possible plateau in front of the southern entrance to the pre-Romanesque and later Gothic church.

40 Fehring 2004, 112–113.

39 Filipec 2007, 411–422.

40 Fehring 2004, 112–113.

Drvena crkva sagrađena je vjerojatno na početku misionarske djelatnosti akvilejske patrijaršije u dijelovima Norika i Panonije nakon što je franačka vojska zauzela prostor poslije propasti Avarskog kaganata. Između dviju kasnoantičkih zgrada, od kojih je jedna zasigurno ranokršćanska crkva, nalazi se pogansko paljevinsko groblje. Smješteno je na najboljoj poziciji – unutar kasnoantičke visinske utvrde, popravljene i ponovno stavljene u funkciju, prema sada dostupnim podatcima, koncem 8. ili početkom 9. stoljeća. Crkva je srušena, prema analizi arheoloških slojeva i nalazima, najkasnije do sredine 11. stoljeća.

Why did the Frankish missionaries come specifically to this place? Probably because this was the centre of the local Slavic community and the seat of their leaders. Missionaries chose just such places, but also those that held some significance in Late Antiquity. They in fact knew more about the geography and history of Pannonia than we do today. Lobor and the position around Our Lady of the Mountain was the earliest known missionary centre in northern Croatia. Along with the wooden church that should definitely be dated to the very beginning of the 9th century, a Benedictine monastery should also be expected. The first aim was to Christianize the ruling class, and then all the others. The Christianization of Lower Pannonia succeeded and it was not truncated during the period of the Hungarian migration, given that this part of the principedom of Braslav of Pannonia undoubtedly remained independent or was loosely joined with Croatia. The wooden church was not immediately demolished after the erection of the three-apsed basilica, but rather the three-apsed basilica and the wooden church stood next to one another certainly all the way to the middle of the 11th century. A lime levelling layer connecting them was found between the churches, which is one more proof that they stood next to one another.

The wooden church was probably built at the beginning of the missionary activities of the Aquileian Patriarchy in sections of Noricum and Pannonia, after the occupation of this area by the Frankish army after the end of the Avaric Khaganate. It was erected between two buildings from Late Antiquity, one of which was certainly an Early Christian church, on top of a pagan cremation cemetery at the best position within the elevated fortification from Late Antiquity that was repaired and returned to its function. According to data presently available, it was built at the end of the 8th or beginning of the 9th century. On the basis of the archaeological layers and finds, it was demolished at the latest to the middle of the 11th century.

Koštane pločice – dijelovi obloge relikvijara, 6. – 9. st.

Bone pieces, parts of the reliquary covering, 6th – 9th cent.



LOBORSKI RELIKVIJAR

Po cijeloj površini gdje je stajala drvena crkva, ponajviše u apsidi, u ravnini s pretpostavljenom razinom poda, zatečeni su mnogobrojni ukrašeni koštani predmeti uz druge različite predmete, komadiće brončanog lima, komadiće ljudskih i životinjskih kostiju. U početku se mislilo da su prvi predmeti od kostiju nađeni u dijelu koji je opisan kao odlagalište otpada i smetlište te da je riječ o odbačenim ulomcima oplata noževa, češljeva ili kutijica, odnosno da je negdje na lokalitetu djelovala radionica za izradu koštanih predmeta. Ulomci su nađeni i u drugim slojevima vezanima uz drvenu crkvu koji nisu imali veze s kasnijim smetlištem. Nađeni su na podnici, iznad i u gornjem zasipu rake groba 536 koji se nalazio u drvenoj crkvi iznad polomljene urne s ostatcima spaljenog pokojnika u jami od stupa oštećenim podizanjem i/ili demontiranjem drvene crkve. Ulomke se, također, pronalazilo u gotovo svim jamama od stupova i povrh kanala, u koji su upali nakon što su iščupani stupovi, gotovo po cijeloj površini nekadašnje drvene crkve, pa i u onim dijelovima gdje nije zabilježeno da bi se odlagao otpad – na jugozapadnoj strani. Dakle, nije riječ o odbačenim predmetima koji bi se mogli dovesti u svezu s odlaganjem šuta, nego da je riječ o dijelovima kutijice koja se nalazila u drvenoj crkvi, ali je vrlo vjerojatno kasnijim različitim djelovanjima prije svega prekopavanjima toga prostora (ponajviše kopanjem grobova) došla u različite njezine dijelove. Mjesto nalaza i pojedinačni kršćanski motivi na obrađenim koštanim ulomcima, koji se na njoj pojavljuju, upućuju na to da nije riječ o običnoj profanoj drvenoj kutijici obloženoj koštanim trakama, nego o posvećenom ili sakralnom predmetu. Vrlo je vjerojatno riječ o relikvijaru u obliku drvene kutijice, koji je obložen koštanim ukrasima, propao zbog vlage i ugrađen u drvenoj crkvi te ga nije bilo moguće pokupiti prilikom rušenja.

Na više stotina, većinom usitnjenih, obrađenih koštanih predmeta pojavljuju se različiti izrezani likovi, a na trakama urezani motivi. Pretežu jednostavne jednostruke pletenice i različite valovite linije te koncentrični krugovi i krugovi s točkom. Prema oblicima, može se izdvojiti nekoliko sljedećih tipova: (1) četvrtaste trake izrezane poput pravokutnika ili s jednom stranom koja završava poput jednakostranog ili jednostraničnog trokuta ili im je samo jedna stranica odrezana ukoso; (2) križevi i krugovi te drugi likovi izrađeni tehnikom *à jour*, medaljoni, različite jednostavne trake te izrezbarene ptičice i riba uz različite druge likove koje je vrlo teško suvislo opisati zbog velike fragmentiranosti. Uz pletenicu, nađeno je više traka na kojima se pojavljuju različiti motivi poput horizontalnih linija, geometrijskih i floralnih motiva.

Koštani predmeti kojima je, nesumnjivo, drvena kutijica bila obložena, potječu od kosti običnog jelena (*Cervus elaphus, l.*) jer bijela boja podsjeća na bjelokost. Jelenje kosti, kao materijal za proizvodnju umjetničkih djela, korištene su u srednjem vijeku kao zamjena za bjelokost, a teško se vizualno razlikuju. Pojedini su komadi bili obojeni, pronađeni su ostaci bijele, plave i crvene boje na stjenkama.

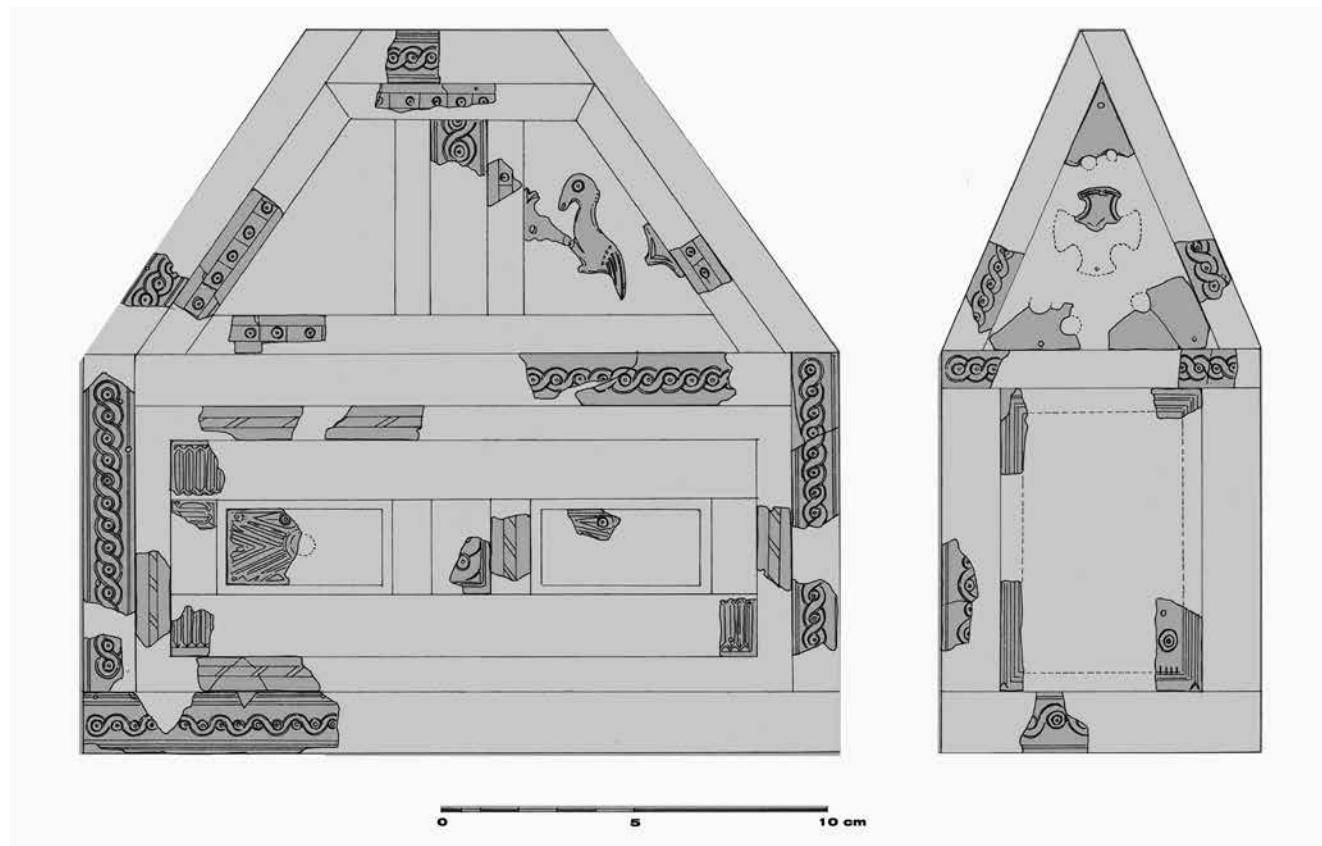
Relikvijari u obliku kuće jedan su od najstarijih vrsta relikvijara i u literaturi se vrlo različito datiraju – od kasne antike do poslije karolinškog vremena. Relikvijar je izrađen u radionici koja stoji pod jakim utjecajem italsko-bizantske umjetnosti 7. i 8. stoljeća. Model za

THE LOBOR RELIQUARY

Along the entire surface where the wooden church stood, and particularly in the apse at the level of the presumed floor level, numerous decorated bone objects were found, along with various other items, such as pieces of bronze sheet metal and small fragments of human and animal bones. At first, when the first bone objects were found in an area that was described as dump for refuse, it was thought that these were discarded fragments of the coverings of knives, combs, or coffers, or that somewhere at the site there had been a workshop for manufacturing objects of bone. Fragments were also found in other layers tied to the wooden church that were not related to the later rubbish pile, they were found on the floor surface, and above and in the upper fill of the grave pit of grave 536 that was located within the wooden church, above a broken urn with the remains of a deceased individual in a posthole damaged during the removal or dismantling of the wooden church, they were found in almost all postholes and at the top of the channels into which they fell after the beams were removed, across almost the entire surface of the former wooden church, and even in those parts where it was not noted that rubbish had been deposited, i.e. on the south-western side. This shows that these were not discarded objects that could be connected to the disposal of rubble, but were instead sections of a coffer that was located in the wooden church, but very probably through various later activities, especially the digging in this area (mostly the digging of graves), they were scattered into various parts of it. The place of the find and the individual Christian motifs that appear on the worked bone fragments indicate that this was not an ordinary profane wooden box covered with bone strips, but rather a consecrated or sacral item. It was very probably a reliquary in the form of a wooden coffer covered with bone decorative elements, which decayed because of moisture, and had been built into the wooden church and hence could not be removed during demolition.

The worked bone objects, of which there are several hundred, but all highly fragmented with only a few larger exceptions, feature several carved figures, and also carved motifs on bands. Simple single ribbon interlacing and various wavy lines predominate, as well as concentric circles and circles with a central dot. Several types can be distinguished on the basis of the form: the first consists of square bands carved like a rectangle or with one side that ends like an isosceles or equilateral triangle or have only one side cut obliquely. Crosses and circles and other figures appear, made using the *à jour* technique, as well as medallions, various simple bands, and carved birds and fish, along with various other figures that are very difficult to describe because of the highly fragmentary state. Along with plaited elements, several bands were found where varied motifs appeared like horizontal lines, and geometric and floral motifs.

The bone elements that undoubtedly covered a wooden box were made from the bones of a red deer (*Cervus elaphus, l.*), reminiscent of ivory with their white colour. Deer bones were used in the Middle Ages as a material to manufacture works of art as a replacement for ivory, and are difficult to distinguish visually from ivory. Individual pieces were coloured, as remains were



izradu loborskog relikvijara može se pronaći u sličnim izrađevinama merovinškog i, posebno, karolinškog vremena. Sadrži mnogobrojne elemente koji ga vežu uz umjetnost koja se razvija od kasne antike, a prema bogatom repertoaru motiva, pokazuje veze između Bizanta i srednje Europe. Majstor loborskog, ili radionica u kojoj je izrađen loborski relikvijar, dio je sjevernotalijanske umjetničke zone koja proizvodi relikvijare za potrebe mjesnih crkava i misija. Ta je industrija pod jakim utjecajem kasnoantičke tradicije, italsko-bizantskih ukusa i karolinškog svijeta.

Dataciju loborskog relikvijara određuju okolnosti nalaza – otkriven je na prostoru drvene crkve koja može datirati u početak 9. stoljeća. Zaključuje se da je na to mjesto došao s akvilejskim misionarima, koji su ovdje započeli misionarsku djelatnost nakon što je ovaj dio Avarskog Kaganata većinski naseljen Slavenima i stavljen pod njihovu kontrolu. Promatrajući vrijeme izgradnje crkve i uzimajući u obzir druge pokazatelje vezane uz predromaničku skulpturu kojom obiluje lokalitet, uočava se misionarska djelatnost koja se može povezati uz akvilejskog patrijarha Paulina. Loborski relikvijar nije izrađen od slonovače, već od kosti običnog jelena, što na neki način govori u prilog tomu da su slični, rađeni od dostupnijeg materijala, vrlo vjerojatno izrađivani za područne crkve. Bez obzira na to što nije izrađen od bjelokosti ili drugog skupocjenog materijala, radi se o majstorskom dijelu koji se po načinu izrade, motivima i po koncepciji može uvrstiti među ljepše izrađevine sjevernotalijanskih radionica. Prema stratigrafskim odnosima, pripada sloju koji se veže uz drvenu crkvu, stoga je u Lobor došao najkasnije početkom 9. stoljeća s prvim misionarima s akvilejskog područja. Prema stilskim karakteristikama, pripada starijem vremenu, vjerojatno 6. ili 7. stoljeću. Pretpostavlja se da je riječ o relikvijaru koji nije nov donesen u misiju, što se prije mislilo, jer je nađen u karolinškoj crkvi, već je stariji primjerak bio odnesen iz riznice nepoznate crkve.

Relikvijar iz Lobora najstariji je sakralni predmet koji je dio crkvenog inventara s područja srednjovjekovne Sisačke biskupije, koja je osnovana na akvilejskom misijskom prostoru i koja je obuhvaćala otprilike isti onaj prostor koji će nešto kasnije zauzimati i njezina nasljednica – Zagrebačka biskupija.

← Idealna rekonstrukcija relikvijara iz drvene karolinške crkve. Drvena kutijica, relikvijar bio je obložen koštanim jelenjim pločicama na kojima se nalaze različiti animalni, floralni, apstraktni, sakralni i geometrijski motivi.

Ideal reconstruction of the reliquary from the wooden Carolingian church. A wooden coffer, the reliquary, was covered with bone pieces made from red deer bone, on which various zoomorphic, floral, abstract, sacral, and geometric motifs were depicted.

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Koštane jelenje pločice – dijelovi obloge drvenog relikvijara, 6. – 9. st.

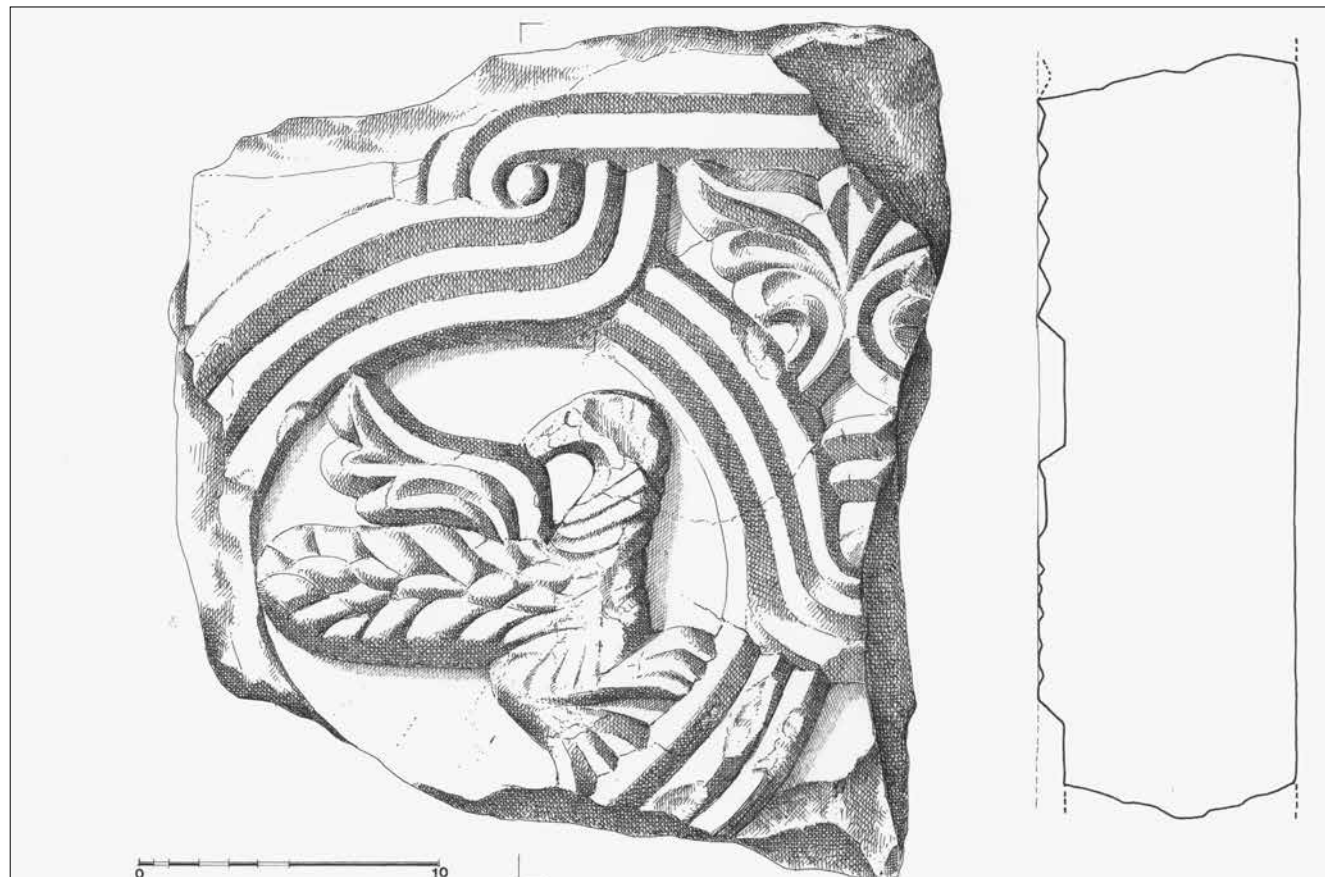
Bone pieces made from red deer bone – parts of the covering of the wooden reliquary, 6th – 9th cent.

found of white, blue, and red colours on the walls.

House-shaped reliquaries are one of the earliest types of reliquaries, but in the literature they are dated very diversely, from Late Antiquity to the post-Carolingian period. The reliquary was made in a workshop under strong influence of Italo-Byzantine art in the 7th and 8th centuries. The model for the workmanship of the Lobar reliquary can be found in similar products from the Merovingian, and particularly Carolingian, periods. It contains numerous elements that tie it to the arts that developed from late Antiquity, and from the rich repertory of motifs, it shows connections between Byzantium and central Europe. The master craftsman of the Lobor or other workshop in which the Lobor reliquary was made was part of the northern Italian artistic zone that produced reliquaries for the needs of local churches and missions. This industry was under the strong influence of the traditions of Late Antiquity, Italo-Byzantine tastes, and the Carolingian world.

The dating of the Lobor reliquary is determined by the circumstances of discovery, as it was found in the area of the wooden church that can definitely be dated to the beginning of the 9th century. Accordingly, it would have arrived at this place with the Aquileian missionaries who began their missionary activities here after this part of the Avar Khaganate, settled primarily by Slavs, was placed under their control. On the basis of the time of construction of the church and other indicators related to the pre-Romanesque sculpture that is abundant at the site, these were missionary activities that can be connected to the Aquileian Patriarch Paulinus. The Lobor reliquary is not made of ivory, but rather ordinary deer bone, which in a certain manner supports the idea that similar items, made of more accessible material, were very probably manufactured for regional churches. Regardless of the fact that it was not made of ivory or some other valuable material, it is nonetheless a masterful work that can be included among the most beautiful products of the northern Italian workshops in terms of the workmanship, the motifs, and the concept. In terms of stratigraphic relations, it belonged to the layer tied to the wooden church, hence it would have arrived at Lobor at the latest at the beginning of the 9th century along with the first missionaries from the Aquileian area. On the basis of the stylistic characteristics, it would belong to an earlier period, probably the 6th or 7th century. Most probably the reliquary was not brought as new on the mission, as had previously been thought as it was found in a Carolingian church, but was rather an older (replaced) example taken from the treasury of some church.

The reliquary from Lobor represents the oldest sacral object that was part of a church inventory from the medieval Diocese of Sisak, which was founded on the Aquileian missionary region, and which encompassed approximately the same area that was to be occupied by its successor the Diocese of Zagreb at a somewhat later point.



Pilastar oltarne pregrade, prva pol. 9. st.
Altar screen pilaster, first half of the 9th cent.

Spolij, ulomak oltarne ograde, ugrađen u sjeverozapadni kut kasnoromaničke crkve, 2005.

Spolium, a fragment of an altar screen, immured into the northwestern corner of the late Romanesque church, 2005.



PREDROMANIČKA BAZILIKA

Zidana predromanička bazilika bila je podignuta iznad ranokršćanske crkve s odvojenom zgradom krstionice. Na pitanje je li podignuta istovremeno kada i drvena crkva ili koje desetljeće kasnije, teško je odgovoriti.

O vremenu podizanja zidane crkve svjedoče ulomci predromaničke skulpture koji se, prema stilskim karakteristikama, datiraju od 9. stoljeća. Crkva je bila trobrodna, imala je tri upisane apside, predvorje i zvonik u kojem je bio glavni ulaz u crkvu na pročelju. Unutar svetišta postojeće gotičke i kasnoromaničke crkve, višeg od dva metra, još je uvijek djelomično vidljiva središnja apside crkve. U središnjoj apsidi kasnoromaničke crkve ostao je očuvan sjeverni zid središnje predromaničke apside, a gotička crkva preuzela je kasnoromaničku apsidu u cijelosti. Sjeverni i južni zid bili su raščlanjeni lezenama, a zvonik je bio ojačan kontraforima s južne strane. Od čeonog zida do kraja južne apside crkva je bila duga oko 24 metra, a široka oko 13 metara. Sporedni južni ulaz nije bio vidljiv u strukturi sačuvana temelja, već su samo stepenice ukazivale na njegovo postojanje. Dvije crkve u Loboru postoje zasigurno do sredine 9. stoljeća – jedna pored druge, drvena i zidana. Samo su dijelovi relikvijara poznati od inventara drvene crkve, a o namještaju zidane crkve svjedoče mnogobrojni ulomci koji su dijelovi arhitektonskog i unutrašnjeg liturgijskog namještaja te arhitektonske plastike uz dijelove s natpisima. O ulomcima ugrađenima u današnju menzu, podne ploče i pragove crkve, već je pisano. Osim navedenih, nađena je velika količina najrazličitijih ulomaka koji se razlikuju i po ornamentici koja također pokazuje određene stilske karakteristike koje se, prema analogijama s talijanskih i hrvatskih dalmatinskih nalazišta, datiraju od 9. do 11. stoljeća. Zaključno se, na ovom mjestu, mogu istaknuti vrlo različita likovna rješenja koja nisu mogla nastati u isto vrijeme. Potonje se najbolje uočava na natpisnom polju oltarne pregrade. Drugi ulomci pokazuju da je crkva bila urešena već u 9. stoljeću, a dodatni su elementi naknadno dolazili (ciborij, ambon, klupica itd.). Također, nije isključena mogućnost da je njezino ukrašavanje trajalo duže vrijeme. O ranijem crkvenom postavu ponajviše svjedoče vrlo lijepo ukrašeni pilastri i pluteji oltarne pregrade. Ovdje se, kao primjer, donose dva pilastra koji su ukrašeni pleterom i floralnim motivima. Na jednom se pilastru opaža vrlo lijepo izrađen prikaz drva života iz kojeg izrasta križ s volutama, koji je vrlo karakterističan za prvu trećinu 9. stoljeća. Na drugom se pilastru, koji ima ukrase na dvama stranama, s jedne strane vide floralni motivi. Krajevi troprutih petlji imaju završetak u obliku glava zmija. Kod pluteja oltarnih pregrada najčešće se pojavljuju oni ukrašeni različitim troprutastim mrežastim pleterom. Primjećuju se najrazličitije kombinacije gdje se tropruta traka isprepliće i tvori čvorove, kružnice, perece, kose geometrijske motive itd. Vrlo je lijep i djelomično sačuvan dio pluteja u kojemu se, unutar kružnice, nalazi ptica s glavom okrenutom unatrag. Prostor između kružnica bio je ispunjen motivom ljiljana poput poznatijeg pluteja iz Koljana kod Vrlike koji se datira u 9. stoljeće. Vrlo se veliki stilski odmaci, od postojećih komada načinjenih u 9. stoljeću, vide na zaobljenom prsobranu ambona na kojem su prikazana dva grifona uz djelomično sačuvan prikaz drva života. Od prethodnih se komada ne razlikuje samo heraldički prikaz nego i klesanje, a i pletenica je grublje izrađena. Ambon je u crkvu došao sredinom 11. ili na kraju 11. stoljeća; možda u isto vrijeme kad je u crkvi postavljen novi ciborij i ol-

THE PRE-ROMANESQUE BASILICA

A masonry pre-Romanesque basilica was built above the Early Christian church with a separate baptistery. It is difficult to say when this occurred – whether at the same time as the wooden church was erected or some decades later.

Fragments of pre-Romanesque sculpture, dated according to stylistic characteristics from the 9th century, would attest to the period of its construction. The church had three naves, with three recessed or non-projecting apses, a vestibule, and a belltower, where the main entrance to the church was located on the front side. Its central apse is still partially visible within the chancel of the existing Gothic and late Romanesque church in a height of over 2 meters. The northern wall of the central pre-Romanesque apse remained preserved in the central apse of the late Romanesque church, and the Gothic church retained the late Romanesque apse in entirety. The northern and southern walls were divided by pilaster strips (lesenes), and the belltower was reinforced with buttresses on the southern side. From the façade wall to the end of the southern apse, the church was ca. 24 m long, and ca. 13 m wide. The secondary southern entrance was not visible in the structure of the preserved foundations, instead its existence was indicated merely by the preserved steps. Two churches certainly stood at Lobor to the middle of the 9th century, one next to the other, wooden and stone. From the inventory of the wooden church, only parts of the reliquary are known, while the furnishings of the masonry church are known through the numerous fragments of parts of the architectural and interior liturgical elements and architectural sculpture, some parts with inscriptions. Those that have been built into the existing altar, floor slabs, and thresholds have already been discussed. Additionally, a large quantity of the most varied fragments has been found, differing not merely in decoration, but also certain stylistic characteristics, which can be dated from the 9th to 11th centuries through analogies with material from Italian and Dalmatian sites. It should be noted only briefly here that these all represented very different artistic solutions that could not all have been created at the same time. This can best be seen on the inscription field of the altar screen, which more than other fragments shows that the church was furnished already in the 9th century, and that certain additional elements arrived later, such as the ciborium, ambo, benches, etc. It is also not excluded that its ornamentation could have taken place over a longer time. The earlier outfitting of the church is best attested by the very well decorated pilasters and plutei of the altar screen. An example would be two pilasters decorated with a plaited pattern and floral motifs, on one can be seen a very well carved depiction of the tree of life from which a cross with volutes grows, which is highly characteristic for the first third of the 9th century. On the second pilaster with decorations on two sides, floral motifs can also be seen on one side. The ends of the three-ribbon plaits have terminals in the shape of snake heads. Among the plutei of the altar screen, they are most often decorated with various three-banded webbed interlacing – the most diverse combinations appear, where the three-ribbon bands are woven into knots, circles, pretzels, oblique geometrical motifs, etc. A partially preserved pluteus is particularly attractive where part was preserved with a bird with its head turned backwards inside a circle. The area with-

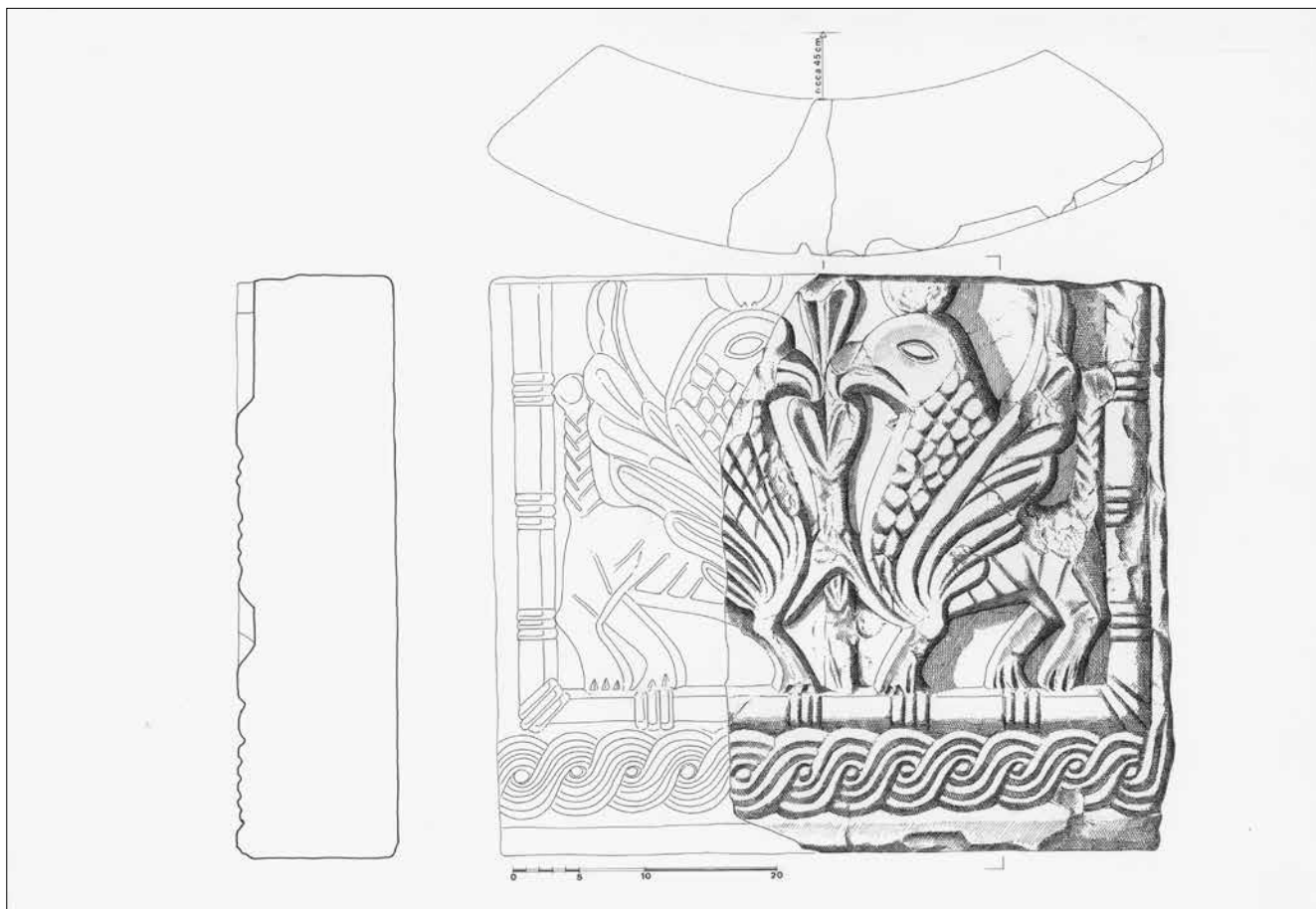


Ranokršćanska krstionica i predromanički zvonik, 2005.

The Early Christian baptistery and pre-Romanesque bell tower, 2005.

Ambon – dva grifona između drva života, prva pol. 9. st.

Pulpit – two griffins and the tree of life between them, first half of the 9th cent.



tarna tranzena na kojima se nalazio prikaz bradatog čovjeka.

Lik bradata čovjeka, od kojeg je ostala dijelom sačuvana glava i gornji dio tijela, stilski se može povezati sa sličnim izrađevinama u Dalmaciji. Najviše je analogija na tranzeni iz Biskupije-Crkvine. Dominantne su sličnosti u klesanju i u identičnom rješenju pojedinih dijelova tijela – primjerice usta. Radi li se o prikazu sveca, dostojanstvenika ili je dio figuralne kompozicije s biblijskim prizorima, teško je reći. Ako je suditi po ulomku iz Biskupije-Crkvine, onda je riječ o dostojanstveniku koji je mogao sudjelovati u unutrašnjem uređenju crkve. Iznimna sličnost s tranzenom iz središta Hrvatske, u Biskupiji kod Knina, navodi na pomisao da je jedan od donatora mogao biti s područja središta Hrvatskog Kraljevstva – možda hrvatski kralj – ali nije isključeno da su samo klesari bili s istog područja. Loborski ulomak puno je kvalitetnije izrađen. Razlika u načinu izrade ne mora značiti različito vrijeme izrade, već, što je isto moguće jer je kamenje klesano na lokalitetu iz dostupnog mramora, da su ih klesali različiti majstori duže vrijeme. Ne iznenađuje da su svi ulomci dio duže ograde različitih sastavnica jer se različita pletenica i drugi ukrasi nalaze na istoj ogradi. Trobrodnost bazilike upućivala bi na njezinu raščlanjenost, što ukazuje na različito uređene dijelove. Možda se najviše može govoriti o višestrukim obnovama i dopunama inventara o kojima svjedoče kamene ulomci s natpisima.

Shema trabeacije na loborskim ulomcima uočava se kao utjecaj iz sjeverne Italije, posebno iz Venecije i Istre (*Venetia et Histria*).⁴¹ Tu je, zapravo, riječ o akvilejskom području uključujući sva onodobna središta poput Čedad i Grada. Ishodište je to likovnih rješenja i oblikovanja skulpture, a odatle su se širili s misionarima. Na primjeru u Istri uočen je isti shematski raspored kuka na obodu, natpisa u središtu te dvoprute ili troprute pletenice u dnu. Takvi su sljedeći: donatorski natpisi prezbitera Leopardisa u Poreču, ulomak iz crkve svetog Pelagija u Poreču, ulomak u Guranu, ulomak arhitrava iz svete Teodore u Puli, nekoliko neobjavljenih ulomaka iz Pule izloženih u lapidariju Arheološkog muzeja Istre, ulomci izloženi u kripti svete Marije u Balama (bez natpisa u središtu), tri ulomka jednog arhitrava iz Arheološkog muzeja u Akvileji, ulomci arhitrava iz svete Eufemije u Gradu s natpisom o uređenju kapele svetog Marka 807. godine zahvaljujući patrijarhu Iohannesa Iuniora te na donatorskom natpisu nepoznatog Domenica iz crkve svete Marije i Donata u Muranu.⁴² Srodno kombinirani arhitravi nalaze se u Dalmaciji i većinom se povezuju s proizvodima tzv. *Trogirske klesarske radionice*, koja je djelovala u Dalmaciji u prvoj trećini 9. stoljeća. Upravo je za navedenu radionicu karakteristična trabeacija s natpisom koji je omeđen kukama i troprutom pletenicom te lukom nad prolazom u svetištu na kojem se pletenica gubi.⁴³ Tako komponirane arhitrave u Dalmaciji nalazimo u Splitu s elegantnim kukama i dvoprutom pletenicom, u Pađenima ili Morinju (bez natpisa u središtu), u Žednom na Čiovu te na nekoliko sitnih ulomaka iz crkve svetog Jurja na Putalju s dvoprutom pletenicom.⁴⁴ Vjerojatno su ti utjecaji

in the circle was filled with a lily motif, like the well-known pluteus from Koljane near Vrlika, which is dated to the 9th century. The major stylistic advance from existing examples made in the 9th century can be seen on the rounded parapet of the pulpit (ambo), on which two gryphons are depicted along with a partially preserved image of the tree of life. Not merely the heraldic image, but also the carving of this piece differs from previous examples, as it is coarser, while the interlacing is more elaborate. It is very probable that the ambo arrived in the church in the middle or at the end of the 11th century, perhaps at the same time when the new ciborium and the altar transenna with a depiction of a bearded man were installed in the church.

The figure of a bearded man, of which part of the head and the upper part of the body remained preserved, can be stylistically related to similar items in Dalmatia, and the closest analogies can be found on the transenna from Biskupija-Crkvina. There are very major similarities in the carving and an identical treatment of individual parts of the body, such as the mouth. It is difficult to say who is represented on the fragment, was it some saint or some dignitary, or was it part of a figural composition with biblical scenes? Judging from the fragment from Biskupija-Crkvina, it was a dignitary who could have participated in the interior furnishing of the church. The striking resemblance to the transenna from the centre of the Croatian state in Biskupija near Knin lead to the thought that one of the donors could have been from the area of the centre of the Croatian Kingdom, perhaps even the Croatian king, but it is also not excluded that merely the stonemasons had come from this area. The fragment from Lobor is much better made. The differences in the workmanship need not mean that they were made at different times, rather it is also possible that the stones were carved at the site from the available marble, that they were carved by different craftsmen, and perhaps over a longer period. It is also not unbelievable that all were part of one long screen that had different components, as it is not impossible that different interlacing or some other decoration could be located on the same screen. The three-aisled nature of the basilica could perhaps indicate separate elements where it is possible that different parts were decorated differently. The stone fragments with inscriptions perhaps testify most to the multiple renovations and additions to the inventory.

The scheme of the architrave on the Lobor fragments can be perceived as influence from northern Italy, particularly from the Veneto and Istria (*Venetia et Histria*).⁴¹ This actually refers to the Aquileian region, including all the centres of that area, such as Cividale and Grado. This was the starting point for artistic elements and sculptural formation, which spread from this area with the missionaries. The same schematic arrangement with hooks on the edge, the inscription in the middle, and a two-banded or three-

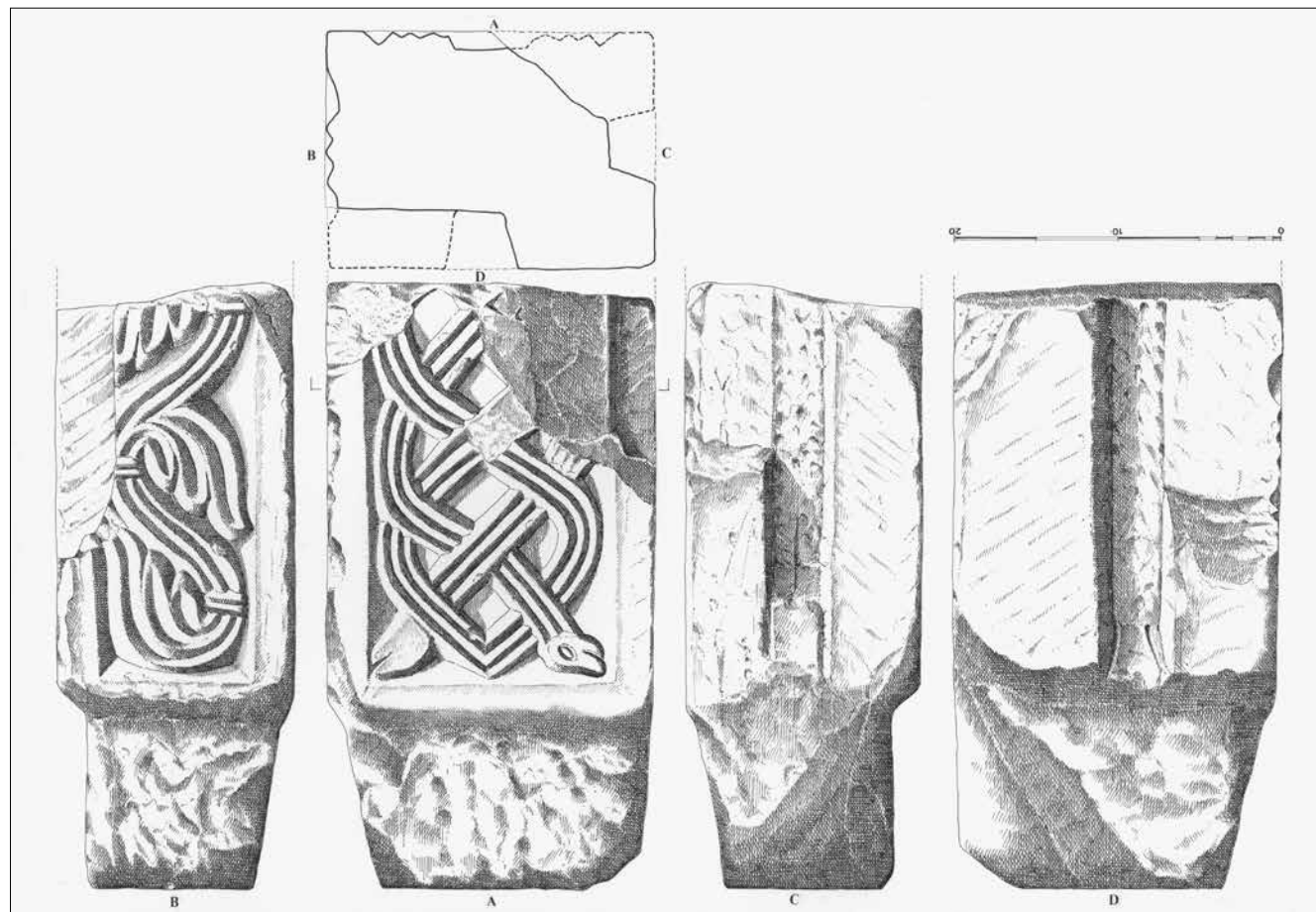
41 Basić, Jurković 2011, 170–177; Jakšić 2015, 267–294.

42 Jakšić 2015, 93–94, 287, bilj. 48–53, sl. 19.

43 Delonga 2000, 91–92; Jakšić 2015, 93–94, 267–294. Sličnu kompoziciju ima ulomak luka oltarne pregrade s natpisom koji, navodno, potječe iz Siska.

44 Jakšić 2015, 287.

41 Basić, Jurković 2011, 170–177; Jakšić 2015, 267–294.



Pilastar oltarne ograde, prva pol. 9. st.
Altar screen pilaster, first half of the 9th cent.

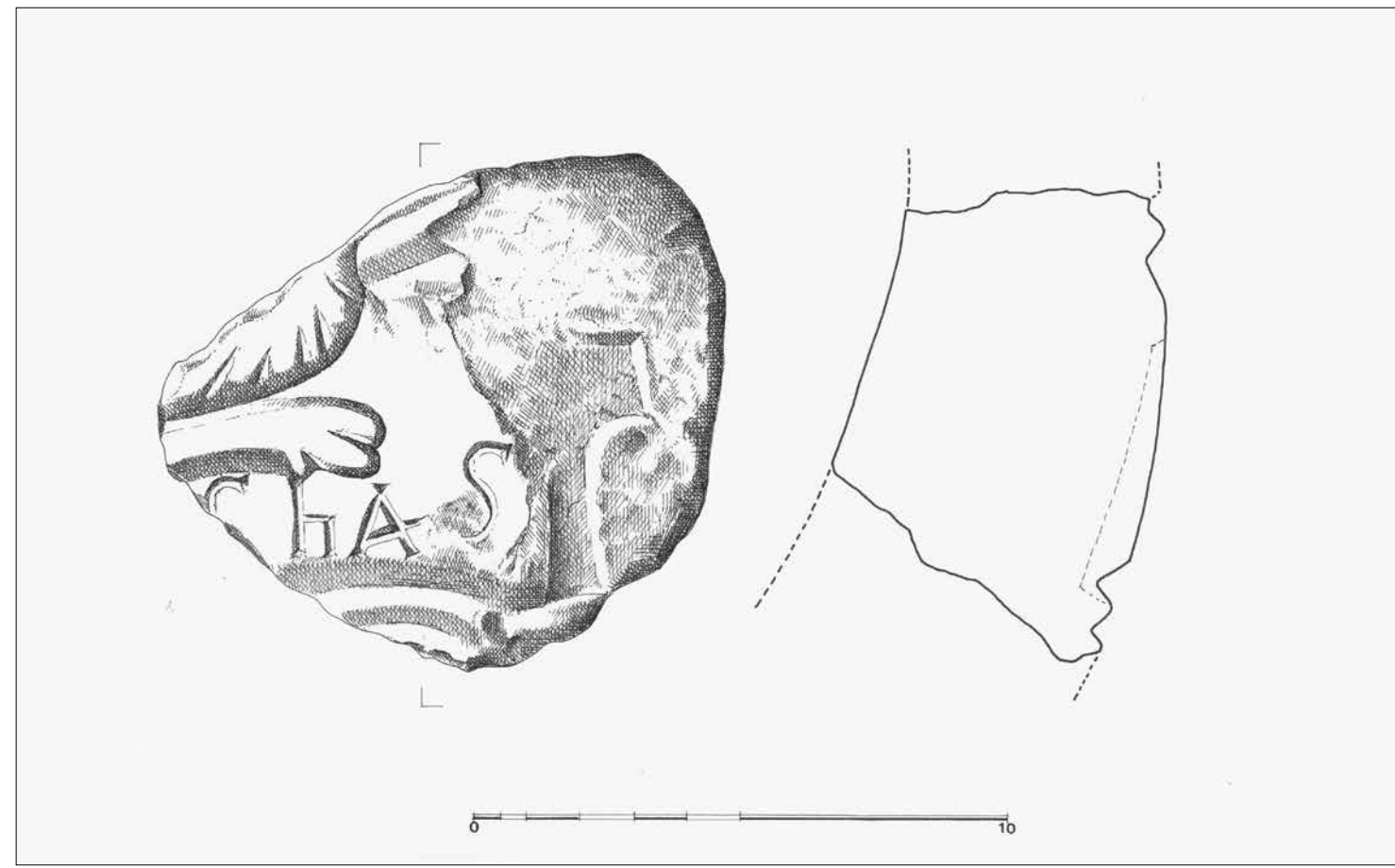
→ Škropionica s djelomično sačuvanim natpisom, prva pol. 9. st.
Holy water font with a partially preserved inscription, first half of the 9th cent.

ji u Dalmaciju, pa tako i Panoniju, došli iz sjeverne Italije, odnosno s akvilejskog područja - crkvenog središta i izvora misija. U Panoniji se to povezuje i uz djelovanje gradeškog patrijarha Fortunata.⁴⁵ Tra-beacije sličnih shema pojavljuju se na loborskim ulomcima sa sličnim rasporedom kuka na obodu, natpisa u središtu te dvoprute ili troprute pletenice. Na zabatu luka nad prolazom u svetište, kuke se gube. Na arhitravu se pojavljuje nekoliko ulomaka s dvoprutom pletenicom i dijelovima natpisa +SVMME... Na početku lijeve strane arhitrava na zabatu luka stoji slovo ...P ili R?A A... te rupa za ulijevanje olova, a s desne strane luka piše ...VEO... s nešto drugačijim izvodom bez kuka i dvoprute pletenice i s većim razmakom među slovima. Oblik i način klesanja slova, posebno hasta križa, ne upućuju na isti spomenik ni na isto vrijeme izrade. Stoga nije vjerojatno da pripadaju dijelovima istog natpisa, a vjerojatno ni istog arhitrava, kao ni ulomci slično koncipiranih natpisnih polja s troprutom pletenicom. Na luku drugog arhitrava, ili možda na istom, ali drugačije

banded interlaced element in the bottom have been found on examples from Istria on the donor inscription of presbyter Leopardis in Poreč, on a fragment from the Church of St. Pelagius in Poreč, on a fragment at Guran, on the fragment of an architrave from St. Theodore in Pula, on several unpublished fragments from Pula exhibited in the lapidarium of the Archaeological Museum of Istria, on fragments on display in the crypt of St. Mary in Bale (without an inscription in the middle), three fragments from an architrave in the Archaeological Museum in Aquileia, on the fragments of an architrave from St. Euphemia in Grado with an inscription about the outfitting of the chapel of St. Mark in 807 by the Patriarch Johannes Junior, as well as on the donative inscription of one Domenicus from the church of SS Mary and Donatus in Murano.⁴² Related combined architraves are located in Dalmatia and are mostly connected to the products of the *Trogir stonemasonry workshop*, which was active in Dalmatia in the first third of the 9th

45 Delonga 2000, 91. Stilska i formalna kompozicija ukrasa i natpisa na ulomku iz Lobora sukladna su likovno-epigrafičkom rješenju predromaničkih arhitrava, koji nastaju tijekom prvih triju desetljeća u luku gornjeg Jadrana (Grado, Murano, Torcello, Poreč); Jakšić 2015, 288.

42 Jakšić 2015, 93-94, 287, n. 48-53, fig. 19.



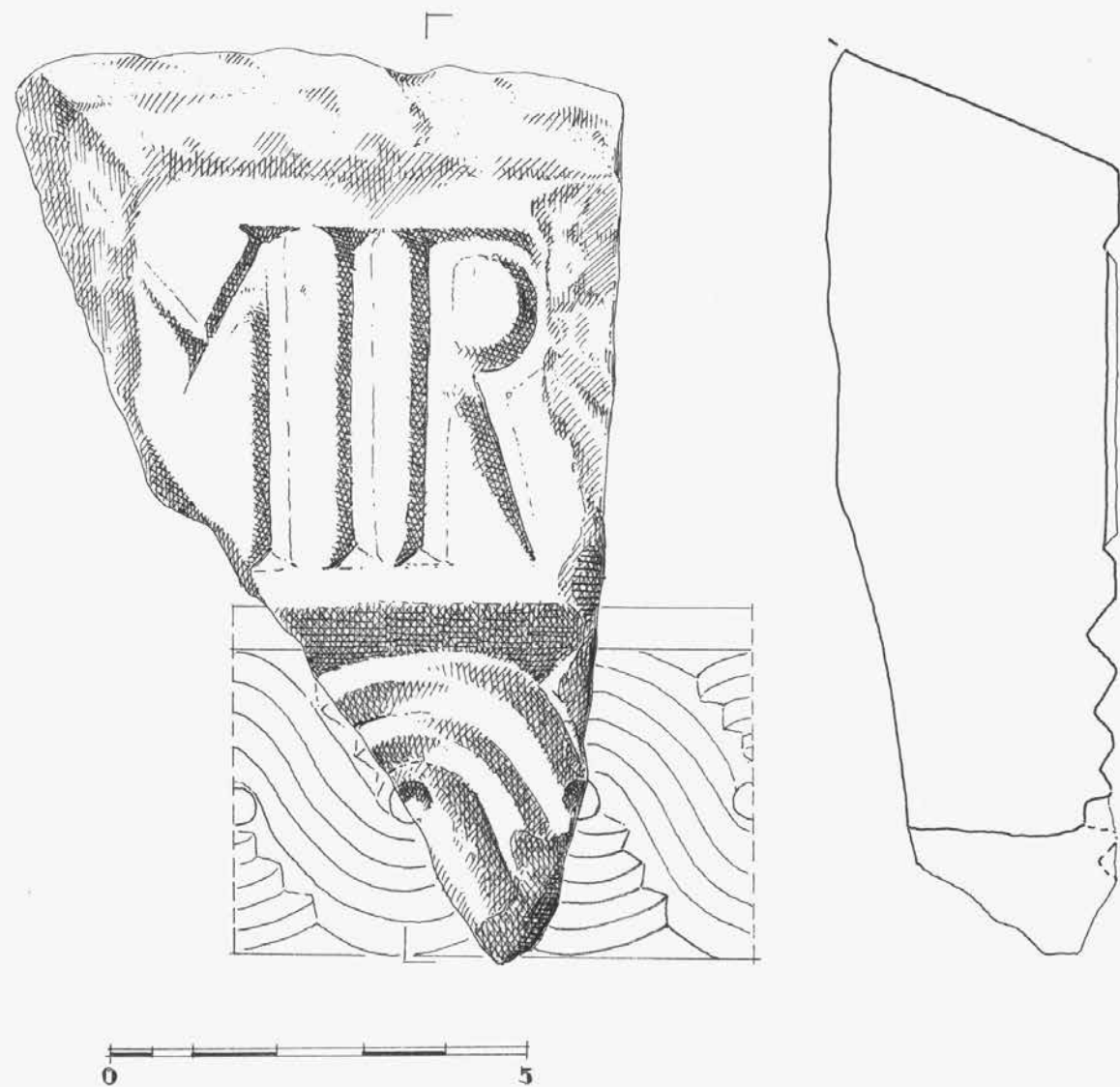
Pogled sa zvonika na bočnu, južnu apsidu predromaničke bazilike, prije konzervacije, 2003.

Southern side apse of the pre-Romanesque basilica before conservation - view from the bell tower, 2003.

Stubište ispred južnog ulaza u predromaničku baziliku, 2004.

Staircase in front of the south entrance to the pre-Romanesque basilica, 2004.





Ulomak sa sačuvanim natpisom. Na ulomku se čita dio natpisa ... *MIR*. Moguće da se tu skriva ime onoga koji je podigao ovu predromaničku baziliku, a ime je završavalo na -mir; prva pol. 9. st.

A fragment with a preserved inscription, which reads ... *MIR*. That could possibly be the end of the name of the person who erected the church; first half of the 9th cent.

ukrašenom, nalaze se dijelovi sljedećeg natpisa: [...ad hon]ORE[m]BEA[ti]... [...]. Na luku se daju prepoznati ...RVM D..., a na kraju luka, na početku desne strane arhitrava ...o(?) SVA S[an]C[t]A M(?)... Desno od luka piše ...[deo gra]CIAS AM[en] M[...]... Dvopruta bi se pletenica nalazila na jednom ili, što je vjerojatnije, na dvama arhitravima s natpisnim poljem, dok bi na drugom primjeru bila tropruta pletenica. Razlika se ne očituje samo u izgledu pletenice nego i u izradi, pri čemu su ulomci s troprutom pletenicom izrađeni elegantnije od onih s dvoprutom. Različita se izrada uočava i u ulomcima s dvoprutom pletenicom gdje je ulomak s natpisom ...VEO... elegantniji, dok je natpis †SVMME... grublje izveden. Slova na natpisu ...P ili R?A A... razlikuju se od ostalih prema izvedbi hasta.

Slično je koncipiran natpis na luku oltarne pregrade ili na ciboriju s kukama i troprutom pletenicom [...ad hon]ORE[m]BEATI A I, M ili N?][...]... Akroterij s pokrova ciborija i dio stupa, ukrašen troprutom pletenicom, mogu se pripisati ciboriju.⁴⁶ Natpis bi mogao upućivati na to da je luk oltarne ograde ili posvećen nekom svecu čije ime počinje slovom A, a prema dijelu drugog slova, može se pretpostaviti slovo I, M ili N. Teško je reći o kojem je slovu točno riječ jer je donji dio sačuvan, a gornji oštećen. Najčešći naslovnici crkava s istim početnim slovima imena Am ili An na akvilejskom misijskom području u Dalmaciji i Liburniji jesu sveti Andrija, sveti Anastazije, sveti Ambroz i sveti Anselmo (Asel).⁴⁷ Ulomak s dijelom natpisa [...ad hon]ORE[m]BEA[ti]... [...] pronađen je na oltarnoj pregradi na kojoj se nalazi tropruta pletenica, a iz drugog se natpisa ...o(?) SVA S[an]C[t]A M(?)... možda nazire posvetni dio svetoj Mariji kojoj je već tad svetište moglo biti posvećeno.⁴⁸ Proštenjarska je crkva posvećena, prema prvom spomenu u povijesnim izvorima, Majci Božjoj, odnosno Rođenju Majke Božje te je zasigurno posvećena od oko 1639. godine. Kasnogotički kip Blažene Djevice Marije na postojećem baroknom oltaru u crkvi svjedoči o istom titularu bar do oko 1500. godine, kad je kip izrezbaren. Potonje se poklapa s uređenjem zadnje postojeće gotičke crkve (15. – 16. stoljeće). Od 18. stoljeća do danas, glavne se svetkovine u svetištu održavaju na dan svetog Trojstva, svetog Petra i Pavla te Rođenja Marijinog (Mala Gospa). Nastavno bi se moglo pretpostaviti da je crkva i prije bila posvećena Blaženoj Djevici Mariji, iako je postavka nesigurna, unatoč tomu što se na natpisnom polju spominje sveta M... Nije isključen spomen svete Marte ili svete Marcele, tim više što se na ciboriju navodi da je podignut u čast blaženog Ai..., Am... ili An... U Ninu, u Dalmaciji, kao titulari crkve zajedno se javljaju sveta Marcela, sveti Anselmo (Asel) i sveti Ambrozije. Nije isključeno da je u čast jednog od imenovanih svetaca bila podignuta i oltarna pregrada [...ad hon]ORE[m]BEA[ti]... [...]. Vedrana Delonga smatra da je prvi dio natpisa s oltarne pregrade †SVMME... započinjao simboličkom invokacijom u znaku križa, što odgovara skraćenom verbalnom zazivu Božjeg Imena – *In nomine Domini*. Nadalje, povezujući križ sa sljedećom riječju

century, and was characterized by an architrave with an inscription bordered by hooks and a three-banded interlacing, and by an arch above the entrance to the chancel where the interlaced element is lost.⁴³ Similarly composed architraves in Dalmatia can be found in Split, with elegant hooks and two-banded interlacing, at Pađene or Morinje (without an inscription in the centre), from Žedno on the island of Čiovo, and several tiny fragments from St. George at Putalj with two-banded interlacing.⁴⁴ Such influences in Dalmatia, and thus also in Pannonia came from northern Italy, probably from the Aquileian region with its church centre from where the missions were sent. In Pannonia this was tied to the activities of the Grado patriarch Fortunatus.⁴⁵ Always similar architrave schemes appear on the Labor fragments with a similar design of hooks on the edge, an inscription in the middle, and a two-banded or three-banded interlaced element, while the hooks disappear on the gable of the arch over the entrance to the chancel. On the architrave appear several fragments with two-banded interlacing and sections of an inscription †SVMME... at the beginning of the left side of the architrave, on the gable ...P ili R?A A... with a hole for pouring lead, on the right side of the arch ...VEO... with a somewhat different workmanship, without hooks and a two-banded interlacing and a larger than usual gap between the letters. In terms of the shape and the manner of carving the letters, particularly the cross bars, it appears that they do not belong to the same monument, nor the same period. Hence it is not likely that they belong to parts of the same inscription, and probably not even the same architrave. Fragments were also found with similarly designed inscription fields but with three-banded interlacing. On the arch of another architrave, or the same one but differently decorated, are parts of an inscription where it is possible to read [...ad hon]ORE[m]BEA[ti]... [...], also on the arch perhaps ...RVM D..., and at the end of the arch where the right side of the architrave begins ...o(?) SVA S[an]C[t]A M(?)... , and to the right of the arch ...[deo gra]CIAS AM[en] M[...]... . On one, or as is more likely, two architraves there would be a two-banded interlace with an inscription field, while on another there would be a three-banded interlace. The difference can be seen not merely in the appearance of the interlacing but also in the workmanship, in which the fragments with three-banded interlacing were more elegantly made than those with two-banded interlacing, and the fragments were also made differently with the two-banded interlacing, where the one with the inscription ...VEO... was formed more elegantly, the one with the inscription †SVMME... more coarsely, and the lettering on the inscription ...P or R?A A... differed from the others in terms of the carving of the cross-bars.

A similarly designed inscription with hooks and a three-banded interlace is also located on the ciborium [...ad hon]ORE[m]BEATI

46 Vrlo slično izrađeni stupovi nađeni su u Kapitolu kod Knina, gdje se pripisuju četverostranom ciboriju (Burić 2001).
47 Marasović 2008, 165.
48 Filipec 2000, 92.

43 Delonga 2000, 91-92; Jakšić 2015, 93-94, 267-294. A fragment of the arch of an altar screen with an inscription that supposedly comes from Sisak has a similar composition.
44 Jakšić 2015, 287.
45 Delonga 2000, 91. The stylistic and formal composition of the decoration and inscription on the fragment from Labor is consistent with the artistic-epigraphic features of the pre-Romanesque architraves that were created during the first three decades in the at the head of the upper Adriatic (Grado, Murano, Torcello, Poreč); Jakšić 2015, 288.

svmme nastaje simbolična invokacija koja se najvjerojatnije može povezati sa zazivom svetog Trojstva i glasi: *In nomine summe Trinitatis*.⁴⁹ Trokutasti kameni ulomak s natpisom *PAVLVS* u dva reda pronađen je u zasipu rake novovjekovnog groba južno od crkve. U prvom redu natpisa stoji *PAV*, a u drugom *LVS*. Nije isključeno da je riječ o svjetovnoj ili crkvenoj osobi, iako se, također, može pretpostaviti da se samo spominje sveti Pavao.

Na kraju, može se pretpostaviti da je crkva u Loboru imala više titulara, što je uobičajeno u ranom srednjem vijeku u Dalmaciji i, općenito, na akvilejskom misijskom području. Na ulomcima se spominju, ili se mogu pretpostaviti, sljedeći sveci: sveta Marija, sveta Marta ili sveta Marcela. Nadalje, tu su sveti Andrija, sveti Ambroz ili sveti Anselmo, odnosno drugi svetac s početnim slovima Ai, An ili Am. Na koncu se spominje sveti Pavao i, vjerojatno, invokacija svetog Trojstva. Također, nije isključeno da su titulari mijenjani s promjenom unutrašnjeg namještaja kroz 9. i do konca 11. stoljeća. Nesumnjivo, crkva je prvu oltarnu pregradu dobila već u prvoj trećini 9. stoljeća, ali se, očito, njezino ukrašavanje nastavilo i dalje. Inventar je konstantno dopunjavan i mijenjan od prvih desetljeća 9. do pred sam kraj 11. stoljeća. Obnova se najjasnije očituje sredinom ili krajem 11. stoljeća, kad je crkva dobila ciborij, ambon, a možda i sasvim novu menzu i oltarnu pregradu. To se drugo veliko opremanje bazilike u 11. stoljeću možda može povezati s jačanjem hrvatskog kralja u međurječju Save i Drave. Na spomenuto bi najviše mogla upućivati sličnost kamenih ulomaka, prije svega ciborija i tranzene na središnjem području Hrvatske, dok je u ranijem razdoblju sjevernotalijanski utjecaj puno jači. Bazilika je srušena najkasnije do kraja 12. ili do sredine 13. stoljeća; vjerojatno i ranije, a o tome, između ostaloga, svjedoče i grobovi tzv. bjelobrdske kulture, koji se nalaze položeni preko njezinih porušenih perimetralnih zidova. Također i dio grobnih raka iskopanih u šutu koji su razvučeni nakon rušenja crkve ukazuju na navedeno. Dio očuvana svetišta predromaničke bazilike – središnja apsida – inkorporiran je u polukružnu apsиду znatno uže kasnoromaničke crkve, koja je sagrađena iznad njezina središnjeg dijela. Veći je dio predromaničke skulpture, uključujući skulpturu koja se datira kao zadnja u nizu, bio ugrađen u kasnoromaničku crkvu kao građevinski materijal, ali je još dosta materijala bilo razasuto okolo te je poslije služio u gradnji drugih zgrada, uključujući i gotičku crkvu. Arheološka istraživanja u Loboru još nisu završena i sav materijala još uvijek nije restauriran, stoga je ovdje donesen samo dio njezina bogata materijala i inventara.

Prema kvadraturi dosad registriranih pripadajućih podnih ploča na lokalitetu, veličina podne kvadrature zgrade (ili zgrada?) bila je poput svetišta postojeće gotičke crkve – otprilike od 40 do 50 metara kvadratnih. Sve su te podne ploče prvotno bile ugrađene u nadgrobne spomenike. O tome bi, možda, svjedočila podna ploča u postojećem svetištu gotičke crkve s karakterističnom rupom za

A I, M or N? [...] Parts of the ciborium can be considered the acroterium from the roof of the ciborium, and probably part of a column decorated with three-banded interlacing.⁴⁶ The inscription could indicate that the ciborium was dedicated to some saint whose name begins with the letter A, and the segment of the second letter would indicate that it could be the letters I, M or N. It is difficult to decide exact what letter is in question as the lower part is preserved, while the upper part is damaged. In the area of the Aquileian mission to Dalmatia and Liburnia, as the most frequent titles of churches with the same initial letter order of Am or An, appear St. Andrew, St. Anastasia, St. Ambrose, and St. Anselm (Asel).⁴⁷ On the altar screen where there are three-banded interlacing, a fragment was found with part of an inscription reading [...*ad hon*]ORE[m]BEA[ti]... [...], while from another inscription it is possible to distinguish ...o(?) SVA S[an]C[t]A M(?)..., perhaps the dedication referred to St. Mary (Our Lady), to whom the shrine could even then have been dedicated.⁴⁸ According to the first mention in historical sources, the pilgrimage church was dedicated from ca. 1639 to Our Lady or the Nativity of Our Lady. The late Gothic statue of the Blessed Virgin Mary on the existing Baroque altar in the church bears witness that the title of the church was the same at least around the year 1500 when the statue was carved. That would correspond to the outfitting of the latest in the series of Gothic churches (15th – 16th cent.) from the 18th century to the present, the main celebrations at the shrine have been held on the days of the Holy Trinity, SS Peter and Paul, and the Nativity of Our Lady. Hence it could be hypothesized that the church had been dedicated earlier to the Blessed Virgin Mary, although it is not certain despite the probable mention of some St. M... in the inscription field. It cannot be excluded that some other saint was mentioned, such as St. Martha or St. Marcel, especially since on the ciborium it was noted that it had been erected in honour of the sainted *Ai...*, *Am... or An...*. In Nin in Dalmatia together as the titularies of churches we find Marcel, Anselm, and Ambrose. It is not excluded that the altar screen was also erected in honour of one of the above saints [...*ad hon*]ORE[m]BEA[ti]... [...]. Vedrana DeLonga considers that the first part of the inscription from the altar screen with *†SVMME*... began with a symbolic invocation in the sign of the cross, which corresponds to an abbreviated verbal invocation of the name of God, *In nomine Domini*. Further, when the cross is connected to the following word *svmme*, she claims a symbolic invocation is created that most probably can be related to an invocation of the Holy Trinity, and the inscription would hence read *In nomine summe Trinitatis*.⁴⁹ The fill of a modern period grave south of the church contained a triangular stone fragment with the inscription *PAVLVS* in two rows: the first row *PAV*; and the second row *LVS*. It is not excluded that this was a secular or ecclesiastic individual, although it can also be suggested that it merely mentions St. Paul.

49 Delonga 2000, 91. Slične se formule, prema V. Delongi, javljaju u srednjovjekovnim ispravama (*In nomine summe et individue trinitatis*).

46 Very similarly worked columns were found at Kapitul near Knin, where they were attributed to a four-sided ciborium (Burić 2001).

47 Marasović 2008, 165.

48 Filipec 2000, 92.

49 Delonga 2000, 91. Similar formulas, according to V. Delonga, also appear in medieval documents (*In nomine summe et individue trinitatis*).



Pogled s krova crkve na bočnu, južnu apsиду predromaničke bazilike, prije konzervacije, 2003.

Southern side apse of the pre-Romanesque basilica before conservation – view from the church roof, 2003.

spajanja koja je bila česta na sličnim pločama nađenima u Šempetru kod Celja.⁵⁰ Slične se ploče mogu vidjeti na stražnjoj strani rekonstruirane Priscijanove grobnice.⁵¹ Nalaze se od postolja edikula do krovnog dijela. U podnožju se, kao i u stražnjem dijelu edikule, često mogu vidjeti neukrašene ploče. Rustično izrađen kip božice Dijane pripadao je kasnoantičkom svetištu prije podizanja ranokršćanske crkve. Dno piscine unutar posebne zgrade krstionice obloženo je mramornim podnim pločama identičnih onima u svetištu postojeće crkve.⁵² Nađeno je više desetaka većih i manjih ulomaka predromaničke skulpture – kapiteli, menza, pluteji, pilastri, ambon, ciborij, klupice... Razlikuju se po načinu izrade, ornamentici i epigrafici, a, prema stilskim karakteristikama, mogu se datirati kroz cijelo 9. stoljeće i do konca 11. stoljeća. Većina je inventara predromaničke bazilike izrađena od mramora, a na određenim se ulomcima još uvijek jasno vide tragovi prethodne namjene, što pokazuje da je riječ o recikliranju zatečena mramora, a ne o građi donesenoj za potrebe podizanja predromaničke bazilike. Na lokalitetu je registrirano više desetaka kubika (m³) mramora koji je stigao u antici. Količina mramora i najrazličitiji arhitektonski dijelovi od kojeg su izrađeni, zaista su brojni, a mramor se reciklira od antike do danas. Mramorne su podne ploče iz zgrade prebacivane u novu zgradu od kasne antike i ranog srednjeg vijeka do danas.

50 Klemenc, Kolšek, Petru 1972, T. 1–53.

51 Klemenc, Kolšek, Petru 1972, 14–18.

52 Filipec 2010, 61–66, sl. 49 i 50.

In the end, it can be hypothesized that the church in Lobor had multiple titles, as was usual in the early medieval period in Dalmatia and in general in the Aquileian missionary area, as on the fragments the following saints are mentioned or can be assumed: St. Mary, Martha, or Marcel, and further St. Andrew, Ambrose, or Anselm, or some other saint whose name has the beginning letters Ai, An or Am, and St. Paul, while the Holy Trinity was probably also mentioned in an invocation. It is also not excluded that through the 9th century to the end of the 11th century the dedications were changed along with the interior furnishings. The first altar screen was undoubtedly erected as early as the first third of the 9th century, but evidently its ornamentation continued further. The interior furnishings were probably constantly supplemented and changed from the first decades of the 9th to near the end of the 11th centuries. The renovations can be most clearly seen from the middle or end of the 11th century, when the church received a ciborium, ambo, and perhaps an entirely new altar and altar screen. This second major furnishing of the basilica in the 11th century can perhaps be associated with the strengthening of the Croatian kingdom in the area between the Sava and Drava Rivers. This could perhaps be best indicated by the similarity of the stone fragments, particularly of the ciborium and transenna with the central section of the Croatian state, while in the earlier



← Ostatci ranokršćanske i predromaničke bazilike sjeverno od postojeće crkve, prije konzervacije, 2002.

Remains of the Early Christian church and the pre-Romanesque basilica north of the existing church before conservation, 2002.

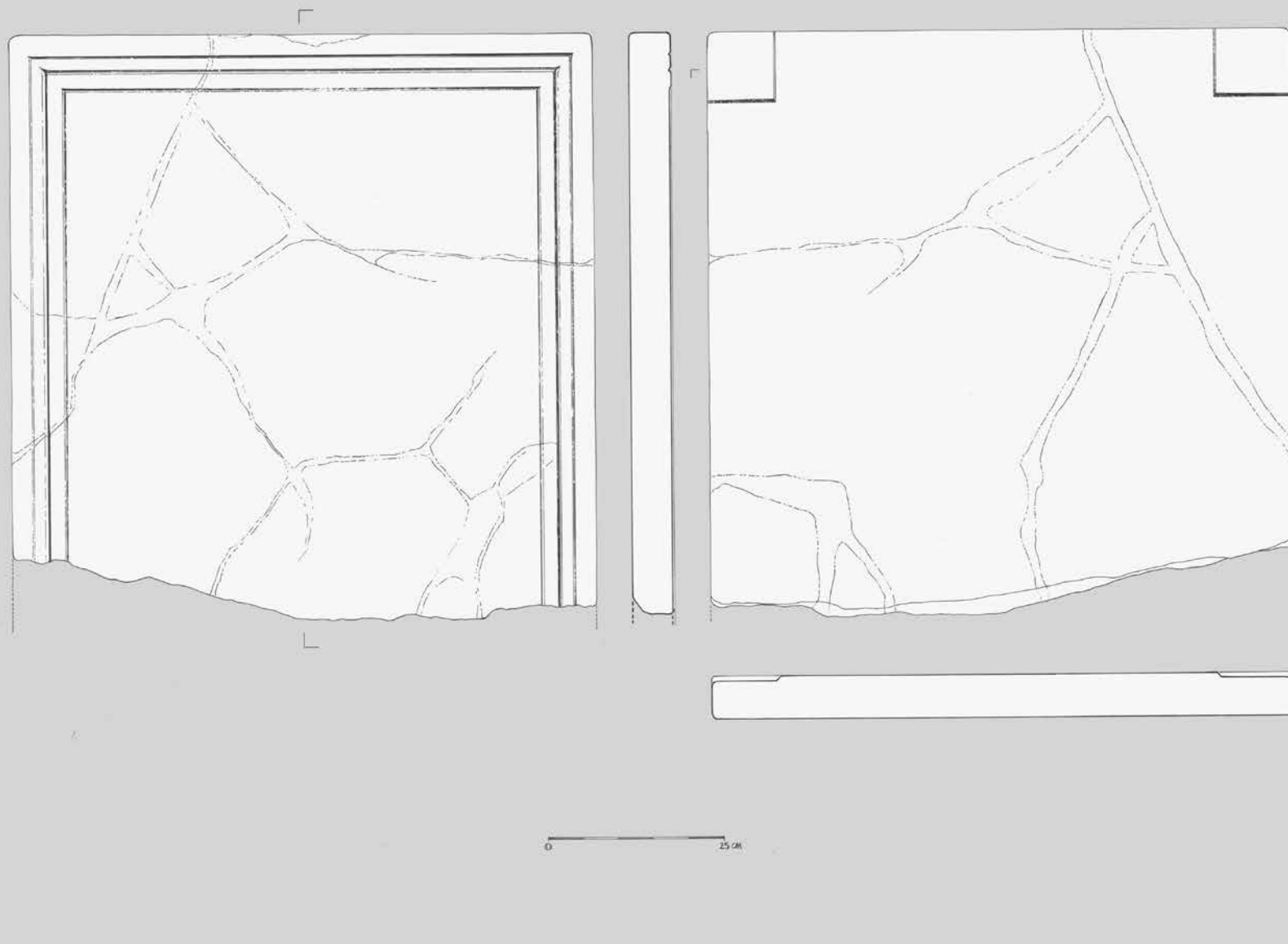
periods the northern Italian influences were much stronger. The basilica was demolished at the latest to the end of the 12th century or the middle of the 13th, but probably earlier, as is among other things shown by graves of the Bijelo Brdo Culture, which were placed above its demolished perimeter walls, but also by parts of grave pits dug into the rubble that was spread out after its demolition. Part of the preserved sanctuary of the pre-Romanesque basilica, the central apse, was incorporated into the semicircular apse of the considerably narrower late Romanesque church, which was built over the central section of the previous structure. Most of the pre-Romanesque sculpture, including the elements that are dated as being the last, were immured as building material into the late Romanesque church, but still much material was scattered around it, and was utilized later for the building of other structures, including the Gothic church. The archaeological excavations at Lobor have not yet been completed and all the material has not yet been restored, and hence only part of the rich material and inventory is presented here.

According to the square footage of the floor slabs that have been documented to the present at the site, the building (or buildings?) that they would have belonged to would have had an area of square footage approximately as large as the sanctuary of the existing Gothic church, around 40-50 m². All of these floor slabs were originally built into tombstones. This could perhaps be attested by a floor slab in the existing sanctuary of the Gothic church with a characteristic hole for joining so common on the similar slabs discovered at Šempeter near Celje (Pl. VI, 1).⁵⁰ Similar slabs can be seen on the back of the reconstructed Priscianus tomb.⁵¹ They are located from the base of the aedicula to the roof section. Undecorated slabs can very frequently be seen at the base and in the back sections of aediculae. A very rustically worked statue, probably of the goddess Diana, belonged to some shrine from Late Antiquity prior to the building of the Early Christian church. The base of the front within the separate building of the baptistery was lined with marble floor slabs identical to those in the sanctuary of the existing church.⁵² To date several dozen large and small fragments of pre-Romanesque sculpture have been found: capitals, an altar, plutei, pilasters, an ambo, ciborium, benches They differ in workmanship, decoration, and epigraphy, and according to the stylistic characteristics they can be dated throughout the entire 9th century all the way to the end of the 11th century. Most of the inventory of the pre-Romanesque basilica was made from marble, and traces can still clearly be seen on some of the fragments of their previous purposes, indicating that this was recycled marble found at the site, and not material deliberately brought for the building of the pre-Romanesque basilica. Several dozen cubic metres (m³) of marble were documented at the site, all of which arrived in the Roman period. The great quantity of marble and the most diverse and numerous architectural parts made from it show that marble has been recycled from antiquity to the present. The marble floor slabs were moved from one building into a new one, continuing in use from Late Antiquity and the Early Middle Ages to the present day.

⁵⁰ Klemenc, Kolšek, Petru 1972, Pl. 1-53.

⁵¹ Klemenc, Kolšek, Petru 1972, 14-18.

⁵² Filipec 2010, 61-66, sl. 49 i 50.



Oltarna menza, mramor,
6. ili 9. st.

Altar stone, marble,
6th or 9th cent.



Ostaci predromaničke bazilike
sjeverno od postojeće crkve i grob
9. - 10. st., 2002.

Remains of a pre - Romanesque
basilica north of the existing church
and a grave from the 9th - 10th cent. 2002.



Ostatci ranokršćanske i predromaničke bazilike južno od postojeće crkve, prije konzervacije, 2003.

Remains of the Early Christian church and the pre-Romanesque basilica south of the existing church before conservation, 2003.



Ulomak tranzene s likom bradata muškarca, prva pol. 9. st.

Fragment of a transenna tracery with a bearded male figure, first half of the 9th cent.

—
Ostatci žbuke s plavom pigmentacijom (ostatci plave boje) iz predromaničke bazilike.

Remains of plaster with blue pigmentation (traces of blue paint) from the pre-Romanesque basilica.





Grob 149. U grobu muškarca, u prvom redu do predromaničke bazilike, nađene su dvije strelice – jedna cijela strelica i dio trna druge. Strelice su nađene na desnom ramenu (*corpus scapulae*) pokojnika. Vidljiva su jaka oštećenja na ramenu koja su, vjerojatno, uz druge ozljede, dovele do smrti.

Grave 149. In the grave of a man, first row next to the pre-Romanesque basilica, two arrowheads were found, one whole and a tang of another. The arrowheads were found on the right shoulder (*corpus scapulae*) of the deceased. Traces of serious injury to the shoulder are visible, which combined with other injuries probably caused the man's death.



GROBLJE OKO CRKVE

PRESVOĐENA GROBNICA U PREDVORJU PREDROMANIČKE BAZILIKE

U sjevernom dijelu predvorja nalazila se presvođena grobnica (grob 107), a u nju je bio položen mladi muškarac, vjerojatno pripadnik kneževske obitelji. Presvođena je grobnica bila napunjena kamenjem, mortom i šutom tijekom izgradnje kasnoromaničke crkve, čiji je temeljni zid podignut po njezinoj sredini i većim je dijelom oštećen. Mramorni pilastar s križem (dio predromaničke oltarne pregrade) nalazio se na jednom od kamena prebačenih preko grobnice. Grobnica je napunjena građevnim ostatcima, a kostur na njezinu dnu zaliven je mortom, pa ga je tijekom istraživanja trebalo osloboditi od naslaga. Uspješnost je bila djelomična jer je veći dio bio posve uništen ili je ostao izvan dosega ili se kosti nisu mogle odvojiti od morta bez oštećenja. Grobnica je ukopana u živu stijenu i imala je svod od kamena složenih „na nož“, povezanih žitkom glinom, a položena je na mjestu gdje, teoretski, može biti i dio predvorja starokršćanske i dio predvorja predromaničke crkve. Nalazila se uz sjevernu stranu predvorja obiju crkava, a okrenuta je poput predvorja predromaničke crkve i smještena na približno jednakoj udaljenosti od njegova pročelnog i pregradnog zida. Osim željeznog klina, koji je, vjerojatno, ostatak drvenog sanduka, ali nije sigurno da pripada tom grobu, i ulomaka prapovijesne i kasnoantičke keramike, u grobnici nije nađeno ništa drugo, a većina je tih predmeta mogla u nju upasti kasnijim pokopima kojih je bilo na istom položaju (posljednji je pokop s kraja 18. stoljeća) i koji su je dodatno oštetili. Položaj grobnice prati orijentaciju crkve istok – zapad s manjim otklonom prema jugu. Sukladno kršćanskim običajima, tijelo je položeno s glavom na zapadu. Osoba je bila srednjeg rasta i starosti između 30 i 35 godina te tjelesne visine 169 centimetara. Osoba je često u rukama nosila teške terete, ali pri tome nije posebno opterećivala noge. Promjene na kostima lijeve noge ukazuju na učestale položaje čučnja ili klečanja, što upućuje da je osoba bila fizički aktivna. Arheološki podatci i ukop u presvođenu grobnicu predromaničke bazilike otkrivaju da je muškarac, nesumnjivo, pripadao eliti. Za sada je otvoreno pitanje radi li se o crkvenom dostojanstveniku ili o čovjeku iz kneževske obitelji.

Rezultati analize stabilnih izotopa ugljika-13, dušika-15 i kisika-18 pokazuju gotovo čistu C3 biljnu prehranu – hranjenje biljkama umjerene klime – zatim C4 prehranu – biljkama aridne klime (proso i sirak) uz pretežnu konzumaciju terestričkih proteina. Za razliku od drugih, podrobno analiziranih kasno-srednjovjekovnih populacija, ni vino ni morska hrana nisu bili zastupljeni na jelovniku ove osobe. Ipak, rezultat potvrđuje pijenje kvalitetne bunarske vode. U prvi tren negativan nalaz o konzumaciji vina možda začuđuje, ali povijesni dokumenti tomu idu u prilog. Naime, vinogradi se na području Lobora ponovno sade tek s dolaskom misionara.

THE CEMETERY AROUND THE CHURCH

THE VAULTED TOMB IN THE NARTHEX OF THE PRE-ROMANESQUE BASILICA

The northern part of the narthex contained a vaulted tomb (grave 107), and in it had been placed a young man, very probably a member of a princely family. The vaulted tomb was filled with stones, mortar, and rubble during the construction of the late Romanesque church, whose foundation wall crossed over its middle, damaging most of the grave. One of the stones tossed over the grave vault was a marble pilaster with a cross, part of the pre-Romanesque altar screen. The vaulted tomb was filled with construction remains, while the skeleton at its base was coated in mortar, and had to be freed from the deposit during the excavations. This was only partly possible, as most of it was entirely destroyed, or it remained out of reach, or the bones could not be separated from the mortar without damage. The tomb was dug into the bedrock and had an arched vault of stone arranged on edge (rowlock) connected with liquid clay, and it was placed at the spot which theoretically could belong to the narthex of the Early Christian church and the vestibule of the pre-Romanesque church. It was located on the northern side of the narthex of both churches, and was oriented like the vestibule of the pre-Romanesque church and was placed at approximately equal distances from the front and partition walls. Other than an iron peg, which probably came from a wooden chest but did not necessarily belong to that grave, and fragments of prehistoric and Late Roman pottery, nothing was found in the grave, and the majority of the objects there could have fallen into it during later burials that took place at the same position and that additionally damaged it (the last burial was from the end of the 18th century). The position of the grave vault corresponds to the east-west orientation of the church, with a small deviation to the south. Following Christian custom, the body was placed with the head towards the west. The deceased person was of medium build, aged 30 to 35, and was 169 cm tall. He often carried heavy loads in his hands, but he did not particularly put strain on his legs. Changes to the bones in the left leg indicate a frequent squatting or kneeling position. He was also a physically active person. The archaeological data and burial in a vaulted tomb in the pre-Romanesque basilica reveal that the man undoubtedly belonged to an elite. The question remains open as to whether he was an ecclesiastic dignitary or part of a princely family.

The results of the analysis of the stable isotopes of carbon-13, nitrogen-15, and oxygen-18 indicate an almost pure C3 plant diet, of temperate climate plants, and also an almost pure C4 diet, of arid climate plants, such as millet and sorghum, with predominant consumption of terrestrial proteins. In contrast to other detailed analyses of late medieval populations, this person did not consume either wine or seafood. The results do

Grob malog djeteta (grob 895) s dvama ukrasnim gumbima ovalna oblika, sastavljena od dviju spojenih limenih kalota te ukrašenih tehnikama filigrana i granulacije.

The grave of a small child (grave 895) with two decorative buttons of oval shape, composed of two joined sheet metal calottes, decorated with filigree and granulation.



Grob u kojemu su nađene velikoformatne S-karičice, tipična moda druge pol. 11. i 12. st.

Grave in which large S-circllets were found, typical fashion of the 11th and 12th cent.



Pronađen je još jedan grob s južne strane uz pristupne stepenice koji je zaliven vapnom. Oštećen je kod naknadnih sahrana, u grobu nije bilo nikakvih nalaza.

confirm, however, the consumption of high quality well water. Although the negative find for wine consumption at first might seem odd, historical documents would support this. Vineyards in the Lobor region were only planted again (after the Roman period) after the arrival of the missionaries.

Yet another grave covered with lime was found on the southern side along the steps for access. It was damaged by later burials, and there were no finds in the grave.



Grob 504. U grobu su nađene trojagodne naušnice i različite perle – dijelovi ogrlice, 12. – 13. st.

Grave 504 – three-beaded earrings and various beads, parts of a necklace, were found in the grave, 12th – 13th cent.

Vidljivi tragovi drvenog sanduka, lijesa. Grob je položen tik uz južni zid predromaničke bazilike, 9. – 10. st.

Visible traces of a wooden casket, a coffin. The grave is situated right beside the southern wall of the pre-Romanesque basilica, 9th – 10th cent.



GROBLJE OKO CRKVE

Svi grobovi uz drvenu i predromaničku baziliku nalaze se na relativno većim dubinama i u većine njih kao da se vide obrisi drvenih lijesova ponajviše očuvani u oblicima raka. Sve su rake velike, a dio njih imao je prepoznatljiv četvrtasti oblik u donjem dijelu. Dio ih je položen među lezenama ili ispred njih tako da, nesumnjivo, pripadaju vremenu nakon izgradnje bazilike. U grobovima koji se nalaze u nekoliko prvih redova uz predromaničku baziliku većinom nema nikakvih nalaza, a onda se, nakon njih, počinju pojavljivati nalazi koje možemo povezati s tipičnim nalazima tzv. bjelobrdske kulture. Ipak postoji više izuzetka bližih crkvi ili uz nju kao što je grob 149, u kojem je sahranjen pokojnik ubijen dvjema strelicama, i grob malog djeteta, grob 895, s dvama filigranskim gumbima. Istoj skupini pripada i nalaz narebrene perle od pečene zemlje u grobu 510. Svi se grobovi mogu datirati prema položaju i nalazima najkasnije do početka 10. stoljeća. Najstariji se među njima, koji slijede nakon skupine bez nalaza, okvirno mogu datirati u drugu polovicu 10. ili najkasnije u drugu polovicu ili kraj 10., odnosno početak 11. stoljeća. Takvi se redovi pružaju od ruba lokaliteta do zemljanog bedema na sjevernoj i zapadnoj strani, pa se pojavljuju i na višim razinama iznad ovdje spomenutih najstarijih grobova koji su bliže crkvi. Nakon što su redovi dosegli rub lokaliteta, počinju ponovne sahrane bliže crkvi, a moguće je da se to dogodilo i dok se groblje širilo na sve strane. Kako je utvrđeno da se dio grobova, čiji se predmeti okvirno mogu datirati od 11. do sredine ili druge polovice 13. stoljeća, pojavljuju i preko ruševina crkve, moguće je da se predmeti u grobovima počinju pojavljivati već od sredine 10. stoljeća, a među njima su različite varijante lijevanih grozdolikih naušnica, žičanih, kvalitetnijih i manje kvalitetnijih S-karičica i običnih karičica, zatim karičice s dvama zadebljanjima na krajevima, različite trojagodne naušnice načinjene od filigranske žice, najrazličitiji prsteni, dvodijelni privjesci, praporc, privjesci, ogrlice od perli i različiti drugi ukrasni predmeti. Predmeti s različitih strana, dakle predmeti tzv. bjelobrdske i ketlaške kulture, upućuju na komunikaciju ove zajednice s drugima i na preuzimanje nakita s različitih strana. Nošnja je ljudi uobičajena za to vrijeme, prate se trendovi, bogato je ukrašena. Nađen je velik broj naušnica od plemenitih metala, vrlo dobrog srebra, pa se može zaključiti da je u mjestu vladao prosperitet koji se ne smanjuje kroz vrijeme.

Grobovi iz Lobora pokazuju da se uz crkvu najprije počinju sahranjivati pripadnici elite, a onda i ostali članovi zajednice. Pokopi u dubokim rakama i lijesovima, kao i bogato opremljena predromanička bazilika, uz koju su sahranjeni, svjedoče da nije riječ o siromašnu puku. U prvo je doba kristijanizacije bio veći oprez od ulaska predmeta u grobove. Očito se nastojalo provesti što je u zapadnoj Europi već više desetljeća bio usvojen standard i način ponašanja. Tijekom vremena, točnije, tijekom 9. i 10. stoljeća, kad su svi postali kršćanima, manje se obraćala pozornost na potonje. Nemirno doba, koje je uslijedilo nakon propasti franačkog vrhovništva i mađarske provala, moglo je biti poticaj za popuštanje discipline i dopuštanje da se s pokojnicima u grob unesu pojedini ukrasni i drugi svakodnevni predmeti. Vrijeme, u kojem se predmeti u grobovima počinju češće pojavljivati, možemo povezati s vremenom početka pojave predmeta tzv. bjelobrdske kulture u ostalim dijelovima Panonske nizine. Čini se da je popuštanje „discipline“ na-

THE CEMETERY AROUND THE CHURCH

All the graves by the wooden church and by the pre-Romanesque basilica were located at relatively large depths and in most of them it is as if the outlines of the wooden coffin can be seen, preserved in the shapes of the grave pits. All the grave pits were large and some of them had a recognizable rectangular shape in the lower section. Part of them were placed between the pilaster strips, or in front of them, so that they definitely belong to the period after the construction of the basilica. The graves that are located in the first several rows by the pre-Romanesque basilica as a rule have no finds, while after them finds begin to appear that can be tied to the typical grave goods of the Bijelo Brdo Culture. Several exceptions nonetheless exist near or adjacent to the church, grave 149 in which a deceased individual killed with two arrows was buried, and grave 895, of a very small child with two filigree buttons, of grave 510 with the find of ribbed beads of fired earth. All of these graves can be dated according to their position and the finds to at latest the beginning of the 10th century. The earliest among the graves that follow after the group without finds can be approximately dated to the second half of the 10th century or at most the second half or end of the 10th and beginning of the 11th centuries. Such rows extend to the edge of the site, all the way to the earthen rampart on the northern and western sides, and then they appear on higher levels above the earliest graves near the church mentioned above. After the rows reached the edge of the site, burials again began near the church, and it is possible that this also occurred while the cemetery spread on all sides. As it was established that part of the graves containing grave goods that can be dated approximately from the 11th century all the way to the middle or the second half of the 13th century even appear over the ruins of the church, it is possible that as early as the middle of the 10th century objects began to appear in graves, including different variants of cast raceme earrings, wire high quality and lesser quality S-circlets, circlets with two thickenings on the ends, various three-bead earrings made from filigree wire, diverse rings, two-part pendants, pellet balls, pendants, necklaces of beads, and various other decorative objects. Objects from different cultural circles (from the so-called Bijelo Brdo and Köttlach Cultures) speak of the communication of this community with others, and the adoption of jewellery from various sources. The attire of these people was usual for their time, followed fashions, and was wealthy, as a large number of earrings were found made of precious metals, especially high purity silver, and hence it can be concluded that prosperity reigned in this place. This prosperity was not reduced through time.

The graves from Lobor show that members of the elite first began to be buried by the church, followed by other members of the community. These were not poor people, as was shown by the burials in deep grave pits and coffins, as well as the richly outfitted pre-Romanesque basilica by which they were interred. In the first period of Christianization, more care was taken to not place items in the grave. This was evidently an attempt to implement what had already been an adapted standard and code of behaviour for several decades in western Europe. In the course of time, during the 9th and 10th centuries, when everyone became Christian, less attention was paid to this. The turbulent period after the decline of the



Grobovi (9. st.) ispod sloja sa šutom i kamenjem vezanim uz ruševinu predromaničke bazilike, na ranokršćanskoj oktogonolnoj krstionici.

Graves of the 9th cent., below the layer with rubble and stones tied to the ruins of the pre-Romanesque basilica, on top of the Early Christian octagonal baptistery.

stupilo i ranije, već sredinom 9. stoljeća. Govori se o vremenu kad je spomenuta djevojčica (grob 536), vjerojatno kneževskog roda, pokopana u drvenoj crkvi. Mađarska je provala u Karpatsku kotlinu nesumnjivo usporila uznapredovale procese koji su započeli u 9. stoljeću, ali je doprinijela jačanjem širenju nove mode i pojavi novih ukrasnih predmeta. Novi se trendovi najviše vide u pojačanom unosu predmeta u grobove, ali i pojavi novih setova ukrasnih predmeta. Velik broj srebrnih predmeta svjedoči o bogatstvu zajednice, što bi bilo u suprotnosti s tim da je novo doba eventualno donijelo recesiju.

Nemamo odgovor na pitanje što je dovelo do toga da je predromanička bazilika porušena, srušena do temelja i da su preko njezinih zidova započele sahrane. Grobovi se jasno vide ispod temelja kasnoromaničke crkve te je to dokaz da jedno vrijeme, nije točno utvrđeno kad, nije bilo crkve na tom mjestu. Nova kasnoromanička crkva nije sagrađena odmah nakon porušene predromaničke bazilike. Moguće da se radi o posljedici nakon određenih zbivanja koja nisu zapisana u poznatim povijesnim izvorima (nepoznata provala, potres) ili je riječ o poznatim povijesnim procesima

Frankish supremacy and the Hungarian invasion could also have been a stimulus to lessen discipline and permit individual decorative and other everyday objects to be placed in the grave together with the deceased. The period when objects begin to appear more frequently in graves can be connected to the period of the first appearance of objects of the Bijelo Brdo Culture in the other parts of the Pannonian plain. It seems, however, that cases tied to the lessening of “discipline” had begun earlier, as early as the middle of the 9th century, the period when the mentioned young girl (grave 536), probably of princely blood, had been buried in the wooden church. The Hungarian incursion into the Carpathian basin undoubtedly slowed the advanced processes that had begun in the 9th century, but it contributed to an increased spread of new fashions and the appearance of new decorative items. New trends can mostly be seen in the increased introduction of objects into graves, but also the appearance of new sets of decorative objects. The large number of silver objects bears witness to the wealth of the community, which would be in contrast to the fact that the new age would eventually bring about a recession.

sima poput mađarskih provala, širenje ugarske države itd. Lobar pokazuje određene veze s ugarskim teritorijem. Pronađene su dvije kovanice ugarskog kralja svetog Stjepana (1000. – 1038.), doduše, izvan konteksta, te kovanice svetog Ladislava (1077. – 1095.), također izvan konteksta. Kovanica svetog Ladislava nađena je ispred crkve u sloju koji je prekopan uslijed stoljetnih sahrana na istoj poziciji, stoga bi kovanica mogla potjecati iz groba. To bi bilo vrijeme kad je srušena crkva na lokalitetu, odnosno kad započinju sahrane preko temelja predromaničke bazilike. Velik se broj grobova na lokalitetu, okvirno datiranih od 10. do 12. stoljeća, pruža posvuda oko bazilike. Groblje se oko crkve sužava kad je podignuta kasnoromanička crkva, sredinom ili u drugoj polovici 13. stoljeća.

Neprekidne su sahrane na groblju oko crkve od 9. stoljeća, a učestalije su od 11. stoljeća. Još ih je više od 13. i 14. stoljeća, a najviše je sahrana u 17. i 18. stoljeću. Ukopa je u manjem broju od zadnjeg desetljeća 18. stoljeća do sredine 19. stoljeća, zatim zauvijek prestaju. Nesumnjivo, može se govoriti o konstantnom demografskom rastu kroz cijeli srednji i novi vijek.

Od prijelaza iz 8. u 9. stoljeće sahranjuje se oko drvene, predromaničke i kasnoromaničke crkve, tako da se, prema sadašnjem stanju istraživanja, okvirno može izdvojiti nekoliko sljedećih faza do izgradnje kasnoromaničke i gotičke crkve:

1. Groblje uz ranokršćanku crkvu / prva desetljeća do oko sredine 6. stoljeća.
2. Paljevinsko groblje: od kraja 8. do početka 9. stoljeća (uz ranokršćansku crkvu / prije podizanja ranosrednjovjekovnih crkava).
3. Groblje uz drvenu crkvu i predromaničku baziliku: od 9. ili 10. do prijelaza iz 11. u 12. ili u 13. stoljeću.
4. Groblje nakon rušenja predromaničke bazilike: od 11. ili 12. do 13. stoljeća.
5. Groblje uz kasnoromaničku crkvu: od 13. stoljeća.
6. Groblje uz gotičku crkvu: do sredine 19. stoljeća.

There is no answer to the question of what led to the pre-Romanesque basilica being destroyed, demolished to the foundations, and for burials to begin to be placed over its walls. The graves beneath the foundations of the late Romanesque church are clearly visible, and this is proof that at one point, not determined exactly, there was not a church at this spot, meaning after the pre-Romanesque church was destroyed the new late Romanesque church was not built immediately. Perhaps this was a consequence of certain events that were not recorded in the known historical sources (unknown attack, earthquake), or even known historical processes such as the Hungarian invasion, the spread of the Hungarian state, etc. Lobar displays certain connections with Hungarian territory. Two coins were found of the Hungarian king St. Stephen (1000 – 1038), although without context, along with a coin of St. Ladislaus (1077 – 1095), also without a context. The coin of St. Ladislaus was found in front of the church in a layer that was dug over due to centuries of burials at the same position, hence it could have come from a grave. This period would correspond to the time when the church was demolished at the site, or rather when burials began across the foundations of the pre-Romanesque basilica. A large number of graves dated approximately from the 10th to 12th centuries extend everywhere around the basilica at the site. At around the time when the late Romanesque church was erected, in the middle or second half of the 13th century, the cemetery narrows its extent around the church.

Burial at the cemetery around the church continued without a break from the 9th century, the number of burials increased from the 11th century, with even greater amounts in the 13th and 14th centuries, while the most took place in the 17th and 18th centuries. After the last decade of the 18th century, less burials are performed to the middle of the 19th century, when they ceased forever. A constant demographic growth can be perceived throughout the entire medieval and modern periods.

Burials took place around the wooden, pre-Romanesque, and late Romanesque churches from the transition from the 8th to the 9th centuries, so that according to the present state of research, several phases can be distinguished up to the construction of the late Romanesque and Gothic churches:

1. Cemetery by the Early Christian church / the first decades to about the middle of the 6th century,
2. Cremation cemetery: end of the 8th to the beginning of the 9th centuries (by the Early Christian church / before the construction of the early medieval churches),
3. Cemetery by the wooden church and pre-Romanesque basilica: from the 9th – 10th to the 11th/12th or 13th (?) centuries,
4. The cemetery after the demolition of the pre-Romanesque basilica: from the 11th? or 12th? to the 13th centuries,
5. The cemetery by the late Romanesque church: from the 13th century,
6. The cemetery by the Gothic church: to the middle of the 19th century.



Ostatci presvodene grobnice unutar predvorja predromaničke bazilike, grob 107.

Remains of a vaulted tomb inside the narthex of the pre-Romanesque basilica, grave 107.



Trodimenzionalna računalna rekonstrukcija lica muškarca položenog u presvodenu grobnicu (grob 107) u predvorju predromaničke crkve (Hincak *et al.* 2016).

Three-dimensional computer reconstruction of the face of the man placed in a vaulted tomb (grave 107) in the narthex of the pre-Romanesque church (Hincak *et al.* 2016).

- Barokna grobnica ispod južnog dijela cintora – prije sanacijskih radova, 2003.

The Baroque crypt under the southern part of the enclosure wall – before conservation work, 2003.

- Barokna grobnica ispod južnog dijela cintora – nakon sanacijskih radova, 2014.

The Baroque crypt under the southern part of the enclosure wall – after conservation work, 2014.

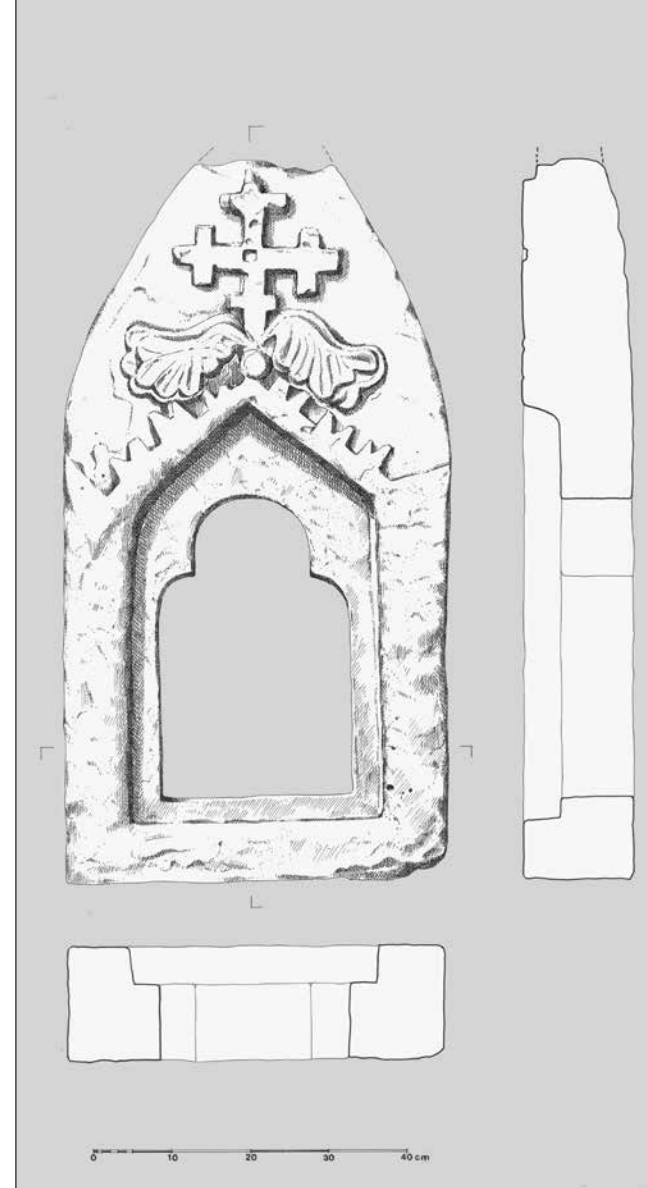


Kasnoromanička kustodija, druga pol. 13. st.

A late Romanesque custodia, second half of the 13th cent.

Kasnoromanička kustodija kao dio kanala za odvodnju oborinskih voda baroknog cintora, 2005.

A late Romanesque custodia as part of the rainwater drainage system of the Baroque enclosure wall, 2005.



KASNOROMANIČKA CRKVA

(PRIJELAZ IZ 12. U 13. STOLJEĆE DO POČETKA 15. STOLJEĆA)

Temelji i donji postroj kasnoromaničke crkve nalaze se ispod postojeće gotičke crkve. Njezini su ostatci vidljivi na pročelju, uz cijelu dužinu s južne perimetralne strane i sa sjeverne strane postojeće gotičke crkve. Postojeća se gotička crkva oslanja na zidove kasnoromaničke crkve, ali ima manji otklon u orijentaciji. S južne strane na pročelju, kasnoromanički zid izlazi dvadesetak centimetara izvan gabarita postojeće, dok se sa sjeverne strane na začelju događa ista situacija. Crkva je bila jednobrodna, otprilike iste veličine kao postojeća i imala je nešto uže polukružno svetište. Ugrađeno je u zidove gotičke crkve, čini se u punoj visini te je prilagođeno novoj zgradi, pa svetište i trijumfalni luk nisu pravilno orijentirani prema brodu. Kako bi se dobile ravne stranice svetišta, otesan je polukružni završetak kasnoromaničke apside. Kasnoromanička crkva uklopila je dijelove središnje apside predromaničke bazilike, što je također bio građevinski pothvat jer one nemaju istu orijentaciju. Nakon čišćenja istočnog zida sakristije od ostataka žbuke, pokazalo se da je zid sakristije (pastoforije) također podignut u kasnoj romanici. Prozorski okviri bili su izrađeni od četiriju antičkih spolija, a na jednoj su, ispod žbuke, bile vidljive konture dviju životinja, stražnji dio i rep hipokampa (hippocampus). U donjem dijelu, odijeljenom neukrašenom gredom, pokazala se figura leoparda ili robusnog i jakog psa. Tako se zaključilo da je sakristija podignuta prije postojeće crkve. Valja napomenuti da se ispod temelja sjevernog i istočnog zida opažaju temelji zgrade starije od predromaničke bazilike, a možda i od ranokršćanske crkve, osim ako nije riječ o dogradnji uz nju. Velik dio svetišta i apside postojeće crkve pruzeti su od ranije kasnoromaničke crkve. Brod je cjelovito nanovo podignut, ali ne od temelja, već od, otprilike, ondašnje hodne površine. Postojeći renesansni zvonik također ima prethodnika te je starija struktura također sačuvana do, otprilike, hodne površine. Čini se da je zvonik srušen prilikom podizanja gotičke crkve, a naknadno je, iznad spomenutoga, podignut renesansni zvonik. Nažalost, takvo se što ne može tvrditi sa sigurnošću.

Mnogobrojne su antičke i, što posebno treba istaknuti, predromaničke spolije pronađene u temeljima i zidu kasnoromaničke crkve. Većina su kamenih ulomaka dijelovi unutrašnjeg predromaničkog uređenja bazilike uzidani u novu crkvu. Spolije, od kojih je dobar dio izvađen, nalazio se, i još se nalazi, uzidan u crkvu. Kasnoromanička crkva porušena je najkasnije do početka 15. stoljeća. Analiza pepela metodom C14 na spoliju, ulomku predromaničke skulpture – polomljenom pluteju, uzidanom u kut povrh srušenog zida kasnoromaničke crkve na pročelju, pokazala je da se radi o 1437. godini. Vjerojatno je crkva bila porušena (potres) i vidljivo je da su njezini tadašnji ostatci stradali u požaru. Na gradnju nove crkve prionulo se u drugoj trećini 15. stoljeća.

Zanimljivo, podizanje kasnoromaničke crkve poklapa se s pojačanom gradnjom crkava na području Zagrebačke biskupije.

THE LATE ROMANESQUE CHURCH

(THE TRANSITION FROM THE 12TH TO THE 13TH CENTURY TO THE BEGINNING OF THE 15TH CENTURY)

The foundations and the lower structure of the late Romanesque church are located below the existing Gothic church. The remains are visible on the façade, along the entire length of the southern perimeter side, and on the northern side of the existing Gothic church. The existing Gothic church lies on the walls of the late Romanesque church, but it has a smaller deviation in its orientation. On the southern side on the façade, the late Romanesque wall extends some twenty centimetres beyond the dimensions of the existing church, while the same thing happens on the northern side, in the back. The church had a single aisle and had approximately the same dimensions as the present one, but with a somewhat narrower semi-circular chancel. This was built into the walls of the Gothic church, seemingly at full height, and was adapted to the new building, and hence the chancel and the triumphal arch are not oriented properly towards the nave. The semi-circular ending to the pre-Romanesque basilica was cut off so that the sanctuary would have straight sides. The late Romanesque church incorporated parts of the central apse of the pre-Romanesque basilica, which was also a construction project, as they did not have the same orientation. After cleaning remains of plaster from the eastern wall of the sacristy, it was noted that this wall of the sacristy (pastophorium) was also built in the late Romanesque period. The frames for the windows were made from four Roman spolia, and below the plaster on one of them the contours of two animals are visible, with the rear section and tail of a hippocampus, and in the lower section separated by an undecorated beam, the figure of a leopard or robust and strong dog was depicted. This showed that the sacristy was constructed earlier than the existing church. It should also be mentioned that below the foundations of the northern and eastern walls the foundations can be discerned of some earlier building, earlier than the pre-Romanesque basilica, unless it was an addition made next to it. A large part of the sanctuary and apse of the existing church was taken from the earlier late Romanesque church, and the nave was completely built gain, but not from the foundations but rather from approximately the former walking surface. The existing Renaissance belltower also had an earlier predecessor, and the earlier structure was also preserved approximately to the walking surface. It seems that the latter was demolished during construction of the Gothic church, and that subsequently the Renaissance belltower was built above it, but unfortunately that cannot be established with certainty.

Numerous Roman, and it should be especially emphasized, pre-Romanesque spolia were found in the foundations and walls of the late Romanesque church. Many stone fragments of parts of the interior pre-Romanesque outfitting of the basilica were immured into this new church. Even though many spolia have been removed, a large number are still built into it. The late Romanesque church was demolished at the latest to the beginning of the 15th century. The analysis of ash with the C14



Naime, iz prijašnjeg je razdoblja vrlo malo poznatih i očuvanih crkava na njezinu području. Iz tog je vremena, u neposrednoj blizini, crkva na Petrovoj Gori, koja se spominje kao župna crkva u popisu župa Zagrebačke biskupije iz 1334. godine. Raspeo iz Martinšćine također se može datirati u isto vrijeme. Ključna činjenica u razmatranju povijesti početaka gradnje kasnoromaničke crkve jest da je između nje i starije, predromaničke bazilike postojalo vrijeme u kojem na tom mjestu nije postojala crkva. Domaće, kršćansko stanovništvo počelo je sahranjivati svoje preminule oko ruševina i uz središnje apside predromaničke bazilike. Bazilika nije bila porušena u cijelosti jer je uklopljena u kasnoromaničku crkvu, ali su se grobovi nalazili na prostoru južne apside. Kasnoromanička crkva nije podignuta odmah nakon rušenja predromaničke bazilike, nego tek nakon „određenog vremena“. Govori se o dovoljno dugom periodu da se razvuče građa i materijal s porušene bazilike te da se započne polaganje grobova preko crkve, točnije, kako se čini, preko cijele njezine površine. Pretpostavlja se da je iznad velike predromaničke bazilike jedno vrijeme stajala manja crkva, ali to ne možemo znati jer nemamo arheoloških potvrda. U zvoniku se nalazi zvon s natpisom pisanim gotičkom majuskulom „O REX GLORIE VENI CUM PACE. MARIA AVE“ (O, Kralju Slave, dodi, s mirom. Marijo, zdravo). Prema obliku, zvon bi moglo potjecati s kraja 14. stoljeća ili najkasnije do sredine 16. stoljeća. Samo su dvije mogućnosti koje određuju mjesto odakle potječe ako se ne radi o kakvom drugom lokalitetu. Dakle, ili je uz kasnoromaničku crkvu stajao zvonik, ali je prilikom podizanja gotičke porušen, ili je zvon nabavljen za novi zvonik, koji je sagrađen tijekom 16. stoljeća.

Od namještaja, ostali su sačuvani stup i od njega donji dio polukružnog luka prelomljen u dva dijela (služio je kao vanjska stepenica za zvonik), četvrtasti kapitel ukrašen jednostavnim figuralnim motivom (s još jednim antičkim ulomkom služio je kao postolje za barokni kip svetog Franje) i kasnoromanička kustođija (ugrađena u šaht za odvodne vode cintora). Zanimljivo je da ukrasi na stupovima baroknog cintora podsjećaju na kasnoromaničke ukrase s jedina otkrivena kapitela. Ovi su elementi bili ključni za određenje crkve kao kasnoromaničke.

method found on a spolium, a fragment of pre-Romanesque architectural sculpture, a broken pluteus, immured into a corner above the demolished wall of the late Romanesque church on the façade, gave a date of the year 1437. It seems that this church had been destroyed (by an earthquake?) and it is visible that the remains were then further destroyed by fire. After that, the construction of a new church began sometime in the second third of the 15th century.

It is interesting that the period of building the late Romanesque church corresponded to the increased erection of churches in the area of the Diocese of Zagreb. In fact, before that time there are very few known and preserved churches in its territory. It is possible that a church in the Petrova Gora heights could be from the immediate vicinity of this time, as it is mentioned as a parish on a list of the Diocese of Zagreb in 1334. A crucifix from Martinšćina also belongs to this period. A crucial factor for considering the history of the beginning of its construction is that between this church and the earlier pre-Romanesque basilica there was a certain period of time in which there was no church at this spot. The local Christian inhabitants began to bury their dead around the ruins and by the central apse of the pre-Romanesque basilica, which was not entirely demolished as it was later incorporated into the late Romanesque church, but graves were located in the space of the southern apse. The late Romanesque church was not immediately erected after the destruction of the pre-Romanesque basilica, but only after a “certain time” that was sufficiently long for the building and other material from the demolished basilica to be spread out and for the placement of graves over it, seemingly over the entire surface area. It is possible that a smaller church stood over the area of the large pre-Romanesque basilica for a time, but this cannot be established as there is no archaeological proof. The belltower contains a bell with an inscription written in Gothic majuscule script “O REX GLORIE VENI CUM PACE. MARIA AVE” (O king of glory, come in peace. Hail Mary). On the basis of the shape, the bell could come from the end of the 14th century, but at latest to the mid 16th century. If it was not brought from some other site, only two possibilities exist: either a belfry stood by the late Romanesque church, but it was demolished during the construction of the gothic belltower, or the bell was acquired for a new, later belltower built during the 16th century.

The following were preserved from the furnishings: the column of the lower part of a semicircular arch – broken into two parts (it served as the exterior steps for the belltower), a square capital decorated with a simple figural motif (it served together with another Roman fragment as a base for the Baroque statue of St. Francis), and a late Romanesque custodia or monstrance (built into the drainage shaft for the enclosure wall). It is interesting that the decorations on the columns of the Baroque enclosure are reminiscent of the late Romanesque decorations on the only uncovered capital. These elements were essential to determining the church as late Romanesque.

← Izrada planske dokumentacije – crtanje na terenu, 2005.

Floor plan documentation, field drawing, 2005.

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← Zaštitna arheološka istraživanja - studenti arheologije na stručnoj praksi.

Protective archaeological excavations – archaeology students in the field school.



← Ulaz u renesansni zvonik. U prvom planu stube izrađene od kasnoromaničkih spolija, 2004.
Renaissance bell tower entrance. Stairs made of late Romanesque spolia in the foreground, 2004.

Spolij, ulomak dovratnika predromaničke bazilike, ugrađen u zid kasnoromaničke crkve, 2004.

Spolia, a fragment of a pre-Romanesque basilica doorjamb, immured into the late Romanesque church wall, 2004.



Južna strana crkve s baroknim trijemom i renesansnim zvonikom, 2009.

Southern side of the church with the Baroque porch and the Renaissance bell tower, 2009.



Južna strana crkve nakon istraživanja – privremena zaštita lokaliteta, 2005.

Southern side of the church after excavation – temporary site protection, 2005.

SVETIŠTE MAJKE BOŽJE GORSKE U LOBORU – KRATKA POVIJEST PREMA SAČUVANIM POVIJESNIM IZVORIMA

Krešimir Filipić

Imenom se Lobor, kao posjed, spominje u povijesnim izvorima 1244. godine.⁵³ Svetište Majke Božje Gorske u Loboru prvi se put spominje tek 1639. godine, a opširniji opis potječe iz 1678. godine, dok 1687. godine vizitator zapisuje da je područna kapela župe Lobor *a fundamentis ex muro eleganter erecta, bene alta*.⁵⁴ U popisu župa iz 1334. godine, koji je sastavio gorički arhidakon Ivan, spominje se župa u Loboru, ali ne i kome je posvećena župna crkva. Doslovno je zapisano sljedeće: *Item ecclesia de Lobor*. Prema tome, nije jasno koja je od dviju crkava u mjestu bila župna – sveta Marija na gradini ili sveta Ana ispod gradine ako je tad potonja već bila sagrađena. Teoretski, postojanje dviju crkava u mjestu otvara mogućnost da je crkva na brijegu bila redovnička ili hodočasnička, a crkva bliže mjestu, župna.

Postojala su različita mišljenja o tome kad je sagrađena postojeca gotička crkva na gradini posvećena Majci Božjoj Gorskoj. Prema arheološkim istraživanjima, razvidno je da je sagrađena u drugoj trećini 15. stoljeća i da je dijelom zadržala starije strukture kasnoromaničke crkve (veći dio svetišta i sakristiju) i, s njima, dijelove još starije predromaničke bazilike. Očito je to preklapanje starijih slojeva s novima zbunjivalo istraživače kod interpretacije njezina nastanka. G. Szabo napisao je samo da se radi o kasnogotičkoj građevini kojoj je u renesansi dograđen zvonik, a 1735. godine izmijenjeno pročelje, dograđeno pjevalište, sakristija i sagrađen cintor. Presvođen je i brod koji je do tad imao *tabulatum pictum*.⁵⁵ A. Deanović smatrala je, nakon studiozne obrade otkrivenih fresaka u svetištu, da je njezino oslikavanje započelo u posljednjoj četvrtini 14. stoljeća i da je trajalo čak do prijelaza u 15. stoljeće i tijekom njegovog prvog desetljeća.⁵⁶ Biblijski prizori, prikazani na zidnim slikama, uglavnom su vezani uz Bogorodicu – patrona crkve i Spasitelja – zatim se prepoznaju likovi apostola i svetaca te likovi iz Starog zavjeta. Na svodu se, uz biljne motive, nalazi i sveto Trojstvo.⁵⁷ Slike su dijelom prepravljene, premazane i mjestimično su naslikane nove tijekom 17. stoljeća, posebno nakon obnove u 18. stoljeću. Istom vremenu pripadaju oslici na fasadi, na pročelju

53 CD IV, 245–247.

54 Deanović 1969–1970, 59.

55 Szabo 1913–1914, 167–168; Szabo 1939, 83. T. Stahuljak datira crkvu u 14. stoljeće (Stahuljak 1950, 260), dok A. Horvat smatra da se radi o srednjovjekovnoj crkvi barokiziranoj u 18. stoljeću s gotičkim freskama koje se datiraju od 14. do 15. stoljeća (Horvat 1987, 199). Nadalje, Z. Horvat tumači da crkva potječe iz 14. stoljeća (Z. Horvat 1992, 82–83). D. Vukičević-Samaržija smatrala je da brod i svetište potječu s početka 15. stoljeća (Vukičević-Samaržija 1993, 170–172).

56 Deanović 1969–1970, 77.

57 Deanović 1969–1970, 60–72.

THE SHRINE OF OUR LADY OF THE MOUNTAIN IN LOBOR – A BRIEF HISTORY ACCORDING TO THE PRESERVED HISTORICAL SOURCES

Lobor is mentioned in historical sources by name as an estate in 1244.⁵³ The shrine of Our Lady of the Mountain in Lobor was first mentioned only in 1639, while a more detailed description comes from 1678, and in 1687 a visitor wrote of the associated chapel of the parish of Lobor: *a fundamentis ex muro eleganter erecta, bene alta*.⁵⁴ In a list of parishes from 1334 composed by the Archdeacon Ivan of Gorizia the parish in Lobor is mentioned, but not to whom the parish church was dedicated. All that was written was: *Item ecclesia de Lobor*. Hence it is not clear which of the two churches in the town was the parish church: Our lady on the hillfort above, or St. Anne below the hillfort, if that had even been built at that time. Theoretically, the existence of two churches in a place would open the possibility that the church on the hill was a pilgrimage or monastic church, while the one nearer the town was the parish church.

Opinions differed about when the existing Gothic church was built on the hillfort dedicated to Our Lady of the Mountain. According to the archaeological excavations, it is apparent that it was built in the second third of the 15th century and that it partially retained the earlier structure of the late Romanesque church (most of the chancel and the sacristy) and with these, also parts of the even earlier pre-Romanesque church. Evidently, the overlapping of the earlier with later strata confused researchers in interpreting its origins. G. Szabo merely wrote that it was a late Gothic building, with a belltower built in the Renaissance period, while in 1735 the façade was modified, the choir and sacristy were added, and the enclosure was built. The nave that had previously had a *tabulatum pictum* was then vaulted.⁵⁵ After studious analysis of the frescoes discovered in the chancel, A. Deanović considered that the painting began during the last quarter of the 14th century and continued until the turn of the century and the first decade of the 15th century.⁵⁶ The biblical scenes depicted on the wall paintings are mostly related to the Virgin Mary – the patroness of the church and the Saviour, followed by figures of apostles and saints, and also fig-

53 CD IV, 245–247.

54 Deanović 1969–1970, 59.

55 Szabo 1913–1914, 167–168; Szabo 1939, 83. T. Stahuljak dated the church to the 14th century (Stahuljak 1950, 260). A. Horvat considered it medieval with a Baroque renovation in the 18th century, with Gothic frescoes of the 14th-15th centuries (Horvat 1987, 199). Z. Horvat from the 14th cent. (Z. Horvat 1992, 82–83). D. Vukičević-Samaržija considered that the nave and chancel originated at the beginning of the 15th cent. (Vukičević-Samaržija 1993, 170–172).

56 Deanović 1969–1970, 77.



Nadgrobni spomenik Nicolausa Shmita iz 18. st. – sjeverna strana crkve, istraživanja 2002.

The tombstone of Nicolaus Shmit from the 18th cent. – north side of the church, excavations in 2002.

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Oslikani pano s prikazima čudesnih ozdravljenja – unutrašnjost cintora; u prvom planu ambon nakon vađenja iz kasnoromaničkog zida.

A painted panel depicting miraculous healings – the interior of the enclosure wall, the pulpit in the foreground after being taken out of the late Romanesque wall.



i s južne strane. U baroknom oltaru nalazi se drveni gotički kip Bogorodice iz oko 1500. godine. Očito je najstariji sačuvani inventar novosagrađene crkve iz 15. stoljeća.

Prema slici koju je u svom dijelu donio P. Hilarion Gasparotti 1750. godine, dobro se vidi prigradeni toranj i stariji, manji toranj iznad ulaza.⁵⁸ Ispred ulaznog dijela nalazilo se predvorje koji je zamijenilo novo između 1774. i 1784. godine. Na koncu, i predvorje je porušeno sredinom 19. stoljeća. Na slici nema cintora koji je sagrađen nakon potresa.

Godine 1639. oko crkve se nalazilo groblje, 1666. godine ono je bilo bez ograde, 1749. godine bilo je nanovo ograđeno, 1750. godine podiže se nova zidana ograda, a 1758. godine ograda još nije bila dovršena.⁵⁹ Zidana je ograda registrirana u arheološkim istraživanjima. Vide se prepravci, ali se čini da je veći dio sagrađen u jednom mahu. Intenzivno se sahranjivalo oko crkve sve do izgradnje cintora. Tad je, ispod južnog krila cintora, sagrađena grobnica u kojoj se sahranjivalo sve do zabrane 1861. godine. U isto je doba izvan crkve, na omanjem brežuljku sa sjeverne strane uz cestu, formirano novo groblje za nekrštenu djecu. Grobnica ispod cintora prvotno nije bila spomenute namjene, ali se nacrt izmijenio kad su radovi već uznapredovali. Potom se, unutar cintora uz crkvu, sahranjivalo samo izuzetno plemstvo i svećenstvo sve do druge polovice 19. stoljeća.

Svetište je temeljito obnovljeno na početku 20. stoljeća, ali je ubrzo zbog jake vlage već tridesetih godina došlo do njezina uznapredovala propadanja. Svetište i njegova bliža okolica pretvoreni su u uporište hrvatske vojske za vrijeme Drugog svjetskog rata. Prvi se put svetište prilagođava boravku vojnika, pa se zazidavaju prozori s južne strane i rade se puškarnice, otvaraju se zazidana vrata i prozori grobnice te se u grobnici smješta sklonište i izvode se druge preinake. Nakon rata ruši se crkvena kuća i započinju konzervatorski radovi na crkvi i svetištu. Otad se, sve do danas, većim i manjim intenzitetom radi na njezinoj obnovi. Nakon ponovne uspostave nezavisne hrvatske države devedesetih godina 20. stoljeća, znatno se pojačava rad na obnovi i radovi traju do danas.

58 Gasparotti 1750.
59 Noršić, Rukopis.

ures from the Old Testament. The vaulting features vegetative motifs and the Holy Trinity.⁵⁷ The paintings were in part remodelled, recoated, and some were painted anew during the 17th century and particularly after the renovations in the 18th century. The images on the façade and the southern side also belong to that period. The Baroque altar features a wooden Gothic statue of the Virgin Mary from ca. 1500. This is evidently the oldest preserved inventory of the then newly built church from the 15th century.

From the illustration in the work from 1750 by P. Hilarion Gasparotti, the added tower can be clearly seen, along with the earlier small tower above the entrance.⁵⁸ A vestibule was located in front of the entrance section, which was replaced by a new one between 1774 and 1784, which was in the end removed in the middle of the 19th century. The illustration does not show the arcaded enclosure wall, which was built after the earthquake.

Cemeteries were located around the church in 1639, 1666 (not enclosed), 1749 (again fenced), 1750 (a new masonry cemetery wall was built), and 1758 (the latter was not yet finished).⁵⁹ This masonry wall to the cemetery was documented in the archaeological excavations. Repairs can be noted on it, but it seems that most of it was built at one time. Burials took place intensively around the church until the arcaded enclosure wall was built. Underneath the southern wing of the enclosure wall, a grave vault was built that was used for burials until they were forbidden in 1861. The grave vault beneath the enclosure was not originally intended for this purpose, but the plans were changed when the work was already well underway. In the same period, outside the church on a small hill on the northern side by the road a new cemetery was created for unbaptized children. After that, only occasionally were nobles and priests buried within the enclosure by the church all the way to the second half of the 19th century.

The shrine was thoroughly renovated at the beginning of the 20th century, but soon after, in the thirties, rising damp caused its extreme decay. During the Second World War, the shrine and its close vicinity were transformed into a stronghold of the Croatian army. For the first time, the shrine was adapted to the sojourn of soldiers, the windows on the southern side were walled up and gunslit embrasures made, the walled door and windows of the grave vault were opened so it could be used as a storeroom, and other changes were made. After the war, the clergy house was torn down, conservation work began on the church and shrine, and since then until the present day work on its renovation has continued with greater or lesser intensity. After the re-establishment of an independent Croatian state in the 1990s, efforts for its renovation have increased significantly, and these works continue to the present day.

57 Deanović 1969–1970, 60–72.
58 Gasparotti 1750.
59 Noršić, Manuscript.

Svetište Majke Božje Gorske prema Hilarionu Gasparottiju, 1752. (prije katastrofalnog potresa).

The shrine of Our Lady of the Mountain according to Hilarion Gasparotti, 1752 (before the catastrophic earthquake).



NABOŽNI PREDMETI IZ NOVOVJEKOVNIH GROBOVA

DEVOTIONAL ITEMS FROM EARLY MODERN PERIOD GRAVES

Ana Azinović Bebek

Na groblju⁶⁰ u Loboru potvrđena je uobičajena novovjekovna distribucija nabožnih predmeta u grobovima. Oko 20% grobova koji pripadaju novovjekovnom razdoblju sadržavalo je nabožne predmete – hodočasničke privjeske, brevare, krunice, medaljice i križeve. Kako je sjeverozapadna Hrvatska kulturološki i vjerski vezana za područja Bavarske, Austrije, Italije i Slovenije (ali i Češke i Moravske), komparativni je materijal iz tih područja gotovo identičan pronađenom na grobljima u Hrvatskoj, pa tako i na loborskom groblju. Iako na novovjekovnim grobljima, u odnosu na ostale nabožne predmete, dominira broj medaljica, na loborskom groblju to nije slučaj. Najviše je pronađenih križeva, dok izrazito začuđuje mali broj krunica. Groblje je posebno po većem broju brevara i hodočasničkih privjesaka, za razliku od ostalih, dosad istraženih novovjekovnih groblja.

Križevi iz Lobora tipični su predstavnici religijske prakse i običaja ranog novog vijeka. Iako identični i uniformni, ipak se na svakom novovjekovnom lokalitetu mogu naći i omiljeni oblici križeva. Vjernici u Loboru preferiraju križeve latinskog oblika s prikazom, a, iako je praksa signiranja križeva poznata, u Loboru nije pronađen nijedan takav. Osim križeva serijske produkcije, koji se nose na krunicama 18. stoljeća (lijevani, uglavnom brončani, vrlo jednostavni križevi s trolisnim završecima greda), pronađeni su i oni ljepše izrade (obično je to kombinacija drva i plemenitog materijala), a očito su doneseni s raznih hodočašća. Nalazi više ili manje kvalitetno obrađenih križeva govore o potrebi za lijepim i u religioznoj umjetnosti.

Krunica je, od srednjeg vijeka, omiljena pobožnost Blaženoj Djevici Mariji. Neobičajan je mali broj krunica na ovako veliku groblju, stoga je to izuzetno zanimljiv i neobjašnjiv podatak.

Loborski se brevari datiraju u 18. stoljeće, izrađeni su od kositra ili bronce u formi kvadratne ovalne ili srcolike kutijice koja u sebi sadrži razne zazive i blagoslove – tekstove iz Biblije i molitvenika. Nosili su se kao zaštita od raznih svjetovnih i duhovnih nevolja, nekad ušiveni u odjeću ili pak na lančiću oko vrata, oko ruke ili ispod ramena, a često su se stavljali djeci u kolijevke.

Pučka pobožnost baroknog razdoblja očituje se u izrazitoj omiljenosti svetačkih medaljica, a hodočašća su odigrala vrlo važ-

At the cemetery in Lobar,⁶⁰ the usual early modern period distribution of devotional items in the graves was confirmed. Around 20% of the graves that belong to the early modern period contained devotional items – pilgrimage badges, breverls, rosaries, medallions, and crosses. As northwestern Croatia is culturally and religiously connected to the region of Bavaria, Austria, Italy, and Slovenia (but also Bohemia/Chechia and Moravia/Slovakia), the comparative material from these areas is almost identical to that found in graves in Croatia, and the same is true at the Lobar cemetery. Although the number of medals was predominant in relation to the other religious objects at the majority of early modern period cemeteries, that was not the case at the Lobar cemetery. In fact, mostly crosses were found, and the small number of rosaries was extremely surprising, and the cemetery was further quite specific in terms of the larger number of breverls and pilgrimage pendants than had been recorded in excavations to the present of early modern period cemeteries.

The crosses from Lobar are typical representatives of the religious practices and customs of the early modern period. Although identical and uniform, favoured forms of crosses can nonetheless be found at each early modern period site. The faithful at Lobar preferred crosses of the Latin form with an image, and although the practice of signing crosses was known, not a single example of this was found at Lobar. In addition to mass produced crosses, which were worn in rosaries of the 18th century (cast, mostly bronze, very simple crosses with trefoil endings of the bars), examples with better workmanship were also found (usually in a combination of wood and precious material), and evidently they had been brought from various pilgrimages. The finds of more or less well made crosses indicates the need for the beautiful in religious art as well.

The rosary has been the favourite form of expressing piety to the Blessed Virgin Mary from the Middle Ages, and hence the unusually small number of rosaries at such a large cemetery is exceptionally interesting and inexplicable.

The Lobar breverls are dated to the 18th century, made of tin or bronze in the form of square, oval or heart-shaped little boxes, which contain various invocations and blessings – texts

60 Svi su podaci rezultat analiza provedenih za potrebe izrade doktorskog rada autorice te su dopunjeni podatcima tijekom rada na projektu HRZZ IP2016-06-6622 / LearlyCoP, Lobar – ranosrednjovjekovno središte moći (Azinović Bebek 2012; Azinović Bebek, Filipec 2015).

60 All data are the result of analyses conducted for the author's doctoral dissertation and were supplemented with information acquired during work on the project HRZZ IP2016-06-6622 / LearlyCoP, Lobar – ranosrednjovjekovno središte moći (Azinović Bebek 2012; Azinović Bebek, Filipec 2015).

Glavni oltar u postojećoj crkvi s drvenim kipom Bogorodice – Majke Božje Gorske s Djetetom Isusom.

The main altar in the existing church with the wooden statue of the Virgin Mary - Our Lady of the Mountain with the child Jesus.

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Gotički oltar u crkvi – originalna mramorna oltarna menza iz predromaničke bazilike 9. – 11. st., naknadno prilagođena novom oltaru.

The Gothic altar in the church – original marble altar stone from the pre-Romanesque basilica, later adapted for the new altar, 9th – 11th cent.



nu ulogu u širenju religijske umjetnosti u nekom kraju. Pronađene se medaljice dijele na svetačke (s prikazom nekog sveca ili svetice), marijanske (s prikazom neke marijanske pobožnosti) i hodočasničke (s prikazom Majke Božje ili sveca koji se štuje u tom hodočasničkom mjestu). Medaljicama se određuje omiljenost nekog sveca u određenom kraju, kao i hodočasnička aktivnost vjernika. Uz velik broj čašćenih muških svetaca, dojmjljiva je i raznovrsna marijanska pobožnost. Mariju se časti obilaskom hodočasničkih mjesta i osnivanjem bratovština. Medaljice s prikazom svetog Benedikta, i one donesene s hodočašća u Mariazell i Loreto, najbrojnije su medaljice pronađene u Loboru. Benediktov pfennig, kako se naziva tipizirana medaljica s prikazom svetog Benedikta, najbrojnija je medaljica, a sveci franjevačkog reda jedini su sveci prikazani na pronađenim medaljicama. Stoga zaključujemo kako su franjevački sveci, uz svetog Benedikta, omiljeni među loborskim pukom. Signirane medaljice ponekad mogu pomoći oko datacije i raspoznavanja određenih tipova medaljica. Medaljer Georg Messenlechner potpisao je tri obrađene medaljice, od kojih je jedna s prikazom svetog Benedikta, a dvije su hodočasničke iz Mariazella. Datiraju se u prijelazno razdoblje od 17. do 18. stoljeća. Najveću skupinu pronađenih medaljica u Loboru čine one hodočasničke. Pretpostavljena je hodočasnička aktivnost vjernika, prema broju grobova, oskudna, bez obzira na to je li pokojnik sam hodočastio ili je medaljicu dobio na dar. Najviše je medaljica iz Mariazella i Loreta, a dominiraju medaljice donesene s hodočašća u kojima su posjećena dva mjesta. Takve medaljice njemačko govorno područje zove *Zwitterpfennig*, dok u hrvatskom jeziku nema adekvatne izvedenice. Tako je medaljica s prikazom Mariazell / Maria Taferl dokaz jednog takvog hodočašća, kao i medaljice s prikazom Maria Loreto / križ bratovštine Sirolo. Identificirano ih je još nekoliko, od kojih su izdvojene sljedeće: Mariazell / Maria Einsiedeln, Mariazell / Annaberg i Maria Altötting / Maria Dorfen. Vjerojatno je hodočasniku iz Lobora trebalo osam do deset dana pješaćenja do Mariazella i Taferla u jednom smjeru, a do Loreta ili Einsiedelna dvadesetak dana.

Međutim, nejasna je odsutnost medaljica s likom Majke Božje Gorske. Možda mještani, koji i sami žive u hodočasničkom mjestu, nemaju toliku potrebu hodočastiti kao ostali niti se sahraniti s medaljicom iz „svog“ hodočasničkog mjesta. Ipak, neke bi se figure hodočasničkih privjesaka mogle ubrojiti u prikaze Majke Božje Gorske.

Hodočasnički su privjesci predmeti izrađeni od kositra, a nošeni su kao privjesci na traci ili ušiveni na odjeću. Nađeni su u grobovima bližima pročelju, unutar grobljanskog zida, što bi sugeriralo nastanak u 16. stoljeću. Evidentno je da su svi ovi privjesci vezani uz hodočašća zbog prikaza na njima, međutim, bez natpisa, teško je identificirati točno hodočasničko mjesto. Tipiziran prikaz Bogorodice u zvonolikom plaštu karakterističan je za brojna hodočasnička mjesta, no, nedostaju im dodatni atributi po kojima možemo pretpostaviti o kojem se hodočasničkom mjestu radi. Iako iz izvora znamo da je Lobar veliko i omiljeno hodočasničko mjesto Hrvata u novom vijeku (Hillarion Gasparoti u 18. stoljeću opisuje proštenjarsko svetište Majke Božje Gorske u Loboru, donosi molitvu, kao i natpise brojnih oslika

from the Bible and prayer books. They were worn as protection against various secular or spiritual troubles, sometimes sewn into clothing, or hanging from a chain around the neck, from the hand, or below the shoulder, and they were often placed in children's cradles.

The folk piety of the Baroque period can be seen in the distinct popular piety of medals of saints, and pilgrimages played a very important role in spreading religious art in a given area. The discovered medals are divided into those of saints (with the depiction of some saint), Marian (with an image of a Marian devotion), and pilgrimage (with a depiction of Our Lady or the saint worshipped in the place of pilgrimage). The popularity of a given saint in a defined area can be determined through the medals, as well as the pilgrimage activities of the faithful. Along with the large number of male saints worshipped, the variety of the Marian devotion is impressive. The Virgin Mary was honoured by visits to pilgrimage sites and the foundation of fraternities. Medals with the image of St. Benedict and those brought from pilgrimages to Mariazell and Loreto were the most numerous types of medals found at Lobar. The *pfennig* of Benedict (the term for the typified medal with an image of St. Benedict) was the most numerous type of medal, and saints of the Franciscan Order were the only saints depicted on the discovered medals. Hence it can be concluded that the Franciscan saints, along with St. Benedict, were popular among the people of Lobar. Signed medals can sometimes aid in dating and recognizing certain types of medals. Among the analyzed medals, three (one with a depiction of St. Benedict, two pilgrimage medals from Mariazell) were signed by the medallist Georg Messenlechner, which dates them to the turn of the 17th into the 18th centuries. The pilgrimage medals found at Lobar form the largest group of medals. Whether the deceased made the pilgrimage or received the medallion as a gift, the presumed pilgrimage activity of the faithful from Lobar was minimal considering the number of graves. The most medals were from Mariazell and Loreto, and most frequent were medals brought from pilgrimages where two places were visited. Such medals are called *Zwitterpfennig* in the German-speaking world, which does not have an adequate English version. So medals with images of Mariazell / Maria Taferl represent proof of one such pilgrimage, just like medals with Maria Loreto / the cross of the Sirolo fraternity. Several more have also been identified: Mariazell / Maria Einsiedeln, Mariazell / Annaberg, and Maria Altötting / Maria Dorfen. It is assumed that a pilgrim from Lobar would take eight to ten days to travel on foot to Mariazell and Taferl in one direction, and to Loreto or Einsiedeln twenty some days.

The absence, however, of medals with the image of Our Lady of the Mountain remains unclear. Perhaps people who themselves live in a pilgrimage place do not have such a need to go on pilgrimage as others, nor to be buried with medals from "their" pilgrimage place. Nonetheless, some of the figures of the pilgrimage badges could be included among depictions of Our Lady of the Mountain.



Popločenje u postojećoj crkvi – ploče napravljene od izrezanih kasnoantičkih nadgrobnih spomenika. Izrezane su u kasnoj antici te se nakon toga njima koristilo u različitim zgradama kroz povijest sve do danas.

Paving in the existing church, slabs made from carved late Roman tombstones. The slabs were carved in the late Roman period and have been used throughout history to the present day in various buildings.

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Ostatci središnje apside predromaničke bazilike. Vidljiv je istak na sjevernoj strani postojeće apside u svetištu – ostatak središnje apside predromaničke bazilike.

Remains of the central apse of the pre-Romanesque basilica. A protrusion is visible on the northern side of the existing apse in the sanctuary, the remnant of the central apse of the pre-Romanesque basilica.

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→ Tri hodočasnička privjeska. Možda bismo dva lijeva primjera hodočasničkih privjesaka s prikazima Marije u zvonolikom plaštu sa žezlom u ruci mogli interpretirati kao hodočasničku Mariju – Majku Božju Gorsku.

Three pilgrimage badges. The left two pilgrimage badges, with depictions of the Virgin Mary, in a bell-shaped cape with a scepter in her hand, could possibly be interpreted as those representing the pilgrimage Mary – of Our Lady of the Mountain.



u cinktoru koji svjedoče o brojnim čudesnim ozdravljenjima), u grobovima nije pronađena nijedna medaljica s prikazom Majke Božje Gorske. Gotovo je nemoguće da vjernici iz Lobora nisu štovali svoju zaštitnicu. Možda bismo dva primjera hodočasničkih privjesaka s prikazima Marije u zvonolikom plaštu sa žezlom u ruci mogli interpretirati kao hodočasničku Mariju – Majku Božju Gorsku. Teško je to potvrditi, s obzirom na to da se i hodočasnički prikazi Marije iz Altöttinga i Einsiedlena prikazuju na sličan način. Tomu doprinosi činjenica da su medaljice iz tih dvaju hodočasničkih mjesta pronađene u grobovima na loborskom groblju. Novovjekovno groblje u Loboru u 19. stoljeću više nije bilo u funkciji, osim, mjestimično, za ukope svećenstva i plemstva.

Pilgrimage badges are objects made of tin, worn as pendants on a ribbon or sewn onto clothing. They were found at Lobar in graves near the façade of the church, inside the graveyard fence, which would suggest a beginning in the 16th century. It is evident that all these pendants were related to pilgrimages because of the images on them, however without a legend it is difficult to identify accurately the pilgrimage place. The typical depiction of the Virgin Mary in a bell-like cloak is characteristic for numerous pilgrimage sites, however these lack any additional attributes according to which the pilgrimage site could be determined. Although it is known from sources that Lobar was a major and popular pilgrimage site for Croats in the early modern period (Hillarion Gasparoti in the 18th century described the pilgrimage shrine of Our Lady of the Mountain in Lobar, with a prayer, as well as records of the numerous images in the enclosure wall bearing witness to the numerous miraculous healings), not a single medal with the depiction of Our Lady of the Mountain was found in the graves. It would be almost impossible that the faithful from Lobar did not worship their patroness. Perhaps two examples of pilgrimage pendants with images of the Virgin Mary in a bell-like cloak with a sceptre in her hand, could be interpreted as a pilgrimage Mary – Our Lady of the Mountain. It is difficult to confirm this considering that the pilgrimage images from Altötting and Einsiedlen depict the Virgin Mary in a similar manner, especially since medals from these two pilgrimage sites have been found in graves at the Lobar cemetery. The early modern period cemetery at Lobar was no longer in function in the 19th century, other than sporadically for the burial of priests and nobles.



Srebrne kovanice iz doba vladavine ugarskih kraljeva sv. Stjepana (997. – 1038.) i sv. Ladislava (1077. – 1095.).

Silver coins from the reign of the Hungarian kings St. Stephen (997-1038) and St. Ladislaus (1077-1095).

Miroslav Nađ, Tomislav Bilić

Tijekom dugogodišnjih istraživanja na lokalitetu Lobar – Majka Božja Gorska, pronađen je 181 primjerak kovanica od perioda kasnog latena do dvadesetog stoljeća. Trenutno je moguće napraviti njihov preliminarni, a ponegdje i detaljniji pregled, dok se prezentira izbor iz nalaza novca pronađen na lokalitetu. Taurišćanski obol najstariji je primjerak novca pronađen s vanjske strane cinkture (kat. br. 159) tijekom arheoloških istraživanja. Tipološki, metrološki i stilski, najbliži je grupi obola tipa *Augentyp-Stamm* iz Celja.⁶¹ Ovaj se obol datira u period od kraja prve polovice 2. stoljeća prije Krista nadalje, tj. od kasnog Lt C2 ili prijelaza Lt C2/D1 nadalje.⁶² Daljnja bi analiza arheološkog materijala iz slojeva i struktura „kasnog latenskog razdoblja“⁶³ eventualno mogla kontekstualizirati obol unutar arheoloških struktura navedenog perioda. Trajanov sestercij, iz vremena od 108. do 109./110. godine (kat. br. 160), najraniji je primjerak rimskog carskog novca. Izolirani primjerak rimskog novca 2. stoljeća odgovara malom broju nalaza iz 1. i 2. stoljeća pronađenih na Gradini⁶⁴ koji bi, najranije, odgovarao periodu Markomanskih ratova ili, realnije, periodu od 3. do 4. stoljeća. U tom vremenu, prapovijesna gradina postaje visinskom utvrdom te se gradi kameni zid povrh latenskog zemljanog bedema.⁶⁵ Prema stanju očuvanosti, ovaj je izolirani primjerak vjerojatno bio u kasnijoj upotrebi, za što postoji dobra indicija u istraživanju nalaza novca antoninske dinastije te je poznata njegova upotreba kao sitna novca u sjeverozapadnim provincijama Carstva.⁶⁶

Među pokretnim arheološkim materijalom na Gradini, prevladava rimska provincijalna keramika iz razdoblja od 3. do 4. stoljeća i novac datiran u vrijeme od 3. do 5. stoljeća.⁶⁷ Evidentan intenzitet funkcioniranja lokaliteta odgovara povećanom broju nalaza novca koji se manifestira u šest primjeraka rimskog carskog novca 3. stoljeća među kojima su i sestercij Maksimina I. Tračanina (kat. br. 161),⁶⁸ inflacijski antoninijan Klaudija II.

During the many years of excavation at the site of Lobar – Our Lady of the Mountain, 181 examples of coins were found ranging from the period of the Late La Tène to the twentieth century. It is currently possible to make a preliminary review of the finds, in as much detail as possible, and to present a choice of the coin finds from the site. The earliest example of a coin discovered during the archaeological excavations was a Tauriscian obol found on the exterior side of the walled enclosure (cat. no. 159). It is closest typologically, metrologically, and stylistically to the group of obols of the *Augentyp-Stamm* type from Celje.⁶¹ This obol is dated to the period from the end of the first half of the 2nd century BC onwards, i.e. from the late LT C2 or the LT C2/D1 transition onwards.⁶² Further analysis of the archaeological material from the strata and structures from the “Late La Tène period”⁶³ might possibly supply a context for this obol within the archaeological structure of this period. The earliest specimen of Roman imperial coinage is a sestertius of Trajan from 108–109/110 (cat. no. 160). This isolated example of a coin from the second century would parallel the small number of finds from the 1st and 2nd centuries discovered at the hillfort site (Gradina),⁶⁴ which would correspond to the earliest period of the Marcomannic Wars, or more realistically, the period of the 3rd-4th centuries when the prehistoric hillfort was turned into an elevated fortification, and a stone wall was built on top of the La Tène earthen rampart.⁶⁵ Considering the state of preservation, this isolated example was probably in later use, for which good indications exist in research into finds of the coinage of the Antonine dynasty, and its use as small change in the northwestern provinces of the Empire.⁶⁶

The archaeological small finds at the Gradina site primarily consist of Roman provincial pottery of the 3rd-4th centuries,⁶⁷ and coins of the 3rd-5th centuries. The evident intensity of functioning at the site corresponds to the increased number of coin

61 KNS Celje br. 749–755, T. 22.23–29 = Kos 1976, 217 Tab. II.7–12.

62 Bilić, Dizdar 2016, 119.

63 Filipec 2007, 415; 2008, 58.

64 Filipec 2007, 415 ove nalaze tumači kao ostatke naselja. Istovremeno, naglašava povećanje količine nalaza u 3. stoljeću.

65 Filipec *et al.* 2002, 17; 2007, 415–416 (kasna antika, 3. - 4. st.); 2008, 58, 60 (Markomanski ratovi); Ciglencečki 2016, 17–18 (kasna antika, 3. - 4. st.).

66 Kemmers 2009, 147, 158.

67 Filipec 2007, 417; 2008, 65.

68 Sekundarna upotreba.

61 KNS Celje br. 749–755, Pl. 22.23–29 = Kos 1976, 217 Pl. II.7–12.

62 Bilić, Dizdar 2016, 119.

63 Filipec 2007, 415; 2008, 58.

64 Filipec 2007, 415, interprets these finds as settlement remains. At the same time, he emphasized a 3rd cent.

65 Filipec *et al.* 2002, 17; 2007, 415–416 (Late Antiquity, 3rd-4th cent.); 2008, 58, 60 (Marcomannic Wars); Ciglencečki 2016, 17–18 (Late Antiquity, 3rd-4th cent.).

66 Kemmers 2009, 147, 158.

67 Filipec 2007, 417; 2008, 65.

Gotskog (kat. br. 162), antoninijan Severine kovanog za Aurelija nove vladavine (kat. br. 163) te, kronološki posljednji, u 3. stoljeću, post-reformski Dioklecijanov radijat (kat. br. 164).

Najviše je primjeraka novca Rimskog Carstva pronađeno iz perioda 4. stoljeća (33 primjerka), kao npr. Num Konstantina I. (kat. br. 165) iz prve polovice 4. stoljeća te dinastije Valentinijana, AE4 Gracijana (kat. br. 166). Kronološki posljednji novac iz istraživanja jest Arkadijev mali brončani novac (AE4), koji se datira u sam kraj 4. stoljeća, odnosno u početak 5. stoljeća (od 383. do 403. godine; kat. br. 167). Ostatak novca iz 4. stoljeća pripada konstantinskoj i valentinijanskoj dinastiji, čiji je novac u jako lošem stanju očuvanosti. Na razini cijelog Rimskog Carstva, brončani je novac kasne antike neproporcionalno brojniji od prethodnih perioda, a s obzirom na to da se u periodu kasne antike lokalitet pretvara u utvrđeno visinsko naselje, brojnost novca odgovara generalnom trendu. Kontekst visinskog utvrđenog naselja nešto je drugačiji od nizinskih naselja u numizmatičkom smislu; loša očuvanost novca na ovom lokalitetu ima svoje paralele u drugim visinskim naseljima istog perioda, kao što su *Ad Pirum*,⁶⁹ Ajdovščina (Castra),⁷⁰ Korinjski Hrib,⁷¹ Tonovcov grad⁷² itd. Svakako treba naglasiti da se novcem 4. stoljeća na ovakvu tipu lokaliteta zbog slabe ili nepostojeće opskrbe novcem koristilo i u 5. stoljeću, na što upućuje stanje pronađena novca. U svakom slučaju, nakon cjelovite obrade svih stratigrafski pozicioniranih nalaza, bit će moguće izvesti preciznije zaključke.

Nakon kasnoantičkog perioda, na većini višeslojnih arheoloških lokaliteta postoji hijatus u novčanim nalazima ili, u boljem slučaju, iznimno rijetki nalazi novca u periodu ranog srednjeg vijeka. Gradina na Loboru ni u ovom slučaju nije iznimka, s obzirom na to da najraniji novac ovog perioda predstavljaju ugarski denari Stjepana I. s kraja 10. i početka 11. stoljeća (kat. br. 168 i 169)⁷³ te Ladislava I. (od 1077. do 1095. godine; kat. br. 170). Tijekom razvijenog i kasnog srednjeg vijeka te ranog novog vijeka, područje je Lobora pod dominantnim utjecajem cirkulacije ugarskog novca (62 primjerka), pa su u cirkulaciji zastupljeni denari Ludovika I. (kat. br. 171), Matije Korvina (kat. br. 172), dva denara Ferdinanda I. (kat. br. 173, 174), Matije II. (kat. br.175) te, za nacionalnu numizmatiku zanimljiv, primjerak slavonskih banskih denara Andrije III. (kat. br. 176) i Karla I. (ban Mikac Mihaljević) (kat. br. 177).

Lobor je bio izložen nešto manjem utjecaju novca s područja Svetog Rimskog Carstva (22 primjerka), odnosno austrijskih i njemačkih zemalja u kojima je zastupljen srebrni Zweier Friedricha V. (kat. br. 178) iz Donje Austrije, Pfennig Klagenfurta Ferdinanda I. (kat. br. 179), Pfennig Passaua (kat. br. 180), tri srebr-

finds, manifested as six examples of Roman imperial coinage of the 3rd century, including a sestertius of Maximinus Thrax (cat. no. 161),⁶⁸ an inflationary antoninianus of Claudius II Gothicus (cat. no. 162), an antoninianus of Severina minted during the reign of Aurelian (cat. no. 163), and the chronologically latest in the third century, a post-reform radiate of Diocletian (cat. no. 164).

Most of the examples of Roman imperial coins found came from the period of the 4th century (33 specimens); such as a nummus of Constantine I (cat. no. 165) from the first half of the 4th cent., and from the Valentinian dynasty, an AE4 of Gratian (cat. no. 166). The chronologically last coin from the excavations was a small bronze coin of Arcadius (AE4), dated to the very end of the 4th century or the beginning of the 5th century (383-403; cat. no. 167). The remains of the coins from the 4th century belong to the coinage of the Constantinian and Valentinian dynasties, all in a very poor state of preservation. Throughout the entire Roman Empire, the Late Roman bronze coins are disproportionately more numerous than in previous periods, and considering that it was in the period of Late Antiquity that the site was transformed into a fortified elevated settlement, the number of the coins would correspond to the general trend. The context of elevated fortified settlements is somewhat different than that of lowland settlements in the numismatic sense; the poor preservation of coins at this site has parallels at other elevated fortified settlements of this period, such as *Ad Pirum*,⁶⁹ Ajdovščina (Castra),⁷⁰ Korinjski Hrib,⁷¹ Tonovcov grad,⁷² etc. It should certainly be emphasized that coins of the 4th century at such a type of site, because of poor or non-existent coinage supplies, were also utilized in the 5th century, as is indicated by the state of preservation of the discovered coins. Certainly it will be possible to draw more precise conclusions after a complete analysis of all the stratigraphically located finds.

After the period of Late Antiquity, there is a hiatus in coin finds at most multi-layered archaeological sites, or at best, exceptionally rare finds of coins from the early medieval period. The site of Gradina at Lobor is also not an exception in this case, considering that the earliest coins from this period were Hungarian denarii of Stephen I from the end of the 10th and beginning of the 11th centuries (cat. no. 168 and 169),⁷³ and Ladislaus I (1077-1095; cat. no. 170). During the High and Late Middle Ages, and in the early modern period the Lobor area was under the dominant influence of the circulation of Hungarian coins (62 examples), and represented in the circulation were denarii of Louis I (cat. no. 171), Matthias Corvinus (cat. no. 172), two denarii of Ferdinand I (cat. no. 173, 174), Matthias II. (cat. no. 175), and for Croatian numismatics, interesting examples of denari-

na novca Salzburga (kat. br. 181, 182, 183) i dva novca Tirola (kat. br. 183, 185).

Treba istaknuti nalaz Dubrovačkih dinarića 18. stoljeća (kat. br. 186), od koja su sva četiri probušena, točnije, bili su u sekundarnoj upotrebi.

Ostatak pronađenih kovanica jest moderan novac, dakle novac koji pripada periodu od kraja 18. do 20. stoljeća (47 primjeraka), na čijem se teritoriju nalazio Lobor. Zastupljeni su primjerci novca Austro-Ugarske, Kraljevine Srba, Hrvata i Slovenaca, Federativne Narodne Republike Jugoslavije i, konačno, Socijalističke Federativne Republike Jugoslavije zaključno s kovanicom jednog dinara iz 1975. godine.

Nužno je ponovno naglasiti trenutno stanje obrade koje dopušta tek preliminarni pregled. U doglednoj će se budućnosti napraviti detaljnija analiza unutar arheološkog konteksta.

us banalis of Andrew III (cat. no. 176) and Charles I (Ban Mikac Mihaljević) (cat. no. 177).

Lobor was exposed to a somewhat lesser influence of coinage from the region of the Holy Roman Empire (22 examples), specifically the Austrian and German countries that were represented by a silver Zweier from Lower Austria of Friedrich V. (cat. no. 178), a Pfennig from Klagenfurt of Ferdinand I (cat. no. 179), a Pfennig of Passau (cat. no. 180), three silver coins from Salzburg (cat. no. 181, 182, 183), and two coins from the Tyrol (cat. no. 183, 185).

Another find that should certainly be emphasized is of 18th century dinarić coins from Dubrovnik (cat. no. 186), all four of which were perforated from having been in secondary use.

The remainder of the discovered coins are modern, meaning coins dating to the period from the end of the 18th to the 20th centuries (47 examples), and which belonged to the territory in which Lobor is located. Examples are represented of the coinage of the Austro-Hungarian Empire, the Kingdom of the Serbs, Croats, and Slovenes, the Federal People's Republic of Yugoslavia, and the last, the Socialist Federal Republic of Yugoslavia with a dinar from 1975.

It should again be emphasized that the current state merely permits such a preliminary overview, while in the near future, a more detailed analysis referring to the archaeological context will be prepared.

69 Kos 2015; 2020.

70 Kos 2017.

71 Kos 2020a.

72 Kos 2011.

73 Filipec 2012, 281–288.

68 Secondary use.

69 Kos 2015; 2020.

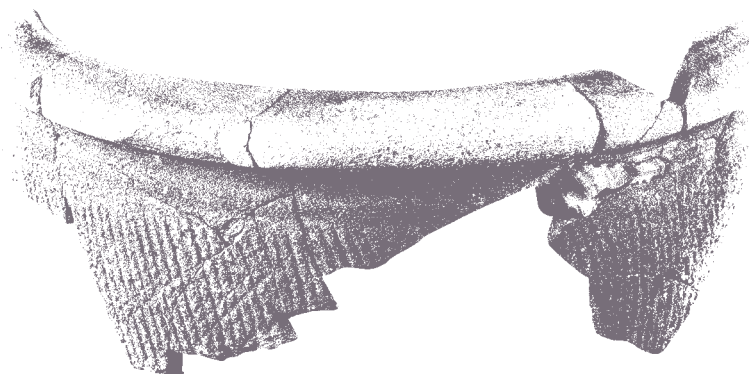
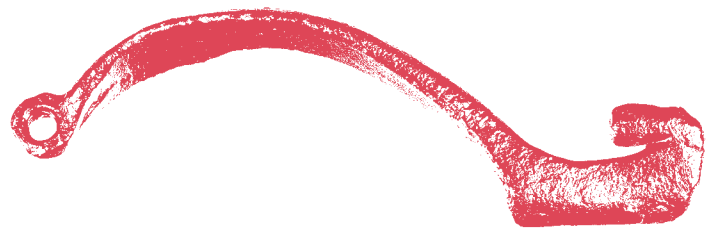
70 Kos 2017.

71 Kos 2020a.

72 Kos 2011.

73 Filipec 2012, 281–288.





1. **Ulomak keramičke posude**

Ulomak ljevkastog vrata keramičke posude tankih stijenki. Posuda je imala jednostavan nenaglašen vertikalni rub, a ispod njega u dva su horizontalna pojasa vidljivi ostaci ukrasa izvedenog otiskivanjem kotačića ili uvijene uzice. Ulomak je sekundarno gorio i znatno je oštećen, sive je unutrašnje i vanjske boje te sivog presjeka. Stijenke su mu polirane.

Mjere: 2,2 cm x 2,5 cm; deb. stijenki 0,3 cm.

Sign.: sonda 4, 1998, SJ 23.

Datacija: rano brončano doba, litzenska keramika.

Lit.: Kovačević 2002, kat. br. 1.

K.F.

1. **Pottery, fragment**

A fragment of the funnel-shaped neck of a thin-walled ceramic vessel. The vessel had a simple vertical edge, and below it (in two horizontal bands) are the remains of a decoration made by imprinting with a wheel or a twisted string. The fragment was burned secondarily and was significantly damaged. The inner and outer surface and core are grey. The walls are polished.

Dimensions: 2.2 cm x 2.5 cm; w.th. 0.3 cm.

Context: trench 4, 1998, SU 23.

Date: Early Bronze Age, Litzen-pottery.

Publ.: Kovačević 2002, cat. no. 1.

K.F.



2. **Ulomak keramičke posude**

Ulomak tijela veće keramičke posude smeđe vanjske površine, crne boje unutrašnje površine i presjeka. Stijenke su dobro polirane izvana, nešto slabije iznutra. Ukras je načinjen u vidu punog okruglog bukla koji je okružen dvjema koncentričnim kružnicama.

Mjere: 4,5 cm x 4 cm; deb. stijenki 0,6 cm.

Sign.: sonda 4, 1998, SJ 23+19.

Datacija: kraj srednjeg brončanog doba Br D/C; kasna kultura grobnih humaka.

Lit.: Kovačević 2002, kat. br. 2.

K.F.

2. **Pottery, fragment**

A fragment of a large ceramic vessel with a brown outer surface, a black inner surface and core. The walls are well polished on the outside, slightly less on the inside. The decoration is made in the form of a *bouclé* surrounded by two concentric circles.

Dimensions: 4.5 cm x 4.00 cm; w.th. 0.6 cm.

Context: trench 4, 1998, SU 23 + 19.

Date: End of the Middle Bronze Age BR D/ C; Late Tumulus Culture.

Publ.: Kovačević 2002, cat. no. 2.

K.F.



3. **Ulomak keramičke posude**

Ulomak lonca stožastog vrata, oker do tamnosmeđe boje površine, smeđeg presjeka, zaglađenih stijenki. Prijelaz između vrata i ramena naznačen je dodatno udubljenom linijom. Na prijelazu se nalazi roščić s vrhom okrenutim prema gore. Na ramenu, ispod udubljene linije, nazubljenim kotačićem je otisnuta cik-cak linija.

Mjere: 7,4 cm x 5,74 cm; deb. stijenki 0,8 cm, duž. roščića 3,0 cm.

Sign.: sonda 3, 1998, SJ 18+32.

Datacija: kasno brončano doba, mlada KPŽ, HaB2.

Lit.: Kovačević 2002, kat. br. 13.

K.F.

3. **Pottery, fragment**

Fragment of a pot with a conical neck, ocher to dark-brown in color, the core is brown, and the walls are smoothed. The transition between the neck and shoulders is indicated by an emphasized incised line. At the transition there is a protrusion with the top facing upwards. On the shoulder, below a concave line, a zigzag line was impressed with a serrated wheel.

Dimensions: 7.4 cm x 5.74 cm; w. th. 0.8 cm, protrusion length 3.0 cm.

Context: trench 3, 1998, SU 18 + 32.

Date: Late Bronze Age, late UFC, HaB2.

Publ.: Kovačević 2002, cat. no. 13.

K.F.



4. **Igla**

Igla dugog trna s profiliranom glavom („Vasenkopfnadel“). Donji dio ovalnog oblika podijeljen je na četiri segmenta koja čine nasuprotno postavljene trokute od kojih je svaki vodoravnim urezima podijeljen na tri dijela. Vrat je profiliran navojima te ima pločastu, raskucanu glavu iz koje na sredini izlazi vrh igle.



Mjere: duž. 14,146 cm; deb. 0,318 cm; vis. glave 2,239 cm; šir. glave / donji dio 1,228 cm; šir. vrata 0,637 cm; vel. diska 1,302 x 1,253 cm; tež. 16,809 g. Materijal: bronca.
Sign.: sonda cinton vanjska strana, 2014, SJ 07; PN 69.
Datacija: kasno brončano doba, 12 st. pr. Kr.
Neobjavljeno.
I.D.



4. Pin

A pin with a long shank and profiled head (*Vasenkopfnadel*). The lower part of the oval shape is divided into four segments that form oppositely placed triangles, each of which is divided into three parts by horizontal incisions. The pin has a threaded neck and a flattened hammered head from which the tip of the pin protrudes in the middle.
Dimensions: l. 14.146 cm; th. 0.318 cm; h. head 2.239 cm; th. head (lower part) 1.228 cm; w. neck 0.637 cm; dim. disc: 1.302 x 1.253 cm; wt. 16.809 g. Material: bronze.
Context: trench on the outer side of the enclosure wall, 2014, SU 07, PN 69.
Date: 12th cent. BC.
Unpublished.
I.D.

5. Ulomci lonca - rekonstruirano

Lonac jednostavnog cilindričnog vrata koji završava vertikalnim rubom. Vrat prelazi u naglašeno rame i blago zaobljeno izduženo tijelo. Dno je jednostavno zaravnjeno. Unutrašnja i vanjska površina su smeđe boje, dok je presjek sivosmeđe boje. Posuda je načinjena od dobro pročišćene gline s primjesama pljeve. Vanjska površina stijenki je dobro polirana, unutrašnjost nešto slabije. Na tijelu odmah ispod ramena nalaze se horizontalne jezičaste drške.
Mjere: vel. otvora 21,5 x 22,33 cm; vis. 3 cm; pr. dna 17,5 cm; deb. stijenki 0,6 cm.
Sign.: sonda 3, 1998, SJ 18.
Datacija: starije željezno doba.
Lit.: Kovačević 2002, kat. br. 27.
K.F.



5. Vessel, fragments - reconstructed

A pot with a simple cylindrical neck ending in a perpendicular rim. The neck transitions into an emphasized shoulder and a slightly rounded elongated body. The bottom is simply flattened. The inner and outer surfaces are brown, while the core is gray-brown. The vessel is made of well-refined clay with admixtures of chaff. The outer surface of the walls is well polished, the inside somewhat less. There are horizontal tongue handles on the body just below the shoulders.
Dimensions: opening dia. 21.5 + 22.33 cm; h. 3 cm; bottom. 17.5 cm; w. th. 0.6 cm.
Context: trench 3, 1998, SU 18.
Dating: Early Iron Age.
Publ.: Kovačević 2002, cat. no. 27.
K.F.

6. Fibula

Južnoalpska životinjska fibula s lukom trokutastog presjeka, pravokutnom nogom s držačem za iglu koja završava stiliziranom životinjskom glavom. Spirala, koja je na luk pričvršćena kroz perforaciju na završetku, nedostaje. Krajevi luka ukrašeni su skupinama vodoravno urezanih linija.
Mjere: duž. 5,204 cm; vis. 1,825 cm; tež. 4,493 g.
Materijal: bronca.
Sign.: SJ 1, 2010; PN 107.
Datacija: kasni halštatt; 5. st. pr. Kr.
Neobjavljeno.
I.D.



6. Fibula

A southern Alpine zoomorphic fibula with a bow of triangular cross-section, a rectangular leg, and a pin holder ending in a stylized animal head. The hinge, which is attached to the bow through a perforation at the end, is missing. The ends of the bow are decorated with groups of horizontally incised lines.
Dimensions: l. 5.204 cm; h. 1.825 cm; wt. 4.493 g.
Material: bronze.
Context: SU 1, 2010; PN 107.
Date: late Hallstatt; 5th cent. BC.
Unpublished.
I.D.



7. Narukvica

Ulomak brončane narukvice ukrašene širim rebrima između kojih se nalaze po dva manja, uža rebra.
Mjere: duž. 3,061 cm; deb. 0,351 cm; tež. 2,124 g.
Materijal: bronca.
Sign.: SJ 9, 2003.
Datacija: starije željezno doba, 7. – 4. st. pr. Kr.
Neobjavljeno.
I.D.



7. Bracelet

A fragment of a bronze bracelet decorated with wide ribs, between which there are pairs of two smaller, narrower ribs.
Dimensions: l. 3.061 cm; th. 0.351 cm; wt. 2.124 g.
Material: bronze.
Context: SU 9, 2003.
Date: Early Iron Age, 7th – 4th cent. BC.
Unpublished.
I.D.

8. Lonac

Skupina: grafitna keramika.
Sedamdeset i jedan ulomak ruba, tijela i dna lonca, pojedini se spajaju. Glina s većom količinom krupnijih i sitnijih primjesa. Oblikovanje na kolu, vidljivi tragovi izvana. Redukcijska atmosfera pečenja, srebrnaste stijenke i jezgra zbog dodatka grafita. Mohs 3. Ukrašen izveden modeliranjem plastičnog rebra ispod ruba i urezivanjem nakošenih linija koje tvore motiv mreže od plastičnog rebra do dna posude.
Mjere: vis. 34 cm; šir. 38 cm; deb. stijenke 0,6 cm; pr. 38cm (rub), 22 cm (dno).
Sign.: S cinton/sjever vanjska strana, 2014, SJ 7.
Datacija: 2. – 1. st. pr. Kr.
Neobjavljeno.
P.N.



8. Pot

Group: graphite pottery.
Seventy-one fragments of the rim, body, and base of a pot, some joining. Clay with a larger amount of large and small inclusions. Wheel thrown, visible traces on the outside. Reduction firing, silvery walls and core due to the addition of graphite. Mohs 3. Decoration made by modelling a relief rib under the rim and incising oblique lines that form a lattice motif from the relief rib to the base of the vessel.
Dimensions: h. 34 cm; w. 38 cm; w.t. 0.6 cm; ø 38 cm (rim); 22 cm (bottom).
Context: T enclosure wall north outer side, 2014, SU 7.
Date: 2nd – 1st cent. BC.
Unpublished.
P.N.



9. **Fibula**
Brončana dvočlana snažno profilirana fibula s polukružnim diskoidnim zadebljanjem na luku. Luk je s unutrašnje strane gladak, a s vanjske ima naglašeno središnje rebro. Noga završava dugmetastim ukrasom. Igla i mehanizam za zakapčanje nisu očuvani.
Mjere: duž. 5,319 cm; vis. 3,234 cm; tež. 16,154 g.
Materijal: bronca.
Sign.: SJ 51, 2003; PN 73.
Datacija: 2. st.
Neobjavljeno.
K.F.
9. **Fibula**
A strongly profiled, two-part bronze fibula with a semicircular discoid thickening on the bow. The bow is smooth on the inside with a pronounced central rib on the outside. The foot ends in a button-shaped decoration. The pit and the catch plate have not been preserved.
Dimensions: l. 5.319 cm; h. 3.234 cm; wt. 16.154 g.
Material: bronze.
Context: SU 51, 2003; PN 73.
Date: 2nd cent.
Unpublished.
K.F.
10. **Privjesak i ulomak brončanog lima**
Privjesak, profiliran sa šest članaka, karika je djelomično očuvana.
Mjere: vis. 3,129 cm; šir. (najveća) 0,656 cm; pr. karike 0,689 cm; tež. 2,273 g.
Materijal: bronca.
Sign.: SJ 80, 2005, PN 123.
Datacija: 3. – 4. st.
Neobjavljeno.
K.F.
10. **Pendant and fragment of sheet bronze**
A pendant with six joints. The chain link is partially preserved.
Dimensions: h. 3.129 cm; w. (largest) 0.656 cm; dia. hoop 0.689 cm; wt. 2.273 g.
Material: bronze.
Context: SU 80, 2005; PN 123.
Date: 3rd – 4th cent.
Unpublished.
K.F.
11. **Stylus igla / pisaljka**
Ulomak stilus igle okruglog presjeka sa zašiljenim donjim dijelom, dok je gornji dio pločasto raskovan i zakošen.
Mjere: duž. 6,138 cm; deb. 0,279 cm; tež. 2,252 g.
Materijal: bronca.
Sign.: SJ 7, 2015; PN 33.
Datacija: 3. – 4. st.
Neobjavljeno.
K.F.
11. **Stylus**
A fragment of a bronze pin. The stylus pin has a circular cross-section with a pointed lower part, while the upper part is hammered flat and slanted.
Dimensions: l. 6.138 cm; th. 0.279 cm; wt. 2.252 g.
Material: bronze.
Context: SU 7, 2015; PN 33.
Date: 3rd – 4th cent.
Unpublished.
K.F.
12. **Ulomak brončane igle**
Brončana igla s ravno odrezanim gornjim dijelom i zašiljenim donjim dijelom.
Mjere: duž. 4,213 cm; deb. 0,218 cm; tež. 1,37 g.
Materijal: bronca.
Sign.: ispod estriha, H-19, 2002.
Datacija: 3. – 4. st.
Neobjavljeno.
K.F.
12. **Fragment of a bronze pin**
A bronze pin with a straight cut upper part and pointed lower part.
Dimensions: l. 4.213 cm; th. 0.218 cm; wt. 1.37 g.
Material: bronze.
Context: under a mortar levelling layer, H-19, 2002.
Date: 3rd – 4th cent.
Unpublished.
K.F.



13. Stylus igla / pisaljka

Stylus igla okruglog presjeka sa zašiljenim donjim dijelom, dok je gornji dio pločasto raskovan i zakošen. Oštećena.

Mjere: duž. 8,975 cm; deb. 0,217 cm; tež. 2,556 g.

Materijal: bronca.

Sign.: SJ 7, 2013; PN 440.

Datacija: 3. – 4. st.

Neobjavljeno.

K.F.



13. Stylus

A stylus with a circular cross-section and pointed lower part. The upper part is hammered flat and slanted. Damaged.

Dimensions: l. 8.975 cm; th. 0.217 cm; wt. 2.556 g.

Material: bronze.

Context: SU 7, 2013; PN 440.

Date: 3rd – 4th cent.

Unpublished.

K.F.

14. Igla

Brončana igla s ravno odrezanim gornjim dijelom i zašiljenim donjim dijelom. Gornji dio ukrašen je urezanim horizontalnim linijama.

Mjere: duž. 8,344 cm; deb. 0,245 cm; tež. 2,32 g.

Materijal: bronca.

Sign.: H-19, ispod estriha, 2002.

Datacija: 3. – 4. st.

Neobjavljeno.

K.F.



14. Bronze pin

A bronze pin with a straight cut upper section and a pointed lower section. The upper part is decorated with incised horizontal lines.

Dimensions: l. 8.344 cm; th. 0.245 cm; wt. 2.32 g.

Material: bronze.

Context: H-19, below the floor surface, 2002.

Date: 3rd – 4th cent.

Unpublished.

K.F.

15. Amforasti pojasni jezičac

Dvodjeljni amforasti jezičac ukrašen utisnutim koncentričnim kružnicama, tri zakovice su očuvane.

Mjere: duž. 6,149 cm; šir. 2,157 cm; deb. 0,179 cm; tež. 12,902 g.

Materijal: bronca.

Datacija: 4. st.

Sign.: SJ 09, 2005; PN 71.

Neobjavljeno.

K.F.



15. Amphora shaped strap end

A two-part, amphora-shaped strap end decorated with stamped concentric circles. Three rivets were preserved.

Dimensions: l. 6.149 cm; w. 2.157 cm; th. 0.179 cm; wt. 12.902 g.

Material: bronze.

Date: 4th cent.

Context: SU 09, 2005, PN 71; 2005.

Unpublished.

K.F.

16. Prsten

Jednostavan prsten bez ukrasa. Karika je iznutra ravna, a izvana zaobljena (D-profil).

Mjere: pr. 2,232 cm; deb. 0,182 cm; tež. 2,431 g.

Materijal: bronca.

Sign.: □12, SJ CRS, 2007.

Datacija: 3. – 4. st.

Neobjavljeno.

K.F.



16. Ring

A simple ring without decoration. The circler is flat on the inside and rounded on the outside (D-shaped profile).

Dimensions: dia. 2.232 cm; th. 0.182 cm; wt. 2.431 g.

Material: bronze.

Context: □12, SU CRS, 2007.

Date: 3rd – 4th cent.

Unpublished.

K.F.

17. Strelica

Strelica rombičnog presjeka i s trnom za nasad.

Mjere: duž. 5,255 cm; šir. 0,645 cm; tež. 6,518 g.

Materijal: željezo.

Sign.: SJ CRS, 2002, vanjski šaht.

Datacija: 3. – 4. st.

Neobjavljeno.

K.F.



17. Arrowhead

An arrowhead with a rhomboid cross-section and a tang.

Dimensions: l. 5.255 cm; w. 0.645 cm; wt. 6.518 g.

Material: iron.

Context: SU CRS, 2002, external shaft.

Date: 3rd – 4th cent.

Unpublished.

K.F.

18. GROB 50, kraj prve do kraja druge trećine 6. st. / GRAVE 50, end of the first third to the end of the second third of the 6th cent.

1. Pojasna kopča

Pojasna kopča, predica, ovalnog oblika s trnom čija je baza naglašena i ukrašena rebrastim ispupčenjima. Na kopči su ostali vidljivi tragovi željeznog okova donje strane. Kopča je bila sastavljena od srebrne predice i četvrtastog željeznog okova.

Mjere: vis. 2,974 cm; šir. 1,938 cm; deb. 0,7 cm; tež. 24,061 g (ukupna); duž. trna 2,721 cm; šir. trna 1,07 cm; deb. trna 0,46 cm.

Materijal: srebro, željezo.



1. Belt buckle

A belt buckle with an oval frame and a prong whose base is accentuated and decorated with ribbed protrusions. Traces of the iron fittings of the lower side remained visible on the buckle. The buckle consisted of a silver frame and square iron mount.

Dimensions: h. 2.974 cm; w. 1.938 cm; th. 0.7 cm; wt. 24.061 g (total); l. of the prong 2.721 cm; w. of the prong: 1.07 cm; th. of the prong 0.46 cm.

Material: silver, iron.

2. Kopča za torbicu

Pravokutna predica narebrenog piramidalno oblikovanog okvira. Trn na korijenu ima urezane dvije linije izvedene poput slova X.

Mjere: vis. 1,778 cm; šir. 1,462 cm; duž. trna 1,685 cm; tež. 2,437 g.

Materijal: bakrena slitina (srebro?).



2. Purse clasp

Rectangular mount, with a pyramidal and ribbed frame. At the base, the prong has two incised lines made in the shape of the letter X.

Dimensions: h. 1.778 cm; w. 1.462 cm; prong: 1.685 cm; wt. 2.437 g.

Material: copper alloy (silver?).

3. Okov torbice i zakovica

Okov izduženo ovalnog oblika sa stanjenim, prema dolje povijenim krajevima.

Zakovica okrugle, plosnate glave s kratkim trnom.

Mjere: 1. duž. 10,66 cm; vis. 2,007 cm; deb. 0,214 cm; tež. 12,755 g; 2. vel. glave 1,221 x 1,342 cm; vis. 0,797 cm; tež. 1,066 g.

Materijal: željezo.



3. Purse fitting and rivet

A fitting of elongated oval shape with thin, downward curved ends.

A rivet with a round, flat head and a short shank.

Dimensions: 1. l. 10.66 cm; h. 2.007 cm; th. 0.214 cm; w. 12.755 g; 2. Size of the head: 1.221 x 1.342 cm; h. 0.797 cm; wt. 1.066 g.

Material: iron.



4. **Kamen; sječiva i odbojak (4 kom.)**

Četiri komada obradenog kamena (rožnjak) koji su vjerojatno bili u funkciji kremena. Izvorno neolitik / brončano doba. Mjere (od najvećeg prema najmanjemu): 1. duž. 3,449 cm; šir. 1,357 cm; deb. 0,628 cm; tež. 4,406 g; 2. duž. 2,748 cm; šir. 1,142 cm; deb. 0,287 cm; tež. 1,848 g; 3. duž. 2,035 cm; šir. 1,127 cm; deb. 0,259 cm; tež. 0,922 g; 4. duž. 1,39 cm; šir. 0,436 cm; deb. 0,191 cm; tež. 0,923 g. Materijal: kamen.



4. **Stones; blades and a chip (4 pcs.)**

Four pieces of chipped stone (chert) that were probably used as a flint. Originally Neolithic/Bronze Age. Dimensions (from largest to smallest): 1. l. 3.449 cm; w. 1.357 cm; th. 0.628 cm; wt. 4.406 g; 2. l. 2.748 cm; w. 1.142 cm; th. 0.287 cm; wt. 1.848 g; 3. l. 2.035 cm; w. 1.127 cm; th. 0.259 cm; wt. 0.922 g; 4. l. 1.39 cm; w. 0.436 cm; th. 0.191 cm; wt. 0.923 g. Material: stone.

5. **Aplike**

Tri pravokutne aplike od srebrnog lima s po dvije rupice za pričvršćivanje uz rub kraće strane. Jednoj je oštećen samo jedan ugao, druga je blago deformirana i vidljiva je samo jedna perforacija, dok je treća očuvana polovično. Mjere: 1. duž. 1,778 cm; šir. 0,8 cm; deb. 0,043 cm; tež. 0,19 g; 2. duž. 1,089 cm; šir. 0,776 cm; deb. 0,033 cm; tež. 0,174 g; 3. duž. 0,97 cm; šir. 0,875 cm; deb. 0,027 cm; tež. 0,103 g. Materijal: srebro.



5. **Appliqués**

Three rectangular appliqués made of silver sheet metal with two holes for fastening along the edge of the shorter side. One has only one corner damaged, the other is slightly deformed with only one visible perforation, the third is half preserved. Dimensions: 1. l. 1.778 cm; w. 0.8 cm; th. 0.043 cm; wt. 0.19 g; 2. l. 1.089 cm; w. 0.776 cm; th. 0.033 cm; wt. 0.174 g; 3. l. 0.97 cm; w. 0.875 cm; th. 0.027 cm; wt. 0.103 g. Material: silver.

6. **Klin – željezno oruđe**

Oruđe pravokutnog presjeka koje se sužava prema vrhu te s ušicom na drugom kraju. Mjere: duž. 9,121; šir. ušice 1,175 cm; deb. igle 0,474 - 0,266 cm; tež. 7,905 g. Materijal: željezo.



6. **Wedge - or iron tool**

A tool of square cross-section that tapers towards the base with a loop at the other end. Dimensions: l. 9.121 cm, w. of the loop 1.175 cm; th. of the shank 0.474 - 0.266 cm; wt. 7.905 g. Material: iron.

7. **Nož**

Nož s ravnim gornjim i zaobljenim donjim bridom, vrh je oštećen, trn je kratak. Mjere: duž. 10,33 cm; vis. 1,922 cm; deb. 0,171 cm; tež. 8,581 g. Materijal: željezo.



7. **Knife**

A knife with straight upper edge and rounded bottom edge, the tip is damaged, and the tang is short. Dimensions: l. 10.33 cm; h. 1.922 cm; th. 0.171 cm; wt. 8.581 g. Material: iron.

8. **Kopča**

Predica za obuću pravokutnog oblika s trnom koji na korijenu ima urezan križ. Mjere: vis. 1,421 cm; šir. 1,077 cm; deb. 0,19 cm; duž. trna 1,175 cm; tež. 1,626 g. Materijal: bakrena slitina.



8. **Buckle**

A rectangular shoe buckle with a prong that has an incised cross at the base. Dim.: l. 1.421 cm; w. 1.077 cm; th. 0.19 cm; l. of the prong 1.175 cm; wt. 1.626 g. Material: copper alloy.

Sign.: grob 50, 2002.
Lit.: Filipec 2020, 291-301.
K.F.

Context: grave 50, 2002.
Publ.: Filipec 2020, 291-301.
K.F.

19. **Trn predice**

Trn predice s kružnom, perforiranom bazom. Trn je na kraju blago povijen. Mjere: duž. 2,772 cm; šir. 0,67 cm; pr. baze 1 cm; deb. 0,545 cm; tež. 5,704 g. Materijal: bronca. Sign.: SJ 2/7, 2013; PN 415. Datacija: prva pol. 6. st. Neobjavljeno. K.F.



19. **Buckle prong**

A prong with a circular, perforated base. The prong is slightly bent at the end. Dimensions: l. 2.772 cm; w. 0.67 cm; base dia. 1 cm; th. 0.545 cm; wt. 5.704 g. Material: bronze. Context: SU 2/7, 2013; PN 415. Date: first half of the 6th cent. Unpublished. K.F.

20. **S-fibula**

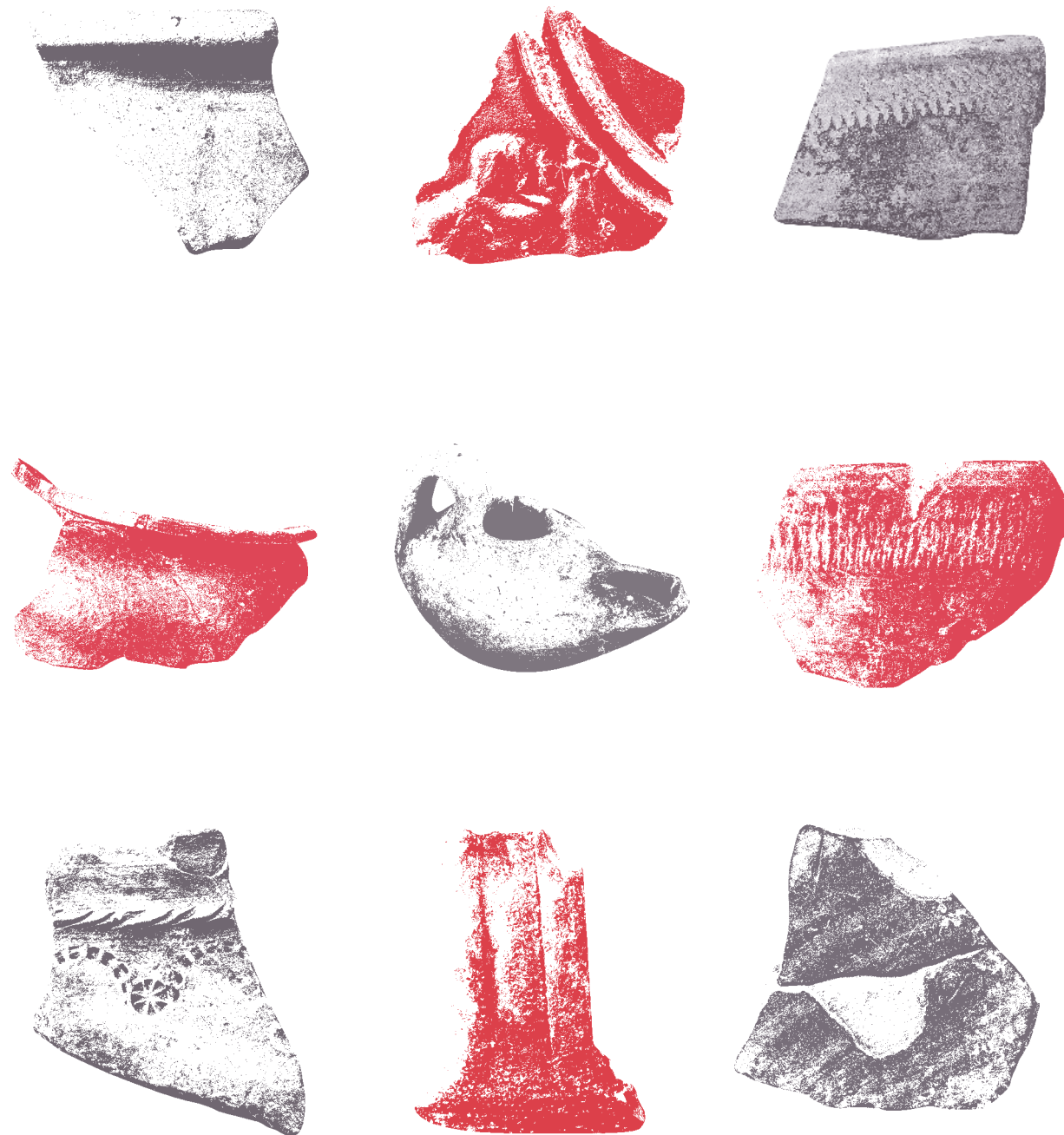
Fibula u obliku dviju antitetički postavljenih ptica grabljivica. Prednja je strana ukrašena kosim linijama i s-viticom u središnjem polju. Oči nasuprotno postavljenih ptica grabljivica ispunjene su crvenom staklenom pastom. Očuvan je sistem za zakapčanje na poledini, ali igla nedostaje. Mjere: duž. 8,975 cm; deb. 0,217 cm; tež. 3,978 g. Materijal: srebro, pozlata, staklena pasta. Sign.: SJ 7, zasip groba 917, 2014; PN 20. Datacija: druga trećina do kraja treće trećine 6. st. Lit.: Filipec 2020, 297, sl. 4. K.F.



20. **S-shaped fibula**

A fibula in the shape of two antithetically placed birds of prey. The front is decorated with oblique lines and an S-shaped tendril in the central field. The eyes of the oppositely placed birds of prey are filled with red glass paste. The fastening system on the back is preserved, but the pin is missing. Dimensions: l. 8.975 cm; th. 0.217 cm; w. 3.978 g. Material: silver, gilding, glass paste. Context: SU 7, 2014; PN 20. Date: second third to the end of the third third of the 6th cent. Publ.: Filipec 2020, 297, Fig. 4. K.F.





21. Zdjela

Skupina: *terra sigillata*.

Ulomak tijela zdjele. Pročišćena glina s vrlo malom količinom pijeska i drugih sitnih primjesa. Oblikovanje u kalupu. Oksidacijska atmosfera pečenja, crvene stijenske i jezgra (2.5YR 5/8 red). Mohs 6. Sjajni crveni premaz (2.5YR 4/8 red) iznutra i izvana, vidljivi tragovi nanošenja. Ukras izveden izvana, motiv lava u trku i dvostruke koncentrične kružnice. Mjere: vis. 2,5 cm; šir. 2,7 cm; deb.stijenske 0,3 cm; pr. neodrediv. Sign.: sonda 3, 1998, slučajni nalaz; br. 100.

Datacija: 2. – 3. st.

Lit.: Wiewegh 2002, kat. br. 34.

P.N.

21. Bowl

Group: *terra sigillata*.

Fragment of the body of a bowl. Refined clay with a very small amount of sand and other small inclusions. Mould made. Oxidation firing, red walls and core (2.5YR 5/8 red). Mohs 6. Glossy red slip (2.5YR 4/8 red) inside and out, visible traces of application. Decoration on the outside, a running lion motif and double concentric circles.

Dimensions: h. 2.5 cm; w. 2.7 cm; w.th. 0.3 cm; ø indeterminable.

Context: trench 3, 1998, chance find; no. 100.

Date: 2nd – 3rd cent.

Publ.: Wiewegh 2002, cat. no. 34.

P.N.



22. Zdjela

Skupina: *terra sigillata*.

Ulomak tijela zdjele. Pročišćena glina s vrlo malom količinom pijeska i drugih sitnih primjesa. Oblikovanje u kalupu. Oksidacijska atmosfera pečenja, crvene stijenske i jezgra (2.5YR 6/8 light red). Mohs 4-5. Sjajni crveni premaz (10R 4/6 red) iznutra i izvana, djelomično oštećen. Ukras izveden izvana, motiv jelena u trku i dvostruke koncentrične kružnice. Mjere: vis. 3,8 cm; šir. 4,8 cm; deb.stijenske 0,5 cm; pr. 20 cm. Sign.: sonda 1, 1998, SJ 1+2; br. 101.

Datacija: 2. – 3. st.

Lit.: Wiewegh 2002, kat. br. 35.

P.N.

22. Bowl

Group: *terra sigillata*.

Fragment of the body of a bowl. Fine clay with a very small amount of sand and other small inclusions. Mould made. Oxidation firing, red wall and core (2.5YR 6/8 light red). Mohs 4-5. Glossy red slip (10R 4/6 red) inside and out, partially damaged. Decoration on the outside, a running deer motif and double concentric circles.

Dimensions: h. 3.8 cm; w. 4.8 cm; w.th. 0.5 cm; ø 20 cm.

Context: T 1, 1998, SU 1 + 2; no. 101.

Date: 2nd – 3rd cent.

Publ.: Wiewegh 2002, cat. no. 35.

P.N.



23. Zdjela

Skupina: imitacija ARS, forma Hayes 61a.

Ulomak ruba i tijela zdjele. Pročišćena glina s većom količinom pijeska i manje drugih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra i izvana. Redukcijska, zatim oksidacijska atmosfera pečenja, narančaste stijenske (7.5YR 6/4 light brown), siva jezgra (7.5YR 6/1 gray), blagi prijelazi. Mohs 4-5. Sjajni crveni premaz (5YR 5/6 yellowish red, 5YR 4/2 dark reddish gray) iznutra i po gornjem dijelu izvana, djelomično očuvan. Tragovi naknadnog gorenja po rubu.

Mjere: vis. 2,8 cm; šir. 5,2 cm; deb. stijenki 0,4 cm; pr. 19 cm.

Sign.: sonda 1, 1998; br. 102.

Datacija: druga pol. 4. st.

Lit.: Wiewegh 2002, kat. br. 36.

P.N.

23. Bowl

Group: ARS imitation, form Hayes 61a.

Fragment of the rim and body of a bowl. Fine clay with larger amount of sand and smaller amount of other inclusion. Wheel thrown, visible traces inside and out. Reduction-oxidation firing, orange walls (7.5YR 6/4 light brown), gray core (7.5YR 6/1 gray), mild transitions. Mohs 4-5. Glossy red slip (5YR 5/6 yellowish red, 5YR 4/2 dark reddish gray) inside and on the upper part on the outer side, partially preserved. Traces of secondary burning along the rim.

Dimensions: h. 2.8 cm; w. 5.2 cm; w.th. 0.4 cm; ø 19 cm.

Context: trench 1, 1998; no. 102.

Date: second half of the 4th cent.

Publ.: Wiewegh 2002, cat. no. 36.

P.N.



24. Zdjela
 Skupina: LRC, forma Hayes 3E.
 Ulomak ruba zdjele. Pročišćena glina s većom količinom vrlo sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima izvana i iznutra. Oksidacijska atmosfera pečenja, narančaste stijenke i jezgra (2.5YR 6/6 light red). Mohs 6. Crveni premaz (10R 5/6 red) izvana i iznutra.
 Mjere: vis. 2,7 cm; šir. 5,4 cm; deb. stijenki 0,3 cm; pr. 28,0 cm.
 Sign.: S cintor sjever vanjska strana, 2014, SJ 2; br.: 478.
 Datacija: druga pol. 5. – prva četvrtina 6. st.
 Neobjavljeno.
 P.N.



24. Bowl
 Group: LRC, form Hayes 3E.
 Fragment of the rim of a bowl. Fine clay with a large amount of very small inclusions. Wheel thrown, visible traces on the outside and inside. Oxidation firing, orange wall and core (2.5YR 6/6 light red). Mohs 6. Red slip (10R 5/6 red) outside and inside.
 Dimensions: h. 2.7 cm; w. 5.4 cm; w.th. 0.3 cm; ø 28 cm.
 Context: T enclosure wall northern outer side, 2014, SU 2; no. 478.
 Date: second half of the 5th – first quarter of the 6th cent.
 Unpublished.
 P.N.

25. Zdjela
 Skupina: Pannonische Glanztonware.
 Ulomak ruba i tijela zdjele. Pročišćena glina s većom količinom pijeska i manje drugih primjesa. Oblikovanje na kolu bez vidljivih tragova. Redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 4/N dark gray), svijetlosiva jezgra (GLEY 1 7/N light gray), oštri prijelazi. Mohs 4-5. Sjajni tamnosivi premaz izvana i iznutra. Ukrašen izveden izvana prije premazivanja, chattering.
 Mjere: vis. 3,1 cm; šir. 4,6 cm; deb. stijenke 0,5 cm; pr. 11 cm.
 Sign.: S cintor sjever vanjska strana, 2014, SJ 2; br.: 330.
 Datacija: 2. – 3. st.
 Neobjavljeno.
 P.N.



25. Bowl
 Group: Pannonische Glanztonware.
 Fragment of the rim and body of a bowl. Fine clay with a larger amount of sand and smaller amounts of other inclusions. Wheel thrown, visible traces. Reduction firing, dark gray walls (GLEY 1 4/N dark gray), light gray core (GLEY 1 7/N light gray), sharp transitions. Mohs 4-5. Glossy dark gray slip (GLEY 1 3/N very dark gray) on the outside and inside. Decorated before coating, chattering.
 Dimensions: h. 3.1 cm; w. 4.6 cm; w.th. 0.5 cm; ø 11 cm.
 Context: T enclosure wall north outer side, 2014, SU 2; no. 330.
 Date: 2nd – 3rd cent.
 Unpublished.
 P.N.

26. Zdjela
 Skupina: keramika s crnim premazom i uglačanim ukrasom.
 Ulomak ruba i tijela zdjele. Pročišćena glina s velikom količinom pijeska i manje drugih primjesa. Oblikovanje na kolu s vidljivim tragovima izvana i iznutra. Redukcijska atmosfera pečenja, sive stijenke i jezgra (GLEY 1 4/N dark gray). Mohs 4-5. Unutarnja strana prekrivena sjajnim crnim premazom (GLEY 1 3/N very dark gray). Ukrašen izveden glačanjem izvana, motiv horizontalnih paralelnih linija različite širine.
 Mjere: vis. 5,3 cm; šir. 6,2 cm; deb. stijenke 0,8 cm; pr. 24 cm.
 Sign.: S zapadni kanal, 2018, SJ 1; br. 385.
 Datacija: 2. – 4. st.
 Neobjavljeno.
 P.N.



26. Bowl
 Group: pottery with a black slip and burnished decoration.
 Fragment of the rim and body of a bowl. Fine clay with a large amount of sand and small amount of other inclusions. Wheel thrown, visible traces on the outside and inside. Reduction firing, dark gray walls and core (GLEY 1 4 / N dark gray). Mohs 4-5. Glossy black slip (GLEY 1 3 / N very dark gray) on the inside. Burnished decoration on the outside, a motif of horizontal parallel lines of different widths.
 Dimensions: h. 5.3 cm; w. 6.2 cm; w.th. 0.8 cm; ø 24.0 cm.
 Context: T western channel, 2018, SU 1; no. 385.
 Date: 2nd – 4th cent.
 Unpublished.
 P.N.

27. Zdjela
 Skupina: keramika s crnim premazom i uglačanim ukrasom.
 Ulomak ruba, tijela i dna zdjele. Pročišćena glina s malom količinom pijeska i drugih sitnih primjesa. Oblikovanje na kolu, vidljivi tragovi izvana i iznutra. Redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 2.5/N black), tamnosiva jezgra (2.5Y 4/1 dark gray), oštri prijelazi. Mohs 3. Tamnosivi premaz (GLEY 1 2.5/N black) očuvan iznutra. Vanjska stijenka djelomično uglačana.
 Mjere: vis. 3,8 cm; šir. 9,3 cm; deb. stijenke 0,7 cm; pr. 13,5 cm.
 Sign.: sonda 3, 1998, SJ 14; br. 067.
 Datacija: 2. – 4. st.
 Neobjavljeno.
 P.N.



27. Bowl
 Group: pottery with a black slip and burnished decoration.
 Fragment of the rim, body and bottom of a bowl. Fine clay with a small amount of sand and other small inclusions. Wheel thrown, visible traces inside and out. Reduction firing, dark gray walls (GLEY 1 2.5/N black), dark gray core (2.5Y 4/1 dark gray), sharp transitions. Mohs 3. Dark gray slip (GLEY 1 2.5/N black) on the inside. The outer wall is partially burnished.
 Dimensions: h. 3.8 cm; w. 9.3 cm; w.th. 0.7 cm; ø 13.5 cm.
 Context: trench 3, 1998, SU 14; no. 067.
 Date: 2nd – 4th cent.
 Unpublished.
 P.N.

28. Lonac
 Skupina: keramika s crvenim premazom.
 Ulomak ruba, vrata i tijela lonca. Pročišćena glina s malom količinom pijeska i drugih sitnih primjesa. Oblikovanje na kolu, vidljivi tragovima izvana i iznutra. Redukcijsko-oksidacijska atmosfera pečenja, narančaste stijenke (7.5YR 6/6 reddish yellow), svijetlosiva jezgra (10YR 8/1 white), oštri prijelazi. Mohs 1-2. Crveni premaz (10R 5/6 red) izvana, djelomično očuvan.
 Mjere: vis. 5,5 cm; šir. 4,8 cm; deb. stijenke 0,6 cm; pr. 18 cm.
 Sign.: S jug 3, 2003, SJ 8; br. 181.
 Datacija: 2. – 4. st.
 Neobjavljeno.
 P.N.



28. Pot
 Group: pottery with a red slip.
 Fragment of the rim, neck and body of a pot. Fine clay with a small amount of sand and other small inclusions. Wheel thrown, visible traces on the outside and inside. Reduction-oxidation firing, orange walls (7.5YR 6/6 reddish yellow), light gray core (10YR 8/1 white), sharp transitions. Mohs 1-2. Red slip (10R 5/6 red) on the outside, partially preserved.
 Dimensions: h. 5.5 cm; w. 4.8 cm; w.th. 0.6 cm; ø 18.0 cm.
 Context: T south 3, 2003, SU 8; no. 181.
 Date: 2nd – 4th cent.
 Unpublished.
 P.N.

29. Zdjela
 Skupina: keramika s crvenim premazom.
 Ulomak ruba zdjele. Pročišćena glina s manjom količinom pijeska i drugih primjesa. Oksidacijska atmosfera pečenja, narančaste stijenke i jezgra (7.5YR 7/6 reddish yellow). Mohs 1-2. Tragovi tankog nanosa premaza s vanjske i unutarnje strane, ukras izveden slikanjem crvenim premazom (2.5YR 5/6 red) iznutra po rubu. Tragovi curenja premaza s vanjske strane.
 Mjere: vis. 0,9 cm; šir. 9,4 cm; deb. stijenke 0,7 cm; pr. 28,0 cm.
 Sign.: S pročelje, 2005, SJ 9; br. 051.
 Datacija: druga pol. 3. – prva pol. 5. st.
 Neobjavljeno.
 P.N.



29. Bowl
 Group: pottery with a red slip.
 Fragment of the rim of a bowl. Fine clay with a small amount of sand and other inclusions. Oxidation firing, orange wall and core (7.5YR 7/6 reddish yellow). Mohs 1-2. Traces of thin slip on the outside and inside, decoration made by painting with red slip (2.5YR 5/6 red) inside along the rim. Traces of slip leaking on the outside.
 Dimensions: h. 0.9 cm; w. 9.4 cm; w.th. 0.7 cm; ø 28 cm.
 Context: T facade/2005, SU 9; no. 051.
 Date: second half of the 3rd – first half of the 5th cent.
 Unpublished.
 P.N.



30. Uljanica

Skupina: keramika s crvenim premazom.

Dva ulomka uljanice, rekonstrukcija. Pročišćena glina s malom količinom pijeska i drugih sitnih primjesa. Oblikovanje u kalupu. Oksidacijska atmosfera pečenja, narančaste stijenke i jezgra (7.5YR 6/6 reddish yellow). Mohs 4-5. Crveni premaz (2.5YR 5/6 red) loše kvalitete izvana i iznutra, samo djelomično očuvan.

Mjere: vis. 5,1 cm; šir. 4,8 cm; deb. stijenke 0,7 cm.

Sign.: S cintor jugozapadni kut, 2007, SJ 7; br. 919.

Datacija: 4. – 5. st.

Neobjavljeno.

P.N.

**30. Oil lamp**

Group: pottery with a red slip.

Two fragments of an oil lamp, reconstructed. Fine clay with a small amount of sand and other small inclusions. Mould made. Oxidation firing, orange wall and core (7.5YR 6/6 reddish yellow). Mohs 4-5. Red slip (2.5YR 5/6 red) of poor quality outside and inside, only partially preserved.

Dimensions: h. 5.1 cm; w. 4.8 cm; w.th. 0.7 cm.

Context: T enclosure wall southwest corner, 2007, SU 7; no. 919.

Date: 4th – 5th cent.

Unpublished.

P.N.

31. Tarionik

Skupina: kasnoantička glazirana keramika.

Tri ulomka ruba, izljeva i tijela tarionika, ne spajaju se, po svim karakteristikama pripadaju istoj posudi. Pročišćena glina s manjom količinom pijeska i vrlo malo većih primjesa. Oblikovanje na kolu s vidljivim tragovima izvana. Djelomično zagladena vanjska površina. Redukcijska, zatim oksidacijska atmosfera pečenja, narančasta vanjska stijenka (5YR 7/6 reddish yellow), tamnosiva jezgra (GLEY 1 5/N gray), svijetlosiva stijenka ispod glazure i sloj između vanjske stijenke i jezgre (GLEY 1 7/N light gray), relativno oštri prijelazi. Mohs 4-5. Očuvana zrnca granulata neravnomjerno raspoređena po recipijentu, sitna i krupna zrnca sive i tamnosive boje, pojedina u potpunosti prekrivena glazurom. Rub prekriven prilično sjajnim premazom crvene boje (2.5YR 4/8 red), nalazi se i na gornjem dijelu vanjske stijenke, ali u puno tanjem sloju. Recipijent i dijelovi rebra i izljeva prekriveni maslinastozelenom glazurom (5Y 5/6 olive, 5Y 5/2 olive gray), djelomično očuvan izvorni sjaj. Tragovi kapaanja glazure i premaza s vanjske strane. Tragovi gorenja na vanjskoj stijenci jednog ulomka.

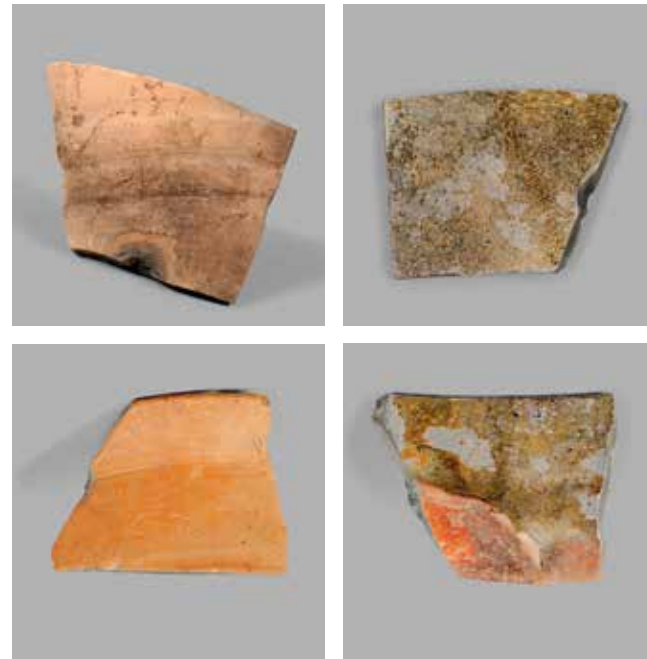
Mjere: vis. 11,2 cm; šir. 9,4 cm; deb. stijenke 0,8 cm; pr. 36 cm.

Sign.: sonda 4/1998, SJ 18; br. 001.

Datacija: druga pol. 3. – 4. st.

Neobjavljeno.

P.N.

**31. Mortar**

Group: Late Antique glazed pottery.

Three fragments of the rim, spout and body of a mortar, not joining, but according to all characteristics belonging to the same vessel. Fine clay with a small amount of sand and very few large inclusions. Wheel thrown, visible traces on the outside. Partially smoothed outer surface. Reduction-oxidation firing, orange outer wall (5YR 7/6 reddish yellow), dark gray core (GLEY 1 5/N gray), light gray wall under the glaze and the layer between the outer wall and the core (GLEY 1 7/N light gray), relatively sharp transitions. Mohs 4-5. Preserved grit with unevenly distributed granules on the inside, small and large gray and dark gray granules, some completely covered with glaze. The rim covered with glossy red slip (2.5YR 4/8 red), also on the upper part of the outer wall, but in a much thinner layer. Inside and parts of rib and spout covered with olive glaze (5Y 5/6 olive, 5Y 5/2 olive gray), partially glossy. Traces of dripping of glaze and slip on the outside. Traces of secondary burning on the outer wall of one fragment.

Dimensions: h. 11.2 cm; w. 9.4 cm; w.th. 0.8 cm; ø 36 cm.

Context: trench 4, 1998, SU 18; no. 001.

Date: second half of the 3rd – 4th cent.

Unpublished.

P.N.

32. Tanjur

Skupina: kasnoantička glazirana keramika.

Ulomak dna i tijela velikog zaobljenog tanjura. Pročišćena glina s dosta pijeska i manjom količinom velikih primjesa. Oblikovanje na kolu s vidljivim tragovima s unutarnje i vanjske strane. Facetirano oblikovano konkavno dno. Pečenje u oksidacijskoj atmosferi, stijenke i jezgra narančaste boje (7.5Y 6/6 brownish yellow). Mohs 1-2. Maslinastozelena glazura (2.5Y 5/4 light olive brown) s unutarnje strane. Tragovi tankog sloja prenesene glazure s vanjske strane.

Mjere: vis. 3,1 cm; šir. 13,1 cm; deb. stijenke 0,9 cm; pr. 18 cm.

Sign.: S pročelje, 2003, SJ 9; br. 015.

Datacija: druga pol. 3. – 5. st.

Neobjavljeno.

P.N.

**32. Plate**

Group: Late Antique glazed pottery.

Fragment of the bottom and body of a large, rounded plate. Purified clay with a large amount of sand and a small amount of large inclusions. Wheel thrown, visible traces on the inside and outside. Faceted concave bottom. Oxidation firing, orange walls and core (7.5Y 6/6 brownish yellow). Mohs 1-2. Olive glaze (2.5Y 5/4 light olive brown) on the inside. Traces of a thin layer of transferred glaze on the outside.

Dimensions: h. 3.1 cm; w. 13.1 cm; w.th. 0.9 cm; ø 18 cm.

Context: T façade, 2003, SU 9; no. 015.

Date: second half of the 3rd – 5th cent.

Unpublished.

P.N.

33. Vrš

Skupina: kasnoantička glazirana keramika.

Od triju ulomaka ruba, izljeva, ručke i tijela vrča, dva se spajaju. Pročišćena glina s manjom količinom pijeska i malo većih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra. Oksidacijska atmosfera pečenja, narančaste stijenke i jezgra (5YR 6/6 reddish yellow). Mohs 4-5. Tamnocrveni premaz (2.5YR 5/4 reddish brown) i smeđa glazura (10YR 5/6 yellowish brown, 10YR 4/6 dark yellowish brown) s vanjske strane, očuvan sjaj glazure koja je nemarno naneseana preko premaza. Ukras izveden prije glaziranja urezivanjem dviju paralelnih horizontalnih linija na ramenu. Narebrena ručka. Tragovi curenja premaza i kapaanja glazure s unutarnje strane vrča. Ostaci neidentificirane neujednačene naslage crne boje po unutarnjem rubu.

Mjere: vis. 7+6,9 cm; šir. 11,9 cm; deb. stijenke 0,5 cm; pr. 11 cm.

Sign.: sonda 1, 1998, SJ 3+4; br. 017+018.

Datacija: druga pol. 3. – 5. st.

Neobjavljeno.

P.N.

**33. Jug**

Group: Late Antique glazed pottery.

Three fragments of the rim, spout, handle and body of a jug, two joining fragments. Fine clay with a small amount of sand and few larger inclusions. Wheel thrown, visible traces inside. Oxidation firing, orange wall and core (5YR 6/6 reddish yellow). Mohs 4-5. Dark red slip (2.5YR 5/4 reddish brown) and glossy brown glaze (10YR 5/6 yellowish brown, 10YR 4/6 dark yellowish brown) on the outside, the glaze was carelessly applied over the slip. Decorated before glazing, two incised parallel horizontal lines on the shoulder. Ribbed handle. Traces of slip leaking and glaze dripping on the inside. Remains of unidentified uneven black substance along the inner edge.

Dimensions: h. 7 + 6.9 cm; w. 11.9 cm; w.th. 0.5 cm; ø 11 cm.

Context: trench 1, 1998, Su 3+4; no. 017+018.

Date: second half of the 3rd – 5th cent.

Unpublished.

P.N.

34. Zdjela

Skupina: kasnoantička glazirana keramika s uglačanim ukrasom.

Ulomak ruba i tijela zdjele s izvučenim rubom. Pročišćena glina s dosta pijeska i manjom količinom drugih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra i izvana. Redukcijska, zatim oksidacijska atmosfera pečenja, narančasta vanjska stijenka (7.5YR 7/6 reddish yellow), tamnosiva jezgra (10YR 6/1 gray), svijetlosiva stijenka ispod glazure (GLEY 1 7/N light gray), oštri prijelazi. Mohs 4-5. Crveni premaz (2.5YR 6/4 light reddish brown) djelomično na unutarnjoj i vanjskoj strani ruba. Malinastozelena glazura (5Y 4/3 olive) iznutra, očuvan sjaj, narančaste boje na mjestu gdje je nanos glazure toliko tanak da je gotovo proziran i bezbojan. Ukras izveden prije glaziranja urezivanjem horizontalne linije na rubu zdjele. Vanjska strana ukrašena uglačanim paralelnim horizontalnim linijama.



Mjere: vis. 3,2 cm; šir. 6,9 cm; deb. stijenke 0,6 cm; pr. 28 cm.
Sign.: S pročelje, jug 1, 2003, miješani sloj; br. 299.
Datacija: sredina 3. – 4. st.
Neobjavljeno.
P.N.

34. Bowl

Group: Late Antique glazed pottery with burnished decoration.
Fragment of the rim and body of a bowl with horizontal rim. Fine clay with a large amount of sand and a small amount of other inclusions. Wheel thrown, visible traces inside and outside. Reduction-oxidation firing, orange outer wall (7.5YR 7/6 reddish yellow), gray core (10YR 6/1 gray), light gray wall under the glaze (GLEY 1 7/N light gray), sharp transitions. Mohs 4-5. Red slip (2.5YR 6/4 light reddish brown) partially on the inside and outside on the rim. Glossy olive glaze (5Y 4/3 olive) inside, orange in places where the glaze application is so thin that it is almost transparent and colorless. Decorated before glazing, an incised horizontal line on the rim. The outer side is decorated with burnished horizontal lines.
Dimensions: h. 3.2 cm; w. 6.9 cm; w.th. 0.6 cm; ø 28 cm.
Context: T facade, south 1, 2003, SU mixed layer; no. 299.
Date: middle of the 3rd – 4th cent.
Unpublished.
P.N.

35. Vrš

Skupina: keramika s uglačanim ukrasom.
Dva se ulomka tijela vrča ili lonca spajaju. Pročišćena glina s većom količinom pijeska i manje drugih sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima izvana. Redukcijska atmosfera pečenja, sive stijenke (2.5Y 5/1 gray), svijetlosivo između stijenki i jezgre (2.5Y 7/1 light gray), siva jezgra (2.5Y 6/1 gray), blagi prijelazi. Mohs 4-5. Ukas izveden izvana glačanjem, motiv gustih horizontalnih linija.
Mjere: vis. 4,1 cm; šir. 5,4 cm; deb. stijenke 0,5 cm; pr. neodrediv.
Sign.: sonda 3, 1998, SJ 18; br. 057.
Datacija: druga pol. 4. – početak 5. st.
Neobjavljeno.
P.N.



35. Jug

Group: pottery with burnished decoration.
Two joining fragments of the body of a jug or pot. Fine clay with a larger amount of sand and a smaller amount of other small inclusions. Wheel thrown, visible traces on the outside. Reduction firing, gray walls (2.5Y 5/1 gray), light gray between walls and core (2.5Y 7/1 light gray), gray core (2.5Y 6/1 gray), mild transitions. Mohs 4-5. Burnished decoration on the outside, thick horizontal lines.
Dimensions: h. 4.1 cm; w. 5.4 cm; w.th. 0.5 cm; ø indeterminable.
Context: trench 3, 1998, SU 18; no. 057.
Date: second half of the 4th – beginning of the 5th cent.
Unpublished.
P.N.

36. Vrš

Skupina: keramika s uglačanim ukrasom.
Ulomak ruba i tijela vrča ili lonca. Pročišćena glina s velikom količinom pijeska i manje drugih sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra i izvana. Redukcijska atmosfera pečenja, tamnosive stijenke i jezgra (5Y 5/1 gray). Mohs 4-5. Ukas izveden izvana glačanjem, motiv izduženih, tankih trokuta.
Mjere: vis. 3,8 cm; šir. 4,5 cm; deb. stijenke 0,3 cm; pr. 11 cm.
Sign.: S pročelje, 2003, SJ 9; br. 106.
Datacija: druga pol. 4. – početak 5. st.
Neobjavljeno.
P.N.



36. Jug

Group: pottery with burnished decoration.
Fragment of the rim and body of a jug or pot. Fine clay with a large amount of sand and a few other small inclusions. Wheel thrown, visible traces inside and out. Reduction firing, gray walls and core (5Y 5/1 gray). Mohs 4-5. Burnished decoration on the outside, elongated, thin triangles.
Dimensions: h. 3.8 cm; w. 4.5 cm; w.th. 0.3 cm; ø 11 cm.
Context: S façade, 2003, SU 9; no. 106.
Date: second half of the 4th – beginning of the 5th cent.
Unpublished.
P.N.

37. Zdjela

Skupina: keramika s uglačanim ukrasom.
Ulomak vrata i ramena zdjele. Pročišćena glina s većom količinom pijeska i manje drugih sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra. Oksidacijska, zatim redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 4/N dark gray), narančasta jezgra (5YR 6/4 light reddish brown), oštri prijelazi. Mohs 4-5. Ukas izveden izvana glačanjem, motiv mreže sastavljene od nakošenih linija i motiva nakošenih linija ispod nje.
Mjere: vis. 4,5 cm; šir. 4,6 cm; deb. stijenke 0,5 cm; pr. 20 cm.
Sign.: S jugoistočni cintor vanjska strana, 2010, SJ 8; br. 318.
Datacija: zadnja četvrtina 4. – 5. st.
Neobjavljeno.
P.N.



37. Bowl

Group: pottery with burnished decoration.
Fragment of the neck and shoulder of a bowl. Fine clay with a large amount of sand and a smaller amount of inclusions. Wheel thrown, visible traces inside. Oxidation-reduction firing, dark gray walls (GLEY 1 4/N dark gray), orange core (5YR 6/4 light reddish brown), sharp transitions. Mohs 4-5. Burnished decoration on the outside, a lattice motif and oblique lines below it.
Dimensions: h. 4.5 cm; w. 4.6 cm; w.th. 0.5 cm; ø 20.0 cm.
Context: T enclosure wall southeast outer side, 2010, SU 8; no. 318.
Date: last quarter of the 4th – 5th cent.
Unpublished.
P.N.

38. Posuda

Skupina: keramika s pečatiranim ukrasom.
Ulomak tijela posude. Pročišćena glina s većom količinom pijeska i manje drugih sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra. Oksidacijska, zatim redukcijska atmosfera pečenja, tamnosive stijenke (2.5Y 4/1 dark gray), narančasta jezgra (7.5YR 6/6 reddish yellow), oštri prijelazi. Mohs 4-5. Ukas izveden modeliranjem i apliciranjem plastične trake s utisnutim zarezima, utiskivanjem kotačićem i pečatom u obliku rozete.
Mjere: vis. 6,9 cm; šir. 8,6 cm; deb. stijenke 1,1 cm; pr. neodrediv.
Sign.: S cintor zapad-sjeverozapad vanjska strana, 2017, SJ 2; br. 582.
Datacija: 4. – 5. st.
Neobjavljeno.
P.N.



38. Vessel

Group: pottery with stamped decoration.
Fragment of the body of a vessel. Fine clay with a larger amount of sand and a smaller amount of other small inclusions. Wheel thrown, visible traces inside. Oxidation-reduction firing, dark gray walls (2.5Y 4/1 dark gray), orange core (7.5YR 6/6 reddish yellow), sharp transitions. Mohs 4-5. Decoration made by modeling and applying a plastic strip with notches, imprinting an arched pattern with a wheel, and stamping with a rosette-shaped stamp.
Dimensions: h. 6.9 cm; w. 8.6 cm; w.th. 1.1 cm; ø indeterminable.
Context: T enclosure wall west-northwest outer side, 2017, SU 2; no. 582.
Date: 4th – 5th cent.
Unpublished.
P.N.

39. Posuda s licem

Skupina: redukcijski pečena fina keramika.
Ulomak tijela posude. Pročišćena glina s malom količinom pijeska i drugih sitnih primjesa. Oblikovanje na kolu, vidljivi tragovi iznutra. Redukcijska atmosfera pečenja, svijetlosive stijenke (5Y 7/1 light gray), siva jezgra (5Y 5/1 gray), blagi prijelazi. Mohs 3. Ukas izveden modeliranjem dijelova ljudskog lica na vanjskoj stijenci posude.
Mjere: vis. 4,8 cm; šir. 7,1 cm; deb. stijenke 0,9 cm; pr. neodrediv.
Sign.: S dionica 1, 2002, SJ 73; br. 218.
Datacija: 2. – 4. st.
Neobjavljeno.
P.N.



39. Vessel with a face

Group: reduction-fired fine pottery.
Fragment of the body of a vessel. Fine clay with a small amount of sand and other small inclusions. Wheel thrown, visible traces inside. Reduction firing, light gray walls (5Y 7/1 light gray), gray core (5Y 5/1 gray), mild transitions. Mohs 3. Decorated by modeling parts of a human face on the outer wall of the vessel.
Dimensions: h. 4.8 cm; w. 7.1 cm; w.th. 0.9 cm; ø indeterminable.
Context: T ditch 1, 2002, SU 73; no. 218.
Date: 2nd – 4th cent.
Unpublished.
P.N.

40. Vrš

Skupina: redukcijski pečena fina keramika.
 Ulomak ruba i tijela vrča ili lonca. Pročišćena glina s većom količinom pijeska i manje drugih sitnih primjesa. Oblikovanje na kolu s vidljivim tragovima iznutra i izvana. Redukcijska atmosfera pečenja, tamnosive stijenke (10YR 4/1 dark gray), siva jezgra (10YR 5/1 gray), oštri prijelazi. Mohs 3. Vanjska stijenka minimalno uglačana.
 Mjere: vis. 4,5 cm; šir. 6,6 cm; deb. stijenke 0,3 cm; pr. 12 cm.
 Sign.: sonda 3, 1998, SJ 18+32; br. 105.
 Datacija: 2. – 4. st.
 Neobjavljeno.
 P.N.

**40. Jug**

Group: reduction-fired fine pottery.
 Fragment of the rim and body of a jug or pot. Fine clay with a larger amount of sand and a smaller amount of other small inclusions. Wheel thrown, visible traces inside and out. Reduction firing, dark gray walls (10YR 4/1 dark gray), gray core (10YR 5/1 gray), sharp transitions. Mohs 3. Outer wall minimally polished.
 Dimensions: h. 4.5 cm; w. 6.6 cm; w.th. 0.3 cm; ø 12 cm.
 Context: trench 3, 1998, SU 18+32; no. 105.
 Date: 2nd – 4th cent.
 Unpublished.
 P.N.

41. Zdjela

Skupina: redukcijski pečena fina keramika.
 Ulomak ruba i tijela zdjele. Pročišćena glina s malo pijeska i drugih primjesa. Oblikovanje na kolu s vidljivim primjesama iznutra i izvana. Zagladena vanjska i unutarnja stijenka. Redukcijska atmosfera pečenja, sive stijenke i jezgra (2.5Y 5/1 gray). Mohs 4-5. Ukas izveden *chatteringom* s vanjske strane u gornjem dijelu zdjele.
 Mjere: vis. 4,8 cm; šir. 6,5 cm; deb. stijenke 0,6 cm; pr. 21 cm.
 Sign.: S zapadni kanal, 2018, SJ 1; br. 375.
 Datacija: 2. – 3. st.
 Neobjavljeno.
 P.N.

**41. Bowl**

Group: reduction-fired fine pottery.
 Fragment of the rim and body of a bowl. Fine clay with a small amount of sand and other inclusions. Wheel thrown, visible traces inside and out. Smooth outer and inner wall. Reduction firing, gray walls and core (2.5Y 5/1 gray). Mohs 4-5. Chattering decoration on the outside in the upper part of the bowl.
 Dimensions: h. 4.8 cm; w. 6.5 cm; w.th. 0.6 cm; ø 21 cm.
 Context: T western channel/2018, SU 1; no. 375.
 Date: 2nd – 3rd cent.
 Unpublished.
 P.N.

42. Lonac

Skupina: gruba keramika.
 Tri se ulomka ruba i tijela lonca spajaju. Glina s velikom količinom krupnijih i sitnijih primjesa. Oblikovanje na kolu, vidljivi tragovi izvana i iznutra. Redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 3/N very dark gray), siva jezgra (5Y 5/1 gray), oštri prijelazi. Mohs 4-5. Glinena prevlaka izvana i iznutra.
 Mjere: vis. 5,9 cm; šir. 11,9 cm; deb. stijenke 0,4 cm; pr. 12 cm.
 Sign.: sonda 1, 1998, SJ 4; br. 064.
 Datacija: 2. – 5. st.
 Neobjavljeno.
 P.N.

**42. Pot**

Group: coarse pottery.
 Three joining fragments of the rim and body of a pot. Clay with a large amount of larger and smaller inclusions. Wheel thrown, visible traces inside and out. Reduction firing, dark gray walls (GLEY 1 3/N very dark gray), gray core (5Y 5/1 gray), sharp transitions. Mohs 4-5. Thin clay coating outside and inside.
 Dimensions: h. 5.9 cm; w. 11.9 cm; w.th. 0.4 cm; ø 12 cm.
 Context: trench 1, 1998, SU 4; no. 064.
 Date: 2nd – 5th cent.
 Unpublished.
 P.N.

43. Lonac

Skupina: gruba keramika.
 Ulomak ruba i tijela lonca. Glina s velikom količinom krupnijih i sitnijih primjesa. Oblikovanje na kolu, vidljivi tragovi izvana i iznutra. Redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 3/N very dark gray), tamnosiva jezgra (GLEY 1 4/N dark gray), oštri prijelazi. Mohs 4-5. Glinena prevlaka izvana i iznutra.
 Mjere: vis. 4,4 cm; šir. 12,7 cm; deb. stijenke 0,6 cm; pr. 13,5 cm.
 Sign.: sonda 1, 1998, SJ 3; br. 065.
 Datacija: 2. – 5. st.
 Neobjavljeno.
 P.N.

**43. Pot**

Group: coarse pottery.
 Fragment of the rim and body of a pot. Clay with a large amount of larger and smaller inclusions. Wheel thrown, visible traces inside and out. Reduction firing, dark gray walls (GLEY 1 3/N very dark gray), dark gray core (GLEY 1 4/N dark gray), sharp transitions. Mohs 4-5. Thin clay coating outside and inside.
 Dimensions: h. 4.4 cm; w. 12.7 cm; w.th. 0.6 cm; ø 13.5 cm.
 Context: trench 1, 1998, SU 3; no. 065.
 Date: 2nd – 5th cent.
 Unpublished.
 P.N.

44. Zdjela

Skupina: gruba keramika.
 Ulomak ruba i tijela zdjele. Glina s vrlo velikom količinom krupnijih i sitnijih primjesa. Oblikovanje na kolu, vidljivi tragovi izvana i iznutra. Redukcijska atmosfera pečenja, tamnosive stijenke (GLEY 1 2.5/N black), tamnosiva jezgra (GLEY 1 3/10Y very dark greenish gray). Mohs 4-5. Narebrena vanjska stijenka. Glinena prevlaka djelomično izvana.
 Mjere: vis. 3,8 cm; šir. 10,3 cm; deb. stijenke 0,6 cm; pr. 19 cm.
 Sign.: sonda 3, 1998, SJ 18; br. 066.
 Datacija: 2. – 4. st.
 Neobjavljeno.
 P.N.

**44. Bowl**

Group: coarse pottery.
 Fragment of the rim and body of a bowl. Clay with a very large amount of larger and smaller inclusions. Wheel thrown, visible traces inside and out. Reduction firing, dark gray walls (GLEY 1 2.5/N black), dark gray core (GLEY 1 3/10Y very dark greenish gray). Mohs 4-5. Ribbed outer wall. Thin clay coating partly outside.
 Dimensions: h. 3.8 cm; w. 10.3 cm; w.th. 0.6 cm; ø 19 cm.
 Context: trench 3, 1998, SU 18; no. 066.
 Date: 2nd – 4th cent.
 Unpublished.
 P.N.

45. Tanjur

Skupina: gruba keramika.
 Dva se ulomka ruba, tijela i dna tanjura spajaju. Glina s manje pijeska i velikom količinom krupnijih i sitnijih primjesa. Oblikovanje na kolu, vidljivi tragovi iznutra. Redukcijska atmosfera pečenja, tamnosive stijenke i jezgra (5Y 5/1 gray). Mohs 4-5.
 Mjere: vis. 4,5 cm; šir. 9 cm; deb. stijenke 0,8 cm; pr. 22 cm.
 Sign.: S pročelje, 2005, SJ 22; br. 237.
 Datacija: 2. – 5. st.
 Neobjavljeno.
 P.N.

**45. Plate**

Group: coarse pottery.
 Two joining fragments of the rim, the body, and the bottom of a plate. Clay with a small amount of sand and a large amount of larger and smaller inclusions. Wheel thrown, visible traces inside. Reduction firing, gray walls and core (5Y 5/1 gray). Mohs 4-5.
 Dimensions: h. 4.5 cm; w. 9 cm; w.th. 0.8 cm; ø 22 cm.
 Context: T facade, 2005, SU 22; no. 237.
 Date: 2nd – 5th cent.
 Unpublished.
 P.N.



46. Služavka s ogledalom i torbicom

Lijevo kutni blok nadgrobnog spomenika – edikule.
Na prednjoj strani ulomka je reljef služavke s visoko podignutom torbicom u lijevoj ruci i s ogledalom u desnoj. Na lijevoj bočnoj strani reljefno je prikazano stablo. Gornja je strana bez ukrasa i fino obrađena, kao i desna do polovice. Donja je strana jače oštećena. Sa stražnje, grubo obrađene strane, koja je bila priređena za ugradnju, nalazi se utor za spajanje dimenzija 12 x 28 cm. Na prednjoj strani iznad središnje figure i s desne strane ostao je očuvan okvir.
Mjere: vis. 51 cm; duž. 40 cm; šir. 49 cm; oštećene su donja i stražnja strana.
Materijal: vapnenac.
Sign.: PR, S, 2002; spolij u lezeni sa sjeverne strane predromaničke bazilike
Datacija: 2. – 3. st.
Lit.: Filipec 2008a, sl. 47; Filipec 2010a, 60, sl. 47; Filipec 2017, 102, T. X, 1-2. K.F.



46. Servant girl with a mirror and a purse

Left corner block of a tombstone – aedicule.
On the front of the fragment is a relief of a servant with a purse lifted high in her left hand and holding a mirror in her right hand. A tree trunk is depicted in relief on the left side. The upper side, without decoration, is finely worked, as is the right side (only halfway). The underside is more severely damaged. On the back, which was prepared for installation and roughly worked, there is a connection slot measuring 12 x 28 cm. The frame has been preserved on the front above the central figure and on the right.
Dimensions: h. 51 cm; l. 40 cm; w. 49 cm; the underside and back are damaged.
Material: limestone.
Context: PR, S, 2002; spoliium in the lesene on the north side of the pre Romanesque basilica.
Date: 2nd – 3rd cent.
Publ.: Filipec 2008a, Fig. 47; Filipec 2010a, 60, Fig. 47; Filipec 2017, 102, Pl. X, 1-2. K.F.

47. Ulomak s nadgrobnim natpisom

Manji ulomak veće masivne ploče s natpisom. Očuvana su dva reda slova (slova su veličine 5 cm).

[-----]+++D[-----]
[co]N(iugi)PIENTIS[simae/o]

Sa sigurnošću se razaznaje samo pridjev u superlativu koji je bio uklesan u obliku *pietissimae* ili *pietissimo*. Na temelju ostatka slova N iz prethodne riječi može se pretpostaviti da se radi o riječi *con(iugi)*, koja označava supružnika. Ta riječ može označavati i muža i ženu, stoga se ne može odrediti rod pridjevu, pa tako ni spol osobe za koju je podignut natpis. Ostatci četiriju slova iz prethodnog retka najvjerojatnije su pripadala jednoj riječi, što je vidljivo iz njihova položaja koji nema vidljiva razmaka. Jasno se razaznaje samo posljednje slovo D, dok su ostala oštećenija. Moguće je da se radi o dijelu teksta koji je glasio ALED ili AELD. U potonjem bi se slučaju moglo pomisliti na pokraćeni gentilicij *Aelius/Aelia*, no u tom bi slučaju valjalo očekivati rastavni znak zbijen između L i D, što je teško potvrditi.
Očuvan je fragment donjeg dijela nadgrobnog spomenika s ostacima posljednjih dvaju redaka natpisa. Prema veličini slova i prostora ispod natpisa te širini ulomka, jasno je da se radi o spomeniku većih dimenzija, moguće monumentalnoj steli. Slova su dosta pravilno i lijepo oblikovana, a njihovi su ostatci vidljivi u dvama retcima.
Mjere: vis. 24 cm; duž. 36 cm; šir. 38 cm.
Materijal: vapnenac.
Sign.: PR, S, 2005; spolij u lezeni sa sjeverne strane predromaničke bazilike.
Datacija: 2. st.
Lit.: Filipec 2017, 102, T. IX, 3. D.D.

47. Fragment of a tombstone inscription

A fragment of a tombstone with the remains of the last two lines of the inscription.

[-----]+++D[-----]
[co]n(iugi) pietis[simae/o]

Only the adjective in the superlative can be distinguished with certainty, which was carved in the form *pietissimae* or *pietissimo*. On the basis of the remnant of the letter N from the previous word it can be suggested that this was the word *con(iugi)*, which means spouse. This word could mean either husband or wife, so the gender of the adjective cannot be determined, nor can the gender of the individual who erected the inscription. The remains of the four letters from the previous line most probably belonged to one word, which is visible from their position without any visible space. Only the last letter, D, can be clearly discerned,



while the others are more damaged. Possibly this part of the text read ALED or AELD. In the latter case, one could think of the abbreviated gentilicium *Aelius/Aelia*, but then a separation mark would be expected between the L and D, which is difficult to confirm.

A fragment was preserved of the lower part of a tombstone with the remains of the last two lines of the inscription. Considering the size of the letters and the space below the inscription, as well as the width of the fragment, clearly this was a monument of large dimensions, perhaps a monumental stele. The letters are quite regularly and well formed, and their remains are visible in two rows.

Dimensions: h. 24 cm; l. 36 cm; w. 38 cm.

Material: limestone.

Context: PR, S; 2005; spoliium in the lesene on the north side of the pre-Romanesque basilica.

Date: 2nd cent.

Publ.: Filipec 2017, 102, Pl. IX, 3.

D.D.

48. Ulomak kamena s rasplesanom menadom i hipokampom

Ulomak je dio nadgrobnog spomenika edikule.

Na očuvanom dijelu ulomka u glavnom polju reljefno je prikazana rasplesana žena s udaraljka (*kymbala*) – menada. U polju iznad menade je hipokamp, a u najvišem polju nalazio se još jedan, teže čitljiv reljefni prikaz. Lice je žene otučeno, a iza nje nalazi se neka draperija, školjka ili zastor (?). U tom dijelu ima dosta očuvanih fosilnih ostataka koji vizualno sugeriraju da je riječ o nekim neobičnim znakovima. Ispod podignutih ruku žene koja drži *kymbala*, na ploči je plitko uparan grafit AIS. Sve su očuvane strane obradene, desna strana nešto finije od ostalih. Na toj, desnoj strani nema obruba, a rubovi ulomka oblikovani su kao da su pripremljeni za spajanje s drugim ulomkom.

Mjere: vis. 117 cm; duž. 55 cm; šir. 31 cm; oštećena je gornja strana.

Materijal: vapnenac.

Sign.: PR, IS; 2003; spolij u lezeni s južne strane predromaničke bazilike.

Datacija: 2. – 3. st.

Lit.: Filipec 2017, 102, T. XI, 1-3.

K.F.

48. A fragment of a stone with a dancing maenad and hippocampus

The fragment is part of the tombstone of an aedicule.

On the preserved part of the fragment, a dancing woman with a percussion instrument (*kymbala*) – a maenad is depicted in relief in the main field, in the field above it is a hippocampus, and in the highest field there was another difficult-to-read relief depiction. The woman's face is chipped, and behind her there is some drapery, shell, or curtain (?). There are a lot of preserved fossil remains in that part of the stone, which visually suggest that these are some unusual symbols. Beneath the raised hands of the woman holding the *kymbala* is a shallowly carved graffito reading AIS. All preserved sides of the fragment are worked, the right side slightly better than the others. There are no borders on that right side, and the edges of the fragment are shaped as if prepared for joining with another fragment.

Dimensions: h. 117 cm; l. 55 cm; w. 31 cm; the upper side is damaged.

Material: limestone.

Context: PR, IS; 2003; spoliium in the lesene on the south side of the pre-Romanesque basilica.

Date: 2nd – 3rd cent.

Publ.: Filipec 2017, 102, Pl. XI, 1-3.

K.F.

49. Ulomak kamena s menadom te još jednom menadom (?) i erotom

Ulomak je dio nadgrobnog spomenika – edikule.

Oštećene su sve strane, a posebno lijeva i desna; ulomak je bio prelomljen na dva dijela i tako sekundarno ugrađen u lezenu. U središnjoj niši prikazana je menada koja desnom šakom drži nabranu i visoko podignutu haljinu. S lijeve strane su dvije niše jedna iznad druge. U gornjoj je vidljiva golišava žena (možda menada), ali može biti i koji drugi lik (možda Venera). U donjoj niši je erot s velikim bobama. Jedina očuvana bočna strana ulomka ukrašena je bršljanom. Uz golišavu ženu, manju menadu (?), u gornjoj niši ostali su očuvani tragovi crvene boje.

Mjere: vis. 142 cm; duž. 61 cm; šir. 29 cm.

Materijal: vapnenac.

Sign.: PR, S; 2003; spolij u lezeni s južne strane predromaničke bazilike.

Datacija: 2. – 3. st.

Lit.: Filipec 2017, 103, T. XII, 1-3.

K.F.

49. A fragment of stone with a maenad, one more maenad (?), and a cupid

The fragment is part of a tombstone – an aedicule.

All sides are damaged, especially the left and the right side; the fragment was broken into two parts and then secondarily incorporated into the



lesene. In the central niche is a maenad holding a pleated dress raised high with her right hand. On the left are two niches, one above the other. In the upper one, a naked woman is visible, perhaps another maenad (?), but it could be some other figure, perhaps Venus. In the lower niche is a cupid holding large fruits. The only preserved side of the fragment is decorated with ivy. Along with the naked woman, and the smaller maenad (?), traces of red color have been preserved in the upper niche.

Dimensions: h. 142 cm; l. 61 cm; w. 29 cm.

Material: limestone.

Context: PR, S; 2003; spoliium in the lesene on the south side of the pre-Romanesque basilica.

Date: 2nd - 3rd cent.

Publ.: Filipec 2017, 103, Pl. XII, 1-3.

K.F.

50. Arhitrav s prikazanom žene koja muze kozu

Arhitrav je dio nadgrobnog spomenika – edikule.

Vrlo lijepo obrađen ulomak, u obliku masivne kamene konstruktivne grede (arhitrava) koja se širi na mjestu gdje je s bočne strane prikazana žena koja muze kozu (47 cm). S nasuprotne strane arhitrav je nešto uži (33 cm) i tu se s lijeve strane ulomka nalazi veće suženje i utor za usađivanje (42 x 3 cm), a s desne strane manja rupa za lijevanje olova (2-3 x 5 cm). Uz veće suženje (30 x 8 cm) s lijeve strane, bliže reljefnom prikazu, nalazi se manja rupa za lijevanje olova (4 x 2,5 x 6 cm). Na bočnoj, desnoj, strani (47 x 30 cm) unutar okvira koji je najbolje očuvan nalazi se vrlo lijep prikaz žene koja muze kozu, a ispred žene je veća posuda, vrlo vjerojatno drvena posuda za mužnju.

Mjere: vis. 30 cm; duž. 47 cm; šir. 120 cm.

Materijal: vapnenac.

Sign.: PR, S; 2003; spolij u lezeni s južne strane predromaničke bazilike.

Datacija: 2. – 3. st.

Lit.: Filipec 2017, 103, T. IV, 2; XIII, 1-3.

K.F.

50. An architrave depicting a woman milking a goat

The architrave is part of the tombstone of an aedicule.

A very nicely worked fragment, in the form of a massive stone constructive beam (architrave), which widens at the place on the side where a woman milking a goat (47 cm) is depicted. On the opposite side, the architrave is slightly narrower (33 cm) and on the left side of the fragment there is a greater narrowing and a groove for insertion (42 x 3 cm), with a smaller hole for adding lead (2-3 x 5 cm) on the right side. Along with the greater narrowing on the left (30 x 8 cm), closer to the relief depiction, there is a smaller hole for adding lead (4 x 2.5 x 6 cm). On the right side (47 x 30 cm) inside the best preserved part of the frame, there is a very nice depiction of a woman milking a goat, and in front of the woman is a large vessel, most likely a wooden milking container.

Dimensions: h. 30 cm; l. 47 cm; w. 120 cm.

Material: limestone.

Context: PR, S; 2003; spoliium in the lesene on the south side of the pre-Romanesque basilica.

Date: 2nd - 3rd cent.

Publ.: Filipec 2017, 103, Pl. IV, 2; XIII, 1-3.

K.F.

51. Ulomak s nadgrobni natpisom

Ulomak je dio nadgrobnog spomenika – edikule.

Na lijepo obrađenom ulomku, od kojega je ostala djelomično očuvana samo lijeva strana, nalazi se dio natpisa: uz gornji rub su tri manja slova *L ili P?* pa onda nešto veća slova *O S*. Prvi očuvani redak jasno pokazuje slova *O* i *S*, dok se od prvog slova vidi dio okomite haste. Na dnu desno od nje čini se kao dio vodoravne haste, no radi se ili o oštećenju ili o stopi slova, te se ne čini da se radi o slovu *L*. Najvjerojatnije je dio slova *P* te je ta riječ mogla izvorno glasiti *posuit* ili *posuerunt*. Velikim slovima je upisano po sredini: *L-D*. Između slova *L* i *D* uklesan je rastavni znak u obliku trokuta. Nedostaje gornji i desni dio ulomka s natpisnim poljem.

pos(uit/erunt)

L(ocus) d(atus) [d(ecreto) d(ecurionum)]

Kratice čiji je dio vidljiv u idućemu retku s velikom sigurnošću sugerira da se radi o završnoj formuli natpisa koja je izvorno glasila *l(ocus) d(atus) d(ecreto) d(ecurionum)*. Ta formula gotovo se isključivo javlja na natpisima pronađenima u rimskim naseljima ranga kolonije i municipija. To bi značilo da je mjesto za postavljanje ovoga spomenika bilo dodijeljeno odlukom gradskih dekuriona, odnosno vijećnika. Ovaj redak ujedno pokazuje i iznimnu kvalitetu slova kojim je bio klesan natpis, a veličina slova sugerira da se radilo o većemu spomeniku. Navedena se kratica najčešće javlja na nadgrobni spomenicima te bi se i ovaj spomenik na taj način mogao interpretirati uz pretpostavku da se radilo o većoj steli (s edikulom?) ili nadgrobnoj ari. S obzirom da na području Lobora i okolice



nije postojalo rimsko naselje takvog ranga, bilo bi pomalo neuobičajeno da su petovionski (ili npr. andautonijski) dekurioni dodijelili mjesto za postavljanje nekoga spomenika toliko daleko od grada. Osim navedene formule ovdje valja spomenuti još jednu, a koja glasi *decreto decurionum*. Na natpisima se odnosi na odluku dekuriona zbog koje je neki spomenik postavljen na nekome mjestu. Ova je formula zabilježena dvadesetak puta na natpisima Gornje Panonije, a spomenici su nađeni isključivo na teritorijima kolonija ili municipija.
Mjere: vis. 55 cm; duž. 36 cm; šir. 17 cm.
Materijal: mramor.
Sign.: PR, S; 2004; spolij ugrađen u stepenište s južne strane predromaničke bazilike.
Datacija: 2. st.
Lit.: Filipec 2017, 103, T. IV, 2; XIII, 1-3; Filipec 2018, 349, Abb. 5.1. D.D.

51. Fragment of a funerary (?) inscription

Part of a large stele (with an aedicule).
The lower left fragment was preserved of a larger marble monument that had been immured into the stairs of the shrine of Our Lady of the Mountain at Lobar. Parts of two lines remained preserved from the inscription:

pos(uit/erunt)
L(ocus) d(atatus) [d(ecreto) d(ecurionum)]

The first preserved line clearly shows the letters O and S, while part of the perpendicular bar can be seen from the first letter. At the bottom next to it, it seems like there is part of a horizontal cross bar, but it is either damage or the base of a letter, but it does not seem like the letter L. Most likely it is part of the letter P, and the word could originally have read *posuit* or *posuerunt*. The abbreviation, a part of which is visible in the following line, suggests with great certainty that it was the final formula of the inscription, that originally read *l(ocus) d(atatus) d(ecreto) d(ecurionum)*. That would mean that the place for the erection of this monument was granted by a decision of the municipal decurions, or councillors. This line also shows the exceptional quality of the letters with which the inscription was carved, while the size of the letters suggests it was a large monument. The noted abbreviation most often appears on tombstones, and this monument could be interpreted as such, with the assumption that it had been a large stele (with an aedicule) or a funerary ara. A separation mark in the form of a triangle was carved between the letters L and D.

The formula *l(ocus) d(atatus) d(ecreto) d(ecurionum)* appears almost exclusively on inscriptions discovered at Roman settlements of the rank of coloniae and municipia. Considering that no Roman settlement of that rank existed in Lobar or the area around it, it would be slightly unusual that the Poetovio (or Andautonia) decurions would allot a place to erect some monument so far from a city. In addition to the above formula, another one should be mentioned, which reads *decreto decurionum*. The inscriptions refer to the decision of a decurion because of which some monument was placed somewhere. This formula was recorded some twenty times on the inscriptions of Upper Pannonia, while the monuments were found exclusively on the territory of a colonia or municipium. Dimensions: h. 55 cm; l. 36 cm; w. 17 cm.

Material: marble.
Context: PR, S; 2004; spoliium immured into the stairs on the southern side of the pre-Romanesque basilica.

Date: 2nd cent.
Publ.: Filipec 2017, 103, Pl. IV, 2; XIII, 1-3; Filipec 2018, 349, Fig. 5.1. D.D.

52. Ulomak nadgrobno spomenika

Dio natpisne ploče sastavljen od četiri fragmenta koji se međusobno spajaju te još manja dva ulomka bez natpisnog polja. U gornjem je dijelu vidljiva profilacija koja je uokvirivala natpisno polje sa svih strana. Natpis je klesan rustičnom kapitalom od kojeg su očuvani dijelovi pet redaka.

[D]i(s?) Man(ibus)
[-----] pa]tri defuncto v[ix(it?) --]
[-----] [p]arentibus op(?) [timis]
[-----] pon]endum (?) [curavit?]
[-----] Praesen[s] [filius -----]

Slova su vrlo plitko klesana pa se natpis teško čita. Karakteristična je grafija slova E koja ima istaknutu okomitu hastu, dok su tri vodoravne vrlo kratke. Slično se uočava i na dvama mjestima kod grafije slova T. Prvi redak natpisa odvojen je većim prostorom od ostatka teksta i uklesan je većim slovima. Čini se da se radi o posveti Manima, što je indicirano ostatcima slova MAN. Slovo prije M je slovo I te se može pretpostaviti da je slovo S od riječi *Dis* bilo izostavljeno, budući da mu nema klesanoga traga. Napis je bio postavljen za roditelje barem jedne muške osobe. Imena pokojnika nisu očuvana, a s obzirom na spominjanje riječi *patri*



(ocu) i *parentibus* (roditeljima), među nedostajućim riječima na natpisu je i riječ *matri* (majci). Dakle, natpis je započinjao navođenjem oca i majke, njihovih imena te moguće godina života koje su proživjeli. Na to upućuje oblik *patri defuncto* uz koji bi se mogao očekivati broj godina. Ipak, ovdje je vidljiva riječ koja je započinjala slovom V. Glagol *vixit* na ovome mjestu malo je vjerojatno očekivati, budući da su iznimno rijetki slučajevi u kojima on slijedi nakon pridjeva *defunctus/a*. Uz riječ *parentibus* stajala je riječ koja je vjerojatno počinjala slovom O. Na ovom se mjestu na natpisima uglavnom nalazi neki pridjev kojim se ocrtava neka kvaliteta ili karakterna osobina, a u ovom slučaju riječ bi mogla glasiti *optimis*. Ostatak natpisa manje je jasan, a sadržava ostatke dviju riječi. Prva riječ završava na *-endum*, a u obzir dolaze oblici *faciendum* i *ponendum*. Riječ je o glagolskim imenicama kojima se označava neka učinjena radnja, u ovome slučaju postavljanje ili izvršenje. Iza njih očekivan je glagol curavit, a odnosio bi se na osobu koja se pobrinula za podizanje spomenika. Čini se da posljednja očuvana riječ otkriva ime postavljača spomenika. Vide se slova Praesen[-] te se najvjerojatnije radi o imenu *Praesens*. Ime je posvjedočeno posvuda po Carstvu, a ima ga i na području Gornje Panonije. Nedostajući dio spomenika s lijeve i desne strane imao je još riječi s imenima pokojnika i još ponekim podatkom. Spomenik je teško preciznije datirati jer nema čvrstih kronološki odredivih elemenata, a s obzirom na posvetu Manima, riječ *defuncto* i eventualni pridjev u superlativu, natpis bi se mogao datirati od 2. do 4. stoljeća.

Mjere: duž. 33 cm; vis. 41 cm; deb. 12 cm.

Materijal: vapnenac.

Sign.: RC, S; 2003; spoliji u ruševini vijenca ranokršćanskog krsnog zdenca u posebnoj oktogonalnoj zgradi krstionice.

Datacija: 2. st.

Neobjavljeno.

D.D.

52. Funerary (immured?) titulus

Part of an inscription slab composed of four fragments that can be joined together. Moulding that framed the inscription field on all sides is visible on the upper part. The inscription was carved with rustic capital letters, and parts of five lines have been preserved.

[D]i(s?) Man(ibus)
[-----] pa]tri defuncto v[ix(it?) --]
[-----] [p]arentibus op(?) [timis]
[-----] pon]endum (?) [curavit?]
[-----] Praesen[s] [filius -----]

The letters were carved very shallowly, and hence it is difficult to read the inscription. The lettering of E is characteristic, where the vertical bar was emphasized, while the three cross bars were very short. The same can be noted at another two places for the lettering of T. The first line of the inscription was separated by a larger space from the remainder of the text and was carved in larger letters. Seemingly this was a dedication to the Manes (to the spirits of the departed), as is indicated by the remains of the letters MAN. The letter before M was I, so it can be hypothesized that the letter S from the word *Dis* had been omitted, given that there are no traces of carving. The inscription was placed for the parents of at least one male individual. The names of the deceased have not been preserved, and considering the mention of the words *patri* (father) and *parentibus* (parents), the missing letters on the inscription would include the word *matri* (mother). So, the inscription began with citing the father and mother, their names, and possibly the number of years they lived. This is indicated by the form *patri defuncto*, after which the number of years could be expected. Nonetheless, a word is visible here that begins with the letter V. The verb *vixit* is unlikely to be expected in this place, given that cases are extremely rare where it follows after the adjective *defunctus/a*. Next to the word *parentibus* was a word that probably began with the letter O. At this point in an inscription, there is usually some adjective to describe a certain quality or character trait, and in this case the word might be *optimis*. The rest of the inscription is less clear, and contains the remnants of two words. The first word ends in *-endum*, and the forms *faciendum* and *ponendum* can be considered. These are verbal nouns that mark some completed action, in this case placing or performing. After the, the verb *curavit* is expected, and this would refer to the person responsible for erecting the monument. The last preserved word seems to uncover the name of the person who erected the monument. The letters *Praesen[-]* can be seen, and this most probably represented the name *Praesens*. This name is attested everywhere throughout the Empire, and it is also present in the region of Upper Pannonia. The missing part of the monument on the left and the right had further words with the names of the deceased and certain other information. It is difficult to date the monument precisely as there are no firm chronologically determinable elements, but considering the dedication to the Manes, the word *defuncto*, and a possible adjective in the superlative, the inscription can be dated from the 2nd to the 4th centuries.

Dimensions: l. 33 cm; h. 41 cm; th. 12 cm.
Material: limestone.
Context: RC, S; 2003; spolium in the ruins of the frieze of the early Christian font in the separate octagonal baptistery.
Date: 2nd cent.
Unpublished.
D.D.

53. **Ulomak nadgrobnog spomenika sekundarno prilagođen novoj namjeni**
Ulomak je od vrlo poroznog kamena koji po čitavoj površini ima šupljine. Zbog fragmentarnosti ne može se odrediti tip spomenika niti karakter natpisa. Spomenik je u kasnoj antici bio naknadno obrađen te je pretvoren u konzolu vjerojatno za potrebe uređenja ranokršćanske crkve. Očuvani su ostatci dvaju redaka natpisa s po nekoliko jedva vidljivih, nešto izduženih slova koja su solidne kvalitete:

[---]IA+[-----]
[---]E F [-----]

U drugom vidljivom retku uklesan je rastavni znak između slova E i F. Moguće da se radi o ostatku ženskog imena uklesana u dativu (sa završetkom na -ae) i početku riječi *filiae*. U takvoj bi interpretaciji natpis gotovo sigurno bio nadgrobnii.
Mjere: duž. 9 cm; vis. 21 cm; deb. 12 cm.
Materijal: pješčenjak.
Sign.: SJ 07/ 2003; zasip raka novovjekovnih grobova s južne strane crkve.
Datacija: 2. – 4. st.
Neobjavljeno.
D.D.

53. **Fragment of an inscription secondarily adapted for a new purpose**
The fragment is made from a very porous stone that has hollows all over the entire surface. Neither the type of monument nor the character of the inscription can be determined because of the fragmentary nature. The monument was reworked in the period of Late Antiquity and was turned into a console. The remains were preserved of two rows of the inscription with several barely visible, somewhat elongated letters of solid quality:

[---]IA+[-----]
[---]E F [-----]

In the second visible line, a separation mark was carved between the letters E and F. This might represent the remains of a female name carved in the dative (with an ending in -ae) and the beginning of the word *filiae*. In such an interpretation, the inscription would almost certainly be funerary.
Dimensions: l. 9 cm; h. 21 cm; th. 12 cm.
Material: sandstone.
Context: SU 07/ 2003; in the fill of a the grave pit of modern period graves on the south side of the church.
Date: 2nd – 4th cent.
Unpublished.
D.D.

54. **Glava i postolje kipa, vjerojatno žene/boginje Dijane**
Dva dijela istog kipa: glava te donji dio s postoljem. Glava izdužena i uska prikazuje ženu. Lice nije jednako oblikovano već se lijeva strana razlikuje od desne prema proporcijama, lijevo oko je više izduženo ispod većeg kapka, dok je desno oko veće, punije s tanjim kapkom. Nos i usta su naknadno otučeni. S prednje strane, iznad čela, blago valovite oblikovane pletenice započinju s namjernim udubljenjima. Uvojci kose su na desnoj strani glave ispleteni poput čvora. Stražnja strana glave dosta je grubo izvedena, tako da nije jasno nastavljaju li se uvojci prema vratu. Na postolju kipa ostala su očuvana dva stopala i dio potkoljenice čovjeka te između nogu konture tijela neke životinje, možda psa. Jasno se vide donji dijelovi stražnjih i prednjih nogu životinje. S donje strane postolja nalazi se rupa za usadivanje. Cijeli donji dio je izlijebljen. U ranijoj literaturi pogrešno se navodilo da je riječ o božici Velikoj majci (*Magna mater*).
Mjere: glava: vis. 16, 5 cm; šir. 12,8 cm; postolje: vis. 25,8 cm; šir. 25 cm; duž. 30,5 cm.
Materijal: mramor.
Sign.: 2003; štuta s južne strane ranokršćanske krstionice.
Datacija: 2. – 4. st.
Lit.: Filipec 2008a, sl. 46; Filipec 2010, sl. 46; Filipec 2018, 347, Abb 3.1.
K.F.

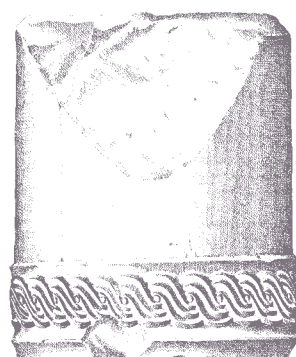
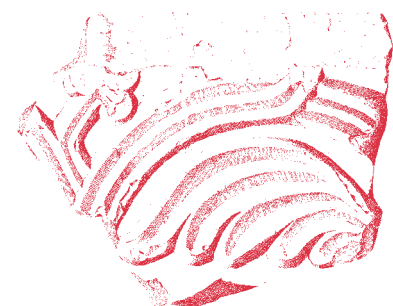


54. **The head and pedestal of a statue, probably of a woman or the goddess Diana**
Two parts of the same statue: the head and the lower part with a pedestal. The head of the woman is elongated and narrow. The face is not uniformly shaped, rather the left side differs from the right in terms of the proportions, the left eye is more elongated below a larger eyelid, while the right eye is larger and fuller with a thinner eyelid. The nose and mouth were subsequently chipped off. On the front, above the forehead, slightly wavy braids begin with indentations. The curls of hair are braided like knots on the right side of the head. The back of the head is quite roughly executed, so it is not clear whether the curls continue towards the neck. On the pedestal of the statue are two preserved feet and parts of a human lower leg and between the feet the contours of the body of an animal, perhaps a dog. The lower parts of the animal's hind and forelegs are clearly visible. There is an insertion hole on the bottom of the stand. The entire lower part is grooved. In earlier literature it was erroneously stated that it was a depiction of the goddess the Great Mother (*Magna mater*).
Dimensions: head: h. 16. 5 cm; w. 12.8 cm; stand: h. 25.8 cm; w. 25 cm; l. 30.5 cm.
Material: marble.
Context: 2003; found in rubble on the south side of the Early Christian baptistery.
Date: 2nd – 4th cent.
Publ.: Filipec 2008a, sl. 46; Filipec 2010, sl. 46; Filipec 2018, 347, Fig 3.1.
K.F.



55. **Postolje ili baza za kip**
Lijepo obrađena četvrtasta ploča, odnosno baza za kip. Na prednjoj strani nalaze se udubine za dva stopala i okrugla udubina za podupor. Jedno je stopalo dublje udubljeno u postolje, a drugo, pliće, na sebi ima kanelure koje su napravljene slično onima na drugim kamenim spomenicima, na kojima se nastojalo pripremiti kamen za vezivanje s drugim. Dužina je stopala manja od 30 cm (oko 28 cm), što bi govorilo u prilog tomu da je riječ možda o manjem ženskom ili muškom kipu. Oštećena je prednja desna strana i stražnja lijeva strana. Bočne strane i donja strana lijepo su obrađene. Riječ je o postolju za kameni ili brončani kip. Kip je stajao u donjem mjestu, a postolje je izrađeno od materijala koji se vadio u okolici gradine.
Mjere: vis. 14 – 15 cm; duž. 65 cm; šir. 64 cm.
Materijal: vapnenac.
Sign.: 2003, okrenut naopako bio je dio popločenja gotičkog trijema ispred južnih vrata.
Datacija: 2. – 3. st.
Neobjavljeno.
K.F.
55. **Plinth or base for a statue**
A well made square plinth. On the front there are recesses for two feet and a round recess for support. One foot recess was deeper in the pedestal. The other foot has grooves on it that are made similar to those on other stone monuments where an attempt was made to prepare the stone for binding with another. The length of the foot is less than 30 cm (about 28 cm), which would suggest that it might be for a smaller female or male statue. The front right side and rear left side are damaged. The sides and bottom are nicely worked. This is a pedestal for a stone or bronze statue. The statue stood in the lower settlement, and the pedestal was made of material that was extracted in the vicinity of the hillfort.
Dimensions: h. 14 – 15 cm; l. 65 cm; w. 64 cm.
Material: limestone.
Context: 2003; turned upside down and placed as part of the paving of the Gothic porch in front of the south door.
Date: 2nd – 3rd cent.
Unpublished.
K.F.





56. Dva ulomka (iste) škropionice

Dva su mala ovalna ulomka, vjerojatno, dijelovi iste škropionice polukuglastog oblika. Kod jednog ulomka očuvan je djelomično gornji rub. Cijela je vanjska ploha škropionice ispunjena troprutom pletenicom, vegetabilnim i zoomornim motivima te natpisom. Ulomak je kod ruba najtanji pa se prema donjem dijelu proširuje. Kod drugog ulomka očuvan je samo donji dio. Ulomak kod koje je očuvan rub ukrašen je troprutom pletenicom, jedna prati gornji rub, a druga se okomito spušta od nje prema dolje i razdvaja dva polja u kojem se s lijeve strane nalazi otučeni floralni motiv, jasno se raspoznaje srcoliki list ili možda grozd, a s desne prepoznaju se dijelovi krila neke životinje. Na drugom ulomku s desne strane jasno se raspoznaje gotovo identičan floralni motiv, srcoliki list ili grozd, a s lijeve strane noga i dio tijela neke životinje. Ulomak je bio izložen jakoj vatri. Istaknuti dijelovi - ukrasi obaju ulomaka bili su obojeni žutom bojom, dok se plava boja, kojom bi bila obojena unutrašnjost, ne može sa sigurnošću dokazati. Na manjem ulomku se s donje strane ispod nogu navedene životinje, a iznad motiva vjerojatno pletenice nalazi natpis: ... *ShAS* ...

Mjere: 1. duž. 9 cm; vis. 11 cm; deb. gornji rub 3 cm; donji dio 5 cm.
2. duž. 6,5 cm; vis. 13 cm; deb. 5 cm; vis. slova 1,5 cm.

Materijal: mramor.

Sign.: SJ 03/04.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

56. Two fragments of the (same) font

The two small oval fragments are probably parts of the same hemispherical font. In one fragment, the upper edge is partially preserved. The entire outer surface of the font is filled with a three-banded interlace with floral and zoomorphic motifs and an inscription. The fragment is the thinnest at the edge, so it widens towards the lower part. Only the lower part is preserved from the second fragment. The fragment where the edge is preserved is decorated with a three-banded interlace, one follows the upper edge, and the other descends vertically from it down and separates two fields in which there is a chipped floral motif on the left, a heart-shaped leaf or perhaps a grape cluster is clearly recognizable, while parts of the wings of some animal can be perceived. In the second fragment, an almost identical floral motif of a heart-shaped leaf or grape cluster is clearly recognizable on the right side, with a leg and a part of the body of an animal on the left side. The fragment was exposed to strong fire. Prominent parts and decorations of both fragments were painted yellow, while the blue color, which would have colored the interior, cannot be proven with certainty. On a smaller fragment, below the legs of the animal, and above the motif of the probable interlace, there is an inscription: ... *ShAS* ...

Dimensions: 1. l. 9 cm; h. 11 cm; upper edge th. 3 cm; lower part: 5 cm.
2. l. 6.5 cm; h. 13. cm; th. 5 cm; the letters are 1.5 cm high.

Material: marble.

Context: SU 03/04.

Date: first half of the 9th cent.

Unpublished.

K.F.

57. Plutej

Ulomak donjeg dijela pluteja sa stanjenim donjim dijelom za usađivanje. Unutar djelomično očuvanog jednostavnog okvira nalazi se ukras izveden troprutom pletenicom.

Mjere: duž. 16 cm; vis. 24,5 cm; deb. 9 cm.

Materijal: mramor

Sign.: SJ 03/04.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

57. Pluteus

A fragment of the lower part of a pluteus with a thinned lower part for installation. Inside the partially preserved simple frame is a decoration made of three-banded interlace.

Dimensions: l. 16 cm; h. 24.5 cm; th. 9 cm.

Material: marble.

Context: SU 03/04.

Date: first half of the 9th cent.

Unpublished.

K.F.



58. Ulomak doprozornika ili klupčice

Unutar jednostavnog okvira nalazi se ukras izveden troprutom pletenicom. Na očuvanom dijelu vidljiv je motiv prepleta troprutih vrpca u obliku dna košare. Kroz jednu vrpcu provlači se druga valovita vrpca. Dio je ulomka neukrašen i pripremljen kako bi se uglavio u zid. S donje strane ulomak je izlijebljen i pripremljen za usadivanje na podlogu s mortom. Unutar djelomično očuvanog okvira, nalazi se ukras izveden gustom mrežom troprute pletenice.
Mjere: duž. 10,5 cm; vis. 9,5 cm; deb. 9,5 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.



58. Fragment of a window jamb or bench

Inside the simple frame is a decoration made of three-banded interlace. A motif of interwoven three-banded ribbons in the shape of the bottom of a basket is visible on the preserved part. A wavy ribbon passes through another ribbon. Part of the fragment is undecorated and was prepared to be immured in a wall. On the underside, the fragment is grooved and prepared for installation on a mortar substrate. Inside the partially preserved frame is a decoration made of a dense webbing with three-banded interlace.
Dimensions: l. 10.5 cm; h. 9.5 cm; th. 9.5 cm.
Material: marble.
Context: SU 03/04.
Date: first half of the 9th cent.
Unpublished.
K.F.

59. Ulomak rubnog dijela pluteja (?)

Unutar lijepo oblikovanog jednostavnog okvira nazire se mali dio većeg ukrasnog polja. Nazire se ovalni floralni motiv iz kojeg izlazi srcoliki list. Okvir krase lijepo oblikovan niz svrdlom izbušenih rupica s koncentričnim kružićima urezanima oko rupice i niz punca (tri punce) koje imitiraju bisere.
Mjere: duž. 10 cm; vis. 13 cm; deb. očuvanog dijela 7,5 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.



59. Fragment of the edge part of a pluteus (?)

Inside the nicely formed simple frame, a small part of a larger decorative field can be seen. An oval floral motif with a heart-shaped leaf can be seen. The frame displays a beautifully shaped series of drilled holes with concentric circles carved around the holes, and a series of punches (three punches) that imitate pearls.
Dimensions: l. 10 cm; h. 13 cm; th. 7.5 cm.
Material: marble.
Context: SU 03/04.
Date: first half of the 9th cent.
Unpublished.
K.F.

60. Ulomak rubnog dijela pluteja (?)

Unutar lijepo oblikovanog okvira i letvice nazire se floralni motiv koji završava dvama listićima ili otvorenim kljunom neke ptice u rubu.
Mjere: duž. 8,5 cm; vis. 9,5 cm; deb. očuvanog dijela 7 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.



60. Fragment of the edge part of a pluteus (?)

Inside the nicely formed frame and slat, a floral motif can be seen, ending with two leaves or the open beak of a bird on the edge.
Dimensions: l. 8.5 cm; h. 9.5 cm; th. 7 cm.
Material: marble.
Context: SU 03/04.
Date: first half of the 9th cent.
Unpublished.
K.F.

61. Ulomak ciborija (?)

Vrlo fragmentiran ulomak ciborija ili neke ploče ukrašen s dvije strane. S jedne strane, nalazi se ukras sličan nekom floralnom motivu. Na drugoj strani, isti je motiv izveden urezanim vrpcama, na koji se nastavlja tropruta vrpca očuvana samo u rubnoj zoni.
Mjere: duž. 12 cm; vis. 15 cm; deb. očuvanog dijela 6 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.



61. Fragment of a ciborium (?)

A highly fragmented piece of a ciborium or some slab decorated on two sides. On one side is an ornament similar to some floral motif. On the other side, the same motif is made of incised ribbons, followed by a three-bar ribbon preserved only in the edge zone.
Dimensions: l. 12 cm; h. 15 cm; th. 6 cm.
Material: marble.
Context: SU 03/04.
Date: first half of the 9th cent.
Unpublished.
K.F.

62. Ulomak ahitrava ili luka oltarne ograde

Ulomak arhitrava raščlanjen je u tri pojasa; gornji je ukrašen kukama (očuvan samo najdonji dio usmjeren prema lijevoj strani), središnji je s natpisom, a donji s dvoprutom pletenicom s istaknutim okom u savijucima. Na ulomku su vidljiva tri slova ...VEO... S lijeve strane nalaze se dvije udubine, okrugle rupe kojim je bio spojen s drugim komadom. Reljef je plitak, a motivi su izrađeni slabije nego kod dijelova arhitrava ukrašenih troprutom pletenicom. Prema načinu izrade, najbliži mu je poznati ulomak s natpisom †SVMME... (Delonga 1999, 91-92).
Mjere: duž. 14 cm; vis. 15,5 cm; deb. 6,5 cm; vis. slova 4,5 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Datacija: 9. – 11. st.
Neobjavljeno.
K.F.



62. Fragment of architrave or arch of the altar screen

The fragment of an architrave is divided into three zones; the upper one is decorated with hooks (only the lower part of them facing left is preserved), the middle one has an inscription, and the lower one has a two-banded interlace with a prominent eye in the folds. Three letters ...VEO... are visible on the fragment. To the left are two recesses, round holes with which it was connected to another piece. The relief is shallow, and the motifs are made more poorly than in the parts of the architraves decorated with a three-banded interlace. The closest in workmanship is the well-known fragment with the inscription †SVMME (Delonga 1999, 91-92).
Dimensions: l. 14 cm; h. 15.5 cm; th. 6.5 cm; letter h. 4.5 cm.
Material: marble.
Context: SU 03/04.
Date: 9th - 11th cent.
Unpublished.
K.F.

63. Ulomak zabata (lijeva donja strana)

Djelomično očuvan donji lijevi dio zabata oltarne pregrade. Zabata se sastoji od triju pojasa; gornji je s ostacima kuka, središnji s jako fragmentarno očuvanim natpisom ..V? V O(?)...; a donji s dvoprutom pletenicom s okom u savijucima.
Mjere: duž. 20 cm; vis. 16,5 cm; deb. 9,5 cm; vis. slova 3,5 cm.
Materijal: mramor.
Sign.: SJ 01, 2004.
Datacija: druga pol. 9. – 11. st.
Neobjavljeno.
K.F.



63. A fragment of the altar screen gable (lower left side)

Partially preserved lower left part of the altar screen gable. The gable consists of three horizontal zones, with hooks in the upper part, a very fragmentary inscription ..V? V O(?)... in the middle, and a two banded interlace with circular ornaments in the lower zone.
Dimensions: l. 20 cm; h. 16.5 cm; th. 9.5 cm, letter h. 3.5 cm.
Material: marble.
Context: SU 01, 2014.
Dating: second half of the 9th – 11th cent.
Unpublished.
K.F.

64. **Ulomak arhitrava (?)**

Ulomak grede raščlanjen je u tri pojasa; gornji je ukrašen kukama (očuvan samo najdonji njihov dio usmjeren prema lijevoj strani), središnji s natpisom, a donji s troprutom pletenicom s okom u savijucima. Oka u savijucima su lijepo oblikovane rupice izbušene pomoću svrdla. Na središnjem polju nalaze se dijelovi natpisa, slova su jako oštećena ... *L(?) O(?) I(?) M* ...

Mjere: duž. 9 cm; vis. 15,5 cm; deb. 6 cm; vis. slova 4,5 cm.

Materijal: mramor.

Sign.: SJ 03/04.

Datacija: 9. st.

Neobjavljeno.

K.F.



64. **A fragment of an architrave (?)**

The fragment of the beam is divided into three zones; the upper one is decorated with hooks (only the lowest part of them turned left is preserved), the middle one with an inscription, and the lower one with a three-banded interlace with an eye in the curves. The eyes in the curves are nicely shaped holes drilled with a bit. In the central field contains parts of the inscription, the letters are badly damaged... *L (?) O (?) I (?) M*...

Dimensions: l. 9 cm; h. 15.5 cm; th. 6 cm; letter h. 4.5 cm.

Material: marble.

Context: SU 03/04.

Date: 9th cent.

Unpublished.

K.F.

65. **Ulomak arhitrava (?)**

Ulomak grede na kojem su očuvana dva pojasa; gornji s natpisom, a donji s troprutom pletenicom s okom u savijucima. Oka u savijucima su lijepo oblikovane rupice izbušene pomoću svrdla. Na ulomku se čita dio natpisa ... *MIR* ... Značenje može biti da je nešto *mirabilis*, tj. divno, a moguće da je riječ o nekoj drugoj riječi ili je moguće da se tu skriva ime onoga koji je podigao ovu crkvu, a čije je ime završavalo na -mir.

Mjere: duž. 7 cm; vis. 9,5 cm; deb. očuvanog dijela 3,5 cm; vis. slova 4 cm.

Materijal: mramor.

Sign.: SJ 02.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.



65. **A fragment of an architrave (?)**

A fragment of a beam on which two zones have been preserved; the upper with an inscription, and the lower with a three-banded interlace with an eye in the curves. The eyes in the curves are nicely shaped holes drilled with a bit. The partial inscription reads *MIR*... The meaning may be that something is *mirabilis*, i.e. wonderful, it is also possible that it is another word altogether, or it is possible that it is the name of the person who built this church, and whose name ended with *MIR*.

Dimensions: l. 7 cm; h. 9.5 cm; th. 3.5 cm; letter h. 4 cm.

Material: marble.

Context: SU 02.

Date: first half of the 9th cent.

Unpublished.

K.F.

66. - 69. **Ulomak trabeacije oltarne ograde. Pet ulomaka koja se ne spajaju, ali zasigurno čine istu cjelinu.**

Ulomak desne, lijeve, još jedne lijeve i još jedne desne strane zabata te četiri dijela arhitrava oltarne ograde. Natpis na trabeaciji dao je uklesati neki svjetovni ili crkveni dostojanstvenik u čast blažene (ili) blaženog i sv. Marije. Dva desna ulomka zabata oltarne ograde svjedoče u prilog tomu da je bilo dva ili više prolaza kroz oltarnu ogradu.

Datacija: prva pol. 9. st.

K.F.

66. - 69. **Fragments of the trabeation of an altar screen. Five fragments that do not join, but certainly form one entity.**

Fragment of the right, left, another left and another right side of the gable(s) and four parts of the architraves of the altar partition. The inscription on the trabeation was ordered to be engraved by some secular or ecclesiastical dignitary in honor of the Blessed and St. Mary. Two right-hand fragments of the gable of the altar partition testify to the fact that there were two or more passages through the altar screen.

Date: first half of the 9th cent.

K.F.

A. **Tri različita ulomka zabata oltarne ograde / Three different fragments of the gable of the altar screen**

66. **Ulomak zabata (desna gornja strana)**

Djelomično očuvana desna gornja strana zabata koji je blago savijen. Očuvana su dva pojasa; gornji s natpisom te donji s troprutom pletenicom s okom u savijucima. Na ulomku se čita dio natpisa ...*OREBEA*... (*ad h*) *ONORE(m) BEA*... Navedeni se dio može čitati da je: na čast blaženog ili blažene ? nešto podignuto ili posvećeno.

Mjere: duž. 11 cm; vis. 13,5 cm; deb. očuvanog dijela 7 cm; vis. slova 3,5 cm.

Materijal: mramor.

Sign.: zasip groba 32, sjeverno od temelja srušene predromaničke bazilike.

Lit.: Filipec 2015, 269, sl. 107.



66. **Fragment of the gable/pediment (upper right side)**

A partially preserved right upper side of the gable/pediment, which is slightly curved. Two zones have been preserved; the upper with an inscription and the lower with a three-banded interlace with an eye in the curves. Part of the inscription reads... *OREBEA*... (*ad h*) *ONORE (m) BEA*... This can be interpreted as: in honor of the blessed ... something was raised or dedicated.

Dimensions: l. 11 cm; h. 13.5 cm; th. 7 cm; letter h. 3.5 cm.

Material: marble.

Context: grave mound 32, north of the foundations of the demolished pre-Romanesque basilica.

Publ.: Filipec 2015, 269, Fig. 107.

67. **Ulomak zabata (lijeva donja strana)**

Djelomično očuvan donji desni dio zabata. Zabat se sastoji od triju pojasa; gornji je s ostatcima kuka, središnji s natpisom ...*ET V(?) LI(?)*..., a donji s troprutom pletenicom s okom u savijucima.

Mjere: duž. 20 cm; vis. 16,5 cm; deb. 9,5 cm; vis. slova 3,5 cm.

Materijal: mramor.

Sign.: SJ 02.

Neobjavljeno.



67. **Fragment of the gable/pediment (lower left side)**

A partially preserved lower left part of the gable. The gable/pediment consists of three zones; the upper one has remains of hooks, the middle one has the inscription... *ET V (?) LI (?)*, and the lower one has a three-banded interlace with an eye in the curves.

Dimensions: l. 20 cm; h. 16.5 cm; th. 9.5 cm; letter h. 3.5 cm.

Material: marble.

Context: SU 02.

Unpublished.

68. **Ulomak zabata oltarne ograde (lijeva gornja strana)**

Djelomično očuvana lijeva gornja strana zabata koji je blago savijen. Očuvana su tri pojasa; gornji s kukama povijenim u desnu stranu, središnji s natpisom te donji s troprutom pletenicom s okom u zavijucima. Na ulomku se čita dio natpisa ...*OREBEATIA*... te u nastavku djelomično očuvano slovo koje se može čitati I, N, M, R itd. U gornjoj polovici vidi se uz okomiti žlijeb blago ukošenje te se čini da je riječ o slovu N ili M. Ali, to se sa sigurnošću ne može tvrditi jer dolaze u obzir i druga slova poput recimo I ili R. Očuvani dio natpisa čita se ... (*ad h*)*ONORE(m) BEATIA ?*... Navedeni dio se može čitati da je: na čast blaženog A? nešto podignuto ili posvećeno. Robusnije je izrade nego ostali komadi te je u literaturi iznijeto mišljenje da je riječ o ulomku ciborija, odnosno donjem dijelu ciborija.

Mjere: duž. 27 cm; vis. 26 cm; deb. 12 cm; vis. slova 4 cm.

Materijal: mramor.

Sign.: spolij u južnom zidu kasnoromaničke crkve.

Lit.: Filipec 2018, 357, Abb. 10.1.



68. **Fragment of the gable of the altar partition (upper left side)**

A partially preserved left upper side of the gable, which is slightly curved. Three zones have been preserved; the upper with hooks slanted to the right, the middle with an inscription, and the lower with a three-banded interlace with an eye in the curves. The part of the inscription reads... *OREBEATIA*... and further a partially preserved letter that can be read as I, N, M, R, etc. In the upper half a slight slant can be seen along the vertical groove and it seems to be the letter N or M. But this cannot be claimed with certainty, as other letters come into consideration, such as the letter I or R. The preserved part of the inscription reads... (*ad h*) *ONORE (m) BEATIA ?*... The mentioned section can be read as: something was erected or dedicated in honour of the Blessed A? It has more robust workmanship than the other fragments, and it is considered to be a fragment of a ciborium, specifically the lower part of a ciborium.

Dimensions: l. 27 cm; h. 26 cm; th. 12 cm; letter h. 4 cm.

Material: marble.

Context: spolium in the south wall of the late Romanesque church.

Publ.: Filipec 2018, 357, Fig. 10.1.

69. **Ulomak zabata (desna donja strana)**

Ulomak desne strane zabata oltarne ograde blago savijen u luku, s utorom kojim se zabat spajao na arhitrav. Na očuvanom dijelu zabata su dva pojasa; gornji je s natpisom, a donji s troprutom pletenicom s okom u zavijucima. Djelomično su očuvana sljedeća slova: ...OSVASCAI I... Hasta je iznad slova SCA. Slovo A nema središnju gredu te nije sigurno da iza skraćenice dolazi slovo M. Moguće da se taj dio natpisa može čitati [...] O? SVA S(an)C(ta)M(aria). Ali, moguća su i drugačija čitanja jer se dvije vertikalne crte ne zatvaraju te je upitno je li riječ o slovu M. Skraćenica SCA ne mora se čitati *sancta*, može biti i *secunda*.

Mjere: duž. 27 (20) cm; vis. 13 – 13,5 cm; deb. 10,5 cm; vis. slova 3,7 – 4,2 cm. Materijal: mramor.

Sign.: sjeverno od cintora u blizini zemljanog bedema.

Lit.: Filipec 1999, 92, sl. II. 14; Filipec 2002, 34-35; Filipec 2008a, sl. 61;

Filipec 2010, sl. 61, sl. 62; Filipec 2015, 268, sl. 107.

K.F.

69. **Gable / pediment fragment (bottom right)**

A fragment of the right side of the gable/pediment of the altar screen slightly curved into an arch, with a groove connecting the gable/pediment to the architrave. There are two zones on the preserved part of the gable/pediment; the upper has an inscription, and the lower has a three-banded interlace with an eye in the curves. The following letters have been partially preserved: ... OSVASCAI I... There is a bar above the letters SCA. The letter A does not have a central bar and it is not certain that the letter M comes after the abbreviation. It is possible that this part of the inscription can be read [...] O? SVA S(an)C(ta)M(aria). But various readings are also possible, because the two vertical lines do not close and it is questionable whether it is the letter M. The abbreviation SCA does not have to be read as *sancta*, it could be *secunda*.

Dimensions: l. 27 (20) cm; h. 13 – 13,5 cm; th. 10,5 cm; letter h. 3,7 – 4,2 cm. Material: marble.

Context: north of the enclosure wall near the earthen rampart.

Publ.: Filipec 1999, 92, Fig. II. 14; Filipec 2002, 34-35; Filipec 2008a, Fig. 61;

Filipec 2010, sl. 61, sl. 62; Filipec 2015, 268, Fig. 107.

K.F.



8. **Tri dijela grede oltarne ograde koji se ne spajaju / Three parts of the altar screen that do not join:**

70. **Ulomak s kukama**

Očuvane su samo kuke.

Mjere: duž. 10 cm; vis. 10 cm; deb. očuvanog dijela 3 cm.

Materijal: mramor.

Sign.: SJ 01, južno od cintora, 2008.

Neobjavljeno.

K.F.

70. **Fragment with hooks**

Only the hooks have been preserved.

Dimensions: l. 10 cm; h. 10 cm; th. 3 cm.

Material: marble.

Context: SU 01, south of the enclosure wall, 2008.

K.F.



71. **Ulomak s natpisnim poljem**

Očuvan je središnji dio s natpisom ...RVMD... i donji dio s troprutom pletenicom.

Mjere: duž. 16 cm; vis. 13,5 cm; deb. očuvanog dijela 7 cm; vis. slova 3,5 cm.

Materijal: mramor.

Sign.: SJ 01, južno od cintora, 2008.

Neobjavljeno.

K.F.

71. **Fragment with an inscription field**

The central part with the inscription... RVMD... and the lower part with a three-banded interlace have been preserved.

Dimensions: l. 16 cm; h. 13,5 cm; th. 7 cm; letter h. 3,5 cm.

Material: marble.

Context: SU 01, south of the enclosure wall, 2008.

Unpublished.

K.F.



72. **Ulomak s kukama, središnjim natpisnim poljem? i troprutom pletenicom**

Ulomak ovalnog zabata oltarne ograde je raščlanjen u tri pojasa.

Gornji je ukrašen kukama, središnji je s natpisom ...CIASAMM, a donji s troprutom pletenicom s istaknutim okom u savijucima.

Mjere: duž. 30,5 cm; vis. 25,5 cm; deb. - gornji dio s kukama 7 cm; donji dio 9 cm; vis. slova 3 cm.

Materijal: mramor.

Sign.: spolij u zidu kasnoromaničke crkve, 2003.

Lit.: Filipec 2018, 356, Abb. 9.5.

Može se rekonstruirati sljedeći natpis: [...] ... (ad hon) ORE(m) BEA... [...] ... ET V(?) LI(?) ... [...] ... (ad h) ONORE(m) BEATI I? ... [...] ... O SVA SCA I I ... [...] ... (saecula saeculo) RVM D(eo) (gra) CIAS AMM(en).

K.F.

72. **Fragment with hooks, central inscription, and three-banded interlace**

A fragment of the oval gable of the altar partition is divided into three zones. The upper one is decorated with hooks, the middle one has the inscription... CIASAMM, and the lower one has a three-banded interlace with a prominent eye in the curves.

Dimensions: l. 30,5 cm; h. 25,5 cm; th. 7 cm; lower part 9 cm; letter h. 3 cm.

Material: marble.

Context: spolia in the wall of the late Romanesque church, 2003.

Publ.: Filipec 2018, 356, Fig. 9.5.

The following inscription can be reconstructed: [...] ... (ad hon) ORE (m) BEA... [...] ... ET V (?) LI (?) ... [...] ... (Ad hon) ONORE (m) BEATI I? ... [...] ... O SVA SCA I I... [...] ... (saecula saeculo) RVM D(eo) (gra) CIAS AMM(en).

K.F.



73. **Ulomak s natpisom**

Ulomak ima djelomično očuvan natpis u dva reda. Ostali dijelovi su oštećeni.

Gornji red: ... V (?) ...

Donji red: ... PA ...

Mjere: duž. 7 cm; vis. 15,5 cm; deb. očuvanog dijela 2 cm; vis. slova 4 cm.

Materijal: mramor.

Sign.: SJ 03/04, 2003.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

73. **Fragment with inscription**

The fragment has a partially preserved inscription in two lines. All other parts are damaged.

Top row: ... V (?) ...

Bottom row: ... PA ...

Dimensions: l. 7 cm; h. 15,5 cm; th. 2 cm; letter h. 4 cm.

Material: marble.

Context: SU 03/04, 2003.

Date: first half of the 9th cent.

Unpublished.

K.F.



74. **Ulomak s natpisom**

Trokutasti ulomak s natpisom u dva reda. Nema očuvani rub te nije jasno je li sadržaj smislen ili je otučen ostali dio teksta u dva reda kako bi se dobio nadgrobni spomenik u sekundarnoj upotrebi. Ulomak je nađen u sloju s novovjekovnim grobovima te se čini da je bio namjerno položen u ili iznad grobne rake prilikom sahrane. U gornjem redu piše: PA, a donjem redu LVS. Tekst se može pročitati kao PAVLVS. Dakle, čini se da se spominje neki Pavao te je riječ o sv. Pavlu ili nekom koji je bio u svezi s opremanjem crkve. Čini se prema obliku da je on mogao pupunjavati unutarnji prostor zabata. Nije isključeno da je ulomak prilagođen osobi koja je tu sahranjena, a zvala se Pavao.

Mjere: duž. 13,5 cm; vis. 14,5 cm; deb. 6 cm; vis. slova 3 cm.

Materijal: mramor.

Sign.: SJ 03/04, 2003.

Lit.: Filipec 2015, sl. 88; Filipec 2018, 358-359, Abb. 11.

Datacija: 9. st.

K.F.

74. **Fragment with inscription**

A triangular fragment with an inscription in two lines. There is no preserved edge and it is not clear whether the content is meaningful or the rest of the text in two lines was chipped off in order to obtain a tombstone for secondary use. The fragment was found in a layer with modern graves and appears to have been intentionally placed in or above the grave pit during burial. The top line reads: PA, and the bottom line: LVS. The text can be read as PAVLVS. So, it seems that some Paul is mentioned and this could refer to St. Paul or someone involved in equipping the church. It seems from the shape that it could fill the inner space of the gable. It is not excluded that the fragment was adapted for the person who was buried there, and his name was Paul.

Dimensions: l. 13,5 cm; h. 14,5 cm; th. 6 cm; letter h. 3 cm.

Material: marble.

Context: SU 03/04, 2003.

Date: 9th cent.

Publ.: Filipec 2015, Fig. 88; Filipec 2018, 358-359, Fig. 11.

K.F.



75. **Dva ulomka istog pluteja ukrašena vinovom lozicom**
Dva ulomka istog pluteja koji se ne spajaju. Na prednjoj strani nalazi se reljef u obliku valovite vinove lozice s listom. Središnji motiv obrubljen je troprutom trakom, granom, unutar koje se nalaze floralni motivi u obliku grančice s tri lista.
Mjere: veći ulomak – duž. 20 cm; vis. 26 cm; deb. 6 cm; manji ulomak – duž. 18,5 cm; vis. 12 cm; deb. 6 cm.
Materijal: mramor.
Sign.: 2002.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.



75. **Two fragments of the same pluteus decorated with a grape vine**
Two fragments of the same pluteus that do not join. On the front is a relief in the form of a wavy grape vine with a leaf. The central motif is bordered by a three-banded interlace, a branch, inside of which are floral motifs in the shape of a branch with three leaves.
Dimensions: larger fragment – l. 20 cm; h. 26 cm; th. 6 cm; smaller fragment – l. 18.5 cm; h. 12 cm; th. 6 cm.
Material: marble.
Context: 2002.
Date: first half of the 9th cent.
Unpublished.
K.F.

76. - 78. **Stupovi ciborija**
Tri ulomka koja su pripadala dvama ili trima stupovima ciborija. Na dva ulomka se s donje strane nalazi ukras: tropruta pletenica s okom u zavijucima. Na trećem ulomku nema ukrasa.
Datacija: prva pol. 9. st.
K.F.



76. - 78. **Ciborium pillars**
Three fragments belonging to two or three pillars of the ciborium. Two fragments have a decoration on the underside: a three-banded interlace with an eye in the curves. There are no decorations on the third fragment.
Date: first half of the 9th cent.
K.F.

76. **Cijelovito očuvan donji dio ovalnog stupa**
Stup je ukrašen troprutom pletenicom s okom u zavijucima. Donji dio je najširi, a onda se stup smanjuje. Stup nije potpuno okrugao.
Mjere: donji dio 18,5 x 16 cm; gornji dio 18 x 17,5 cm.
Materijal: mramor.
Sign.: spolij / kasnoromanička crkva.
Lit.: Filipec 2018, 357, Abb. 10.2.

76. **Completely preserved lower part of an oval pillar**
The pillar is decorated with a three-banded interlace with an eye in the curves. The lower part is the widest, and then the pillar narrows. The pillar is not completely round.
Dimensions: lower part 18.5 x 16 cm; upper part 18 x 17.5 cm.
Material: marble.
Context: spolia / late Romanesque church.
Publ.: Filipec 2018, 357, Fig. 10.2.

77. **Djelomično očuvan donji dio stupa**
Mjere: duž. 12,5 cm; vis. 13,5 cm; deb. 7 cm.
Materijal: mramor.
Sign.: SJ 03/04.
Neobjavljeno.



77. **Partially preserved lower part of a pillar**
Dimensions: l. 12.5 cm; h. 13.5 cm; th. 7 cm.
Material: marble.
Context: SU 03/04.
Unpublished.

78. **Neukrašeni dio stupa**
Stup je više ovalan nego okrugao. Nije isključeno da je riječ o prilagođenom antičkom stupu.
Mjere: 16 x 17 cm, vis. 22 cm.
Materijal: mramor.
Sign.: SJ 202, jug 2.
Neobjavljeno.



78. **Undecorated part of a pillar**
The pillar is more oval than round. It is not excluded that it could be an adapted Roman pillar.
Dimensions: 16 x 17 cm, h. 22 cm.
Material: marble.
Context: SU 202, south 2.
Unpublished.

79. **Oltarna ploča (menza)**
Polovično očuvana oltarna ploča, menza (*mensa*). Gornja ploha joj je obrubljena s okvirom koji je jednostavnim profilacijama odvojen od udubljenog središnjeg dijela. Na donjoj strani vidljiva su dva udubljenja pripremljena za usađivanje stupića. Oltarna je ploča - menza - stajala na četirima nogama. Ulomci nogu su pronađeni na više pozicija. Teoretski, menza je mogla biti postavljena u drvenoj crkvi, ali je, prije toga, vjerojatno, bila izrađena za ranokršćansku crkvu.
Mjere: duž. 93 cm; šir. 88 cm; deb. 12 cm; šir. utora za noge 10,5 x 10,5 cm.
Materijal: mramor.
Sign.: SJ 07, 2003, iznad ruševina drvene crkve.
Datacija: 6. ili poč. 9. st.
Lit.: Filipec 2018, 348, Abb. 4.
K.F.



79. **Altar stone**
A partially preserved altar stone (*mensa*). Its upper surface is bordered with a frame that is separated from the deepened central part by simple moulding. On the underside, two hollows prepared for insertion of the pillars are visible. The altar stone, the *mensa*, stood on four legs. Leg fragments were found at multiple positions. Theoretically, the altar could have been set up in the wooden church, but before that it was probably carved for the Early Christian church.
Dimensions: l. 93 cm; w. 88 cm; th. 12 cm; hollow for leg w. 10.5 x 10.5 cm.
Material: marble.
Context: SU 07, 2003; above the ruins of the wooden church.
Date: 6th cent. or the beginning of the 9th cent.
Publ.: Filipec 2018, 348, Fig. 4.
K.F.



80. **Četvrtasti stupić**
Djelomično očuvan četvrtasti stupić, vjerojatno dio noge oltarne menze. Ulomak je bio uzidan u grobljanski zid iz 16. st., vrlo blizu mjesta gdje je bila u nešto nižem arheološkom sloju nađena polomljena menza. Dimenzije stupića odgovaraju mjestima predviđenim za noge na menzi.
Mjere: 9 x 9,5 cm; vis. 10,5 cm.
Materijal: mramor.
Datacija: 6. ili 9. st.
Neobjavljeno.
K.F.



80. **Square column**
A partially preserved square pillar, probably part of the legs of the altar stone. The fragment was built into the cemetery wall from the 16th cent., very close to the place where a broken altar stone was found in a slightly lower archaeological layer. The dimensions of the columns correspond to the hollows provided for the legs on the stone altar.
Dimensions: 9 x 9.5 cm; h. 10.5 cm.
Material: marble.
Date: 6th or 9th cent.
Unpublished.
K.F.

81. Četrtasti stupić

Dio pravokutnog stupića. Očuvane su samo tri stranice, stoga nije jasno je li riječ o nozi oltarne menze ili je služio nečemu drugome. Teoretski, bi mogao pripadati kasnoantičkom vremenu.
Mjere: 9 x 9,5 cm; vis. 10,5 cm; deb. očuvane stranice 11,5 cm; ostale stranice 8,5 cm, vis. 20 cm.
Materijal: mramor.
Sign.: SJ 202, jug 2.
Datacija: 2./3. st. – 6. st. ili 9. st.
Neobjavljeno.
K.F.

**81. Square column**

Part of a square column. Only three sides have been preserved, so it is not clear whether it was the leg of the altar or served for something else. Theoretically, it could belong to the period of Late Antiquity.
Dimensions: 9 x 9.5 cm; h. 10.5 cm; preserved sides th. 11.5; other sides: 8.5 cm, h. 20 cm.
Material: marble.
Context: SU 202, south 2.
Date: 2nd / 3rd – 6th cent. or 9th cent.
Unpublished.
K.F.

82. Dva ulomka - dijelovi istog pluteja

Ukrasno polje ispunjeno je gustom troprutom pletenicom i uokvireno tankom letvicom. Geometrijsku mrežu čine guste troprute vrpce. Po sredini je učvorena kružnica prepletena nizom rombova koji sa strane imaju nizove motiva u obliku tzv. pereca. Klesanje je pravilno, reljef je poprilično dubok.
Mjere: veći ulomak – duž. 24 cm; vis. 24,5 cm; deb. 6 cm; manji ulomak – duž. 17,5 cm; vis. 23,5 cm; deb. 6 cm.
Materijal: mramor.
Sign.: polomljeni su bili ugrađeni u sjeverni zid gotičke crkve jedan iznad drugoga.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.

**82. Two fragments that are parts of the same pluteus**

The decorative field is filled with a dense three-banded interlace and framed by a thin border. The geometric webbing consists of dense three-banded ribbons. In the middle is a knotted circle intertwined with a series of rhombs which on the side have a series of motifs in a pretzel shape. The carving is regular, the relief is quite deep.
Dimensions: larger fragment: l. 24 cm; h. 24.5 cm; th. 6 cm; smaller fragment: l. 17.5 cm; h. 23.5 cm; th. 6 cm.
Material: marble.
Context: the broken fragments were built into the north wall of the Gothic church, one above the other.
Date: first half of the 9th cent.
Unpublished.
K.F.

83. Ulomak pluteja

Dio pluteja je ukrašen troprutom pletenicom. Čini se da je motiv na pluteju bio sličan gornje opisanom. Rad je identičan, ali je okvir ovog pluteja jednostavnije izrađen i nema letvice. Stražnja strana je većim dijelom izlijebljena i prilagođena ugradnji, vjerojatno kod sekundarne ugradnje.
Mjere: duž. 18,5 cm; vis. 11 cm; deb. 6 cm.
Materijal: mramor.
Sign.: ulomak je bio ugrađen u sjeverni zid gotičke crkve iznad gore opisanih.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.

**83. Fragment of a pluteus**

Part of the pluteus is decorated with a three-banded interlace. The motif on the pluteus appears to have been similar to that described above. The workmanship is identical, but the frame of this pluteus is simpler and has no slats. The back is mostly grooved and adapted for building, probably for secondary installation.
Dimensions: l. 18.5 cm; h. 11 cm; th. 6 cm.
Material: marble.
Context: the fragment was built into the north wall of the Gothic church above those described above.
Date: first half of the 9th cent.
Unpublished.
K.F.

84. Ulomak pluteja

Djelomično je očuvan samo središnji dio ploče, možda dio pluteja. Unutar lijepo oblikovane kružnice izvedene troprutom trakom s okom u zavijucima na spoju traka nalaze se ptice. Vjerojatno je riječ o golubici koja gleda unazad. U gornjem desnom kutu nalazi se djelomično očuvan floralni motiv.
Mjere: duž. 26 cm; vis. 28 cm; deb. 8,5 cm.
Materijal: mramor.
Sign.: SJ 02.
Datacija: prva pol. 9. st.
Lit.: Filipec 2018, 351, Abb. 7.3.
K.F.

**84. Fragment of a pluteus**

Only the central part of the slab, perhaps part of a pluteus, has been partially preserved. Inside the nicely shaped circle made with a three-banded ribbon with an eye in the curves at the junction of the bands is a bird. It probably represents a dove looking back. In the upper right corner is a partially preserved floral motif.
Dimensions: l. 26 cm; h. 28 cm; th. 8.5 cm.
Material: marble.
Context: SU 02.
Date: first half of the 9th cent.
Publ.: Filipec 2018, 351, Fig. 7.3.
K.F.

85. Ulomak pluteja

Djelomično je očuvan donji i desni dio ploče, možda dio pluteja. Ploča je obrubljena jednostavnom letvicom iz koje na dva mjesta izviru dvije dijagonalne troprute vrpce s očima u zavijucima. One dotiču druge iste troprute vrpce te stvaraju okvir unutar kojeg se u donjem desnom dijelu nalazi ptica. Ptica ima kljun i tijelo ptice grabljivice, a rep pauna. U donjem dijelu ploča je stanjena te pripremljena za usadivanje u stipes.
Mjere: duž. 29 cm; vis. 26,5 cm; deb. 8 cm.
Materijal: mramor.
Sign.: SJ 02.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.

**85. Fragment of a pluteus**

The lower and right part of a slab, perhaps part of a pluteus, has been partially preserved. The slab is bordered by a simple border from which two diagonal three-banded ribbons with eyes in curves arise in two places. They touch another identical three-banded ribbon and create a frame containing a bird in the lower right part. The bird has the beak and body of a bird of prey, and the tail of a peacock. In the lower part, the plate is thinned and prepared for insertion in the stipes.
Dimensions: l. 29 cm; h. 26.5 cm; th. 8 cm.
Material: marble.
Context: SU 02.
Date: first half of the 9th cent.
Unpublished.
K.F.

86. Ulomak pluteja

Dio pluteja elegantno, ali ne pregusto, popunjen troprutom vrpcom. Očuvana je samo djelomično gornja i dio desne strane. Plutej je obrubljen jednostavnom glatkom letvicom koju dotiče vrpca i iz koje ona izlazi. Da je vrpca spojena s letvicom, odnosno da iz nje simbolički izlazi vidljivo je na više ulomaka, a to se vrlo lijepo može vidjeti na ambonu. Unutar pluteja nalazi se mreža troprutih vrpca koje tvore ovalne motive perca i čvorove. Jedna dijagonalna traka završava floralnim motivom, dvama razdvojenim listovima, u rubu. Spolij je bio ugrađen u kasnoromaničku crkvu i bio je izložen vatri otprilike u doba kad se podizala postojeća gotička crkva iznad kasnoromaničke.
Mjere: duž. 50 cm; vis. 40,5 cm; deb. 7,5 cm.
Materijal: mramor.
Sign.: spolij iz jugozapadnog kuta kasnoromaničke crkve.
Datacija: prva pol. 9. st.
Neobjavljeno.
K.F.

**86. Fragment of a pluteus**

Part of the pluteus is elegantly, but not too densely, filled with a three-banded interlace. Only part of the upper and part of the right side have been preserved. The pluteus is bordered by a simple smooth slat that touches the interlace and from which it emerges. The interlace is connected to the slat and symbolically arises from it, and this can be

seen on several fragments, and is quite visible on the pulpit. Inside the pluteus is a network of three-banded ribbons that form oval motifs of pretzels and knots. One diagonal band ends with a floral motif, with two separated leaves, in the edge. The spolium was built into the late Romanesque church and was exposed to fire around the time the existing Gothic church was erected above the late Romanesque one. Dimensions: l. 50 cm; h. 40.5 cm; th. 7.5 cm. Material: marble. Context: spolium from the southwest corner of the late Romanesque church. Date: first half of the 9th cent. Unpublished. K.F.

87. Ulomak pluteja

Očuvan je samo središnji dio ploče, vjerojatno pluteja. Na središnjem polju je geometrijska kompozicija troprutih vrpce, a sastoji se od dviju učvorenih kružnica u središtu koje dijagonalno presjecaju troprute vrpce. Na spojevima dijagonalnih traka s kružnicama pojavljuju se različiti polukružni motivi, motiv tzv. pereca te čvor u obliku zavijutka s okom u sredini. Reljef je relativno plitak i podosta je izlizan, što je, moguće posljedica sekundarne uporabe. Mjere: duž. 37 cm; vis. 38 cm; deb. 10 cm. Materijal: mramor. Sign.: jug 2, SJ 202. Datacija: prva pol. 9. st. Neobjavljeno. K.F.



87. Fragment of a pluteus

Only the central part of the slab has been preserved, probably a pluteus. The central field contains a geometric composition of three-banded interlace, composed of two knotted circles in the center that diagonally intersect the three-banded interlace. At the junctions of the diagonal bands with the circles, various semicircular motifs appear, in the form of the so-called pretzel motif and a curl-shaped knot with an eye in the middle. The relief is relatively shallow and quite worn, possibly as a result of secondary use. Dimensions: l. 37 cm; h. 38 cm; th. 10 cm. Material: marble. Context: south 2, SU 202. Date: first half of the 9th cent. Unpublished. K.F.

88. Pilastar oltarne ograde

Pilastar oltarne ograde je oštećen sa sviju strana. Na desnoj strani ima žlijeb (šir. 4 cm) u koji je ulazilo rebro pluteja. Lijeva bočna strana je glatka, barem u onom dijelu koji nije oštećen pa bi to bio lijevi pilastar na ulazu u svetište. S lijeve gornje strane nalazi se četvrtasta baza za stupić (dimenzije baze su 15 x 15 cm). Ukrasno polje ispunjeno je gustom troprutom mrežom. Način izrade odgovara gore opisanim plutejima. Klesanje je vrlo uredno, a reljef dubok. Mjere: duž. 33 cm; vis. 33 cm; deb. 13 cm. Materijal: mramor. Sign.: pilastar je sekundarno bio ugrađen u zid crkvene kuće uz sjeverni plašt bedema. Datacija: prva pol. 9. st. Neobjavljeno. K.F.



88. Pilaster of the altar screen

The pilaster of the altar screen is damaged on all sides. On the right side is a groove (w. 4 cm) into which the tongue of the pluteus was inserted. The left side is smooth, at least in the part that is not damaged, so it is concluded that this was the left-hand pilaster at the entrance to the sanctuary. On the upper left side there is a square base for a column (the dimensions of the base are 15 x 15 cm). The decorative field is filled with a dense three-banded interlacing. The workmanship corresponds to the pluteii described above. The carving is very neat and the relief is deep. Dimensions: l. 33 cm; h. 33 cm; th. 13 cm. Material: marble. Context: the pilaster was built secondarily into the wall of the church house along the northern mantle of the ramparts. Date: first half of the 9th cent. Unpublished. K.F.

89. Pilastar oltarne ograde

Cjelovito je očuvan donji dio pilastra s utorom za učvršćivanje u stipes ograde. Nedostaje gornja strana pilastra. Na desnoj i stražnjoj strani pilastra je žlijeb (šir. 4 cm) u koji je ulazilo rebro pluteja. Riječ je o pilastru koji se nalazio na desnom izbočenom rubu oltarne ograde. On je dokaz da oltarna ograda nije bila ravna nego da je jedan dio bio izbočen, moguće da je riječ o središnjem dijelu ispred glavnog središnjeg broda. Na prednjoj strani unutar jednostavne i glatke letvice nalazi se reljef izveden troprutom vrpcom. Preplet troprute vrpce stvara ovalne i srcolike motive. Troprute vrpce na dnu završavaju s dvije zmijolike glave ili s glavama nekih zvijeri. Lijeva bočna strana ukrašena je lozicama u obliku sinusoide s jednim listom u svakom valu. Mjere: duž. prednje strane 20 cm; bočna strana 14,5 cm; vis. 37 cm. Materijal: mramor. Sign.: spolij iz kasnoromaničke crkve. Datacija: prva pol. 9. st. Lit.: Filipec 2018, 351, Abb. 7.2. K.F.



89. Pilaster of the altar screen

The lower part of the pilaster with a groove for fastening into the stipes of the screen has been completely preserved. The upper side of the pilaster is missing. On the right and back of the pilaster is a groove (w. 4 cm) into which the tongue of the pluteus was inserted. This pilaster was located on the right protruding edge of the altar screen. This pilaster is proof that the altar screen was not flat but rather one part was protruding, possibly the central part in front of the main central nave. On the front, inside the simple and smooth border, there is a relief made of three-banded interlace. The interweaving of the three-banded ribbon creates oval and heart-shaped motifs. The three-banded ribbons at the bottom end with two serpentine or zoomorphic heads. The left side is decorated with tendrils in the shape of a sinusoid with one leaf in each wave. Dimensions: l. front 20 cm; sides: 14,5 cm; h. 37 cm. Material: marble. Context: spolium from the late Romanesque church. Date: first half of the 9th cent. Publ.: Filipec 2018, 351, Fig. 7.2. K.F.

90. Pilastar oltarne ograde

Pilastar oltarne ograde je nađen u dva dijela. Cjelovito je očuvan gornji dio s dijelom baze stupića. Jače je oštećena lijeva i donja strana. S prednje strane unutar lijepeo oblikovanog jednostavnog ravnog okvira nalazi se latinski križ sa zavijutcima na gornjoj i desnoj strani. Unutrašnjost križa popunjena je ukrasima u obliku latica oblikovanih poput slova „v“. Lijeva strana križa nije očuvana. U kutu između vertikalnog dijela i desne grede križa izbija list. Križ dodiruje troprutu traku na dnu, odnosno položen je iznad troprute mreže. Veći ulomak: Mjere: šir. 25 cm; vis. 28 cm; deb. 16 cm; pr. stupića 17 x 16 cm. Sign.: iznad novovjekovne vapnenice, SJ 02. Manji ulomak: Mjere: šir. 21 cm; vis. 12 cm, deb. očuvanog dijela 9 cm. Sign.: SJ 02. Materijal: mramor. Datacija: prva pol. 9. st. Neobjavljeno. K.F.



90. Pilaster of the altar screen

This pilaster of the altar railing was found in two parts. The upper side with a part of the base of the column has been completely preserved. The left and lower sides are more severely damaged. On the front, inside a beautifully shaped simple flat frame, there is a Latin cross with volutes on the top and right. The interior of the cross is filled with ornaments in the form of petals shaped like the letter "V". The left side of the cross is not preserved. In the corner between the vertical part and the right arm of the cross a leaf emerges. The cross touches a three-banded ribbon at the bottom, or was placed above a three-banded interlacing. Larger fragment: Dimensions: w. 25 cm; h. 28 cm, th. 16 cm (column dia: 17 x 16 cm). Context: above modern limestone, SU 02. Smaller fragment: Dimensions: w. 21 cm; h. 12 cm, th. of the preserved part 9 cm. Context: SU 02. Material: marble. Date: first half of the 9th cent. Unpublished. K.F.



91. Pilastar oltarne ograde

Cjelovito je očuvan gornji dio pilastra s dijelom baze stupića, a nedostaje donji dio. Na prednjoj strani unutar jednostavnog glatkog okvira i letvice nalazi se profilirani križ s volutama na krajevima koji je položen iznad triju stabljika koje simboliziraju drvo života iz kojeg izrasta drvo križa. U stručak su povezane tri stabljike, iz dviju rubnih izrasta manji trolist, a iz središnjeg, većeg peterolista križ. Glava neke životinje (možda se radi o zvijeri jer se njuška, šiljasto uho i otvorena usta jasno vide) grize stručak s lijeve strane. S lijeve strane nalazi se utor za rebro pluteja, a na gornjoj strani je vidljiva rupa za pripasivanje, stoga je riječ o lijevom pilastru na ulazu u oltarnu ogradu. Pilastar je izrađen vrlo lijepo i elegantno.

Mjere: duž. 21 cm; vis. 47 cm; deb. 15 – 16 cm.; šir. stupića 15,5 cm.

Materijal: mramor.

Sign.: ispod temelja kasnoromaničke crkve, iznad presvođene grobnice u predvorju predromaničke bazilike.

Datacija: prva pol. 9. st.

Lit.: Filipec 2007a; Filipec 2008a, 71-73, sl. 59, sl. 62; Filipec 2010, 71-73, sl. 59, sl. 62; Filipec 2015, 269, sl. 107.

K.F.

91. Pilaster of the altar screen

The upper part of the pilaster with part of the base of the column has been completely preserved, while the lower part is missing. On the front, inside a simple smooth frame and slab, there is a profiled cross with volutes at the ends, which is placed above three stems that symbolize the tree of life from which the tree of the cross grows. Three stems are connected to the trunk, a smaller trefoil grows from the two marginal ones, and a cross grows from the central larger five-leaf motif. The head of an animal is biting the stalk on the left, perhaps it is a wild beast because of the snout, pointed ear, and open mouth with clearly visible teeth. On the left side there is a groove for the tongue of the pluteus, and on the upper side there is a visible hole for fitting, so it is the left-hand pilaster at the entrance to the altar screen. The pilaster is very nice and elegant.

Dimensions: l. 21 cm; h. 47 cm; column w. 15,5 cm.

Material: marble.

Context: below the foundations of the late Romanesque church, above a vaulted tomb in the vestibule of the pre-Romanesque basilica.

Date: first half of the 9th cent.

Publ.: Filipec 2007a; Filipec 2008a, 71-73, sl. 59, Fig. 62; Filipec 2010, 71-73, Fig. 59, Fig. 62; Filipec 2015, 269, Fig. 107.

K.F.



92. Ulomak s prikazom kantara

Djelomično je očuvan ulomak oštećen sa sviju strana. Na dnu ukrasnog polja prikazan je kantar na čijem se trbuhu pojavljuje dekoracija u vidu užlijebljenih romboidnih polja, a u središtu je "v" motiv koji razdvaja lijevu stranu od desne. Gornji je rub kantara izrađen od jednostruke valovnice s ispupčenim očima u zavijucima koja sa svake strane završava volutama. Iz kantara izlaze plitko užlijebljene stabljike, a s lijeve i desne strane nalaze se po tri padajuća trolista. Polje sa središnjim ukrasom obrubljeno je s desne strane manjim žlijebom iz kojeg izlaze kose linije. Sve su stranice oštećene, posve nedostaje gornji i donji dio.

Mjere: duž. 33 cm; vis. 24 cm; deb. 12 cm.

Materijal: mramor.

Sign.: SJ 03/04.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

92. Fragment depicting a cantharos

The partially preserved fragment is damaged on all sides. At the bottom of the decorative field is a cantharos on the body of which a decoration appears in the form of grooved rhomboid fields, and in the center is a "V" motif separating the left from the right. The upper edge of the cantharos is made of a single wavy line with bulging eyes in curves ending in volutes on each side. Shallowly grooved stems emerge from the cantharos, with three falling trefoils on the left and right. The field with the central decoration is bordered on the right by a small groove from which oblique lines emerge. All the sides are damaged, and the upper and lower parts are completely missing.

Dimensions: l. 33 cm; h. 24 cm; th. 12 cm.

Material: marble.

Context: SU 03/04.

Date: first half of the 9th cent.

Unpublished.

K.F.



93. Ulomak tranzene s likom bradatog muškarca

Očuvan je samo manji dio ulomka tranzene oltarne ograde s prikazom bradatog muškarca. Nazire se dio glave, usta s bradom te dio gornjih nabora odjeće ispod glave. Lik se nalazi u definiranom okruglom okviru. S lijeve i desne strane vidljivo je da je ulomak bio okrugao i da je na oštećenim dijelovima bio povezan s ostalim dijelovima tranzene. Stražnja je strana glatka i neukrašena. Rad je identičan ostalim ulomcima, klesao ga je isti majstor ili radionica koja je uređivala oltarnu ogradu iz 9. st., stoga i ulomak pripada 9. st.

Mjere: duž. 13 cm; vis. 12,5 cm; deb. 9 cm.

Materijal: mramor.

Sign.: uz novovjekovnu vapnicu, SJ 02.

Datacija: 9. st.

Lit.: Filipec 2018, 354, Abb. 8.1.

K.F.

93. Fragment of a transenna with the figure of a bearded man

Only a small part of a fragment of a transenna from the altar screen depicting a bearded man has been preserved. Part of the head, the mouth with a beard, and part of the upper folds of clothing under the head can be seen. The figure is located in a defined round frame. It can be seen on the left and right that the fragment was round and that it was connected to the other parts of the transept on the damaged parts. The back is smooth and undecorated. The workmanship is identical to the other fragments, it was carved by the same master stonemason or workshop that decorated the altar screen from the 9th century, so it also belongs to the 9th century.

Dimensions: l. 13 cm; h. 12.5 cm; th. 9 cm.

Material: marble.

Context: by modern limestone, SU 02.

Date: 9th cent.

Publ.: Filipec 2018, 354, Fig. 8.1.

K.F.



94. Ulomak pluteja

Ulomak pluteja s prikazom dijela glave i krila ptice, možda ptice grabljivice. Vidljivi su samo dijelovi krila koja jako sliče drugim krilima ptica prikazanima na plutejima.

Mjere: duž. 19,5 cm; vis. 210 cm; deb. 6 cm.

Materijal: mramor.

Sign.: uz novovjekovnu vapnicu, SJ 02.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

94. Fragment of a pluteus

A fragment of a pluteus showing part of the head and wings of a bird, perhaps a bird of prey. Only parts of the wings that are very similar to those of other birds depicted on the pluteii are visible.

Dimensions: l. 19.5 cm; h. 210 cm; th. 6 cm.

Material: marble.

Context: by modern limestone, SU 02.

Date: first half of the 9th cent.

Unpublished.

K.F.



95. Kapitel s glatkim listovima

Dio ciborija iz ranosrednjovjekovne crkve.

Znatno oštećen kapitel, djelomično očuvan u punoj visini. Nedostaje otprilike jedna polovica kapitela, a na očuvanom dijelu ima dosta oštećenja i nedostaju dijelovi dekorativnog ukrasa. Primjećuju se i tragovi sekundarne upotrebe, poput dublje kružne perforacije u gornjem registru, kao i tragovi restauratorskog zahvata. Očuvani dio ukrašen je dvama redovima glatkih listova, čiji su vrhovi povijeni prema van. U donjem redu, od osam listova koji su ukrašavali cjeloviti kapitel, očuvana su dva lista, a treći djelomično. Taj lisnati vijenac počiva na prstenastoj profilaciji, bazi kapitela, koja je široka 2 cm i ima završni kosi nagib nešto uži od 1 cm. Visina je listova donjeg vijenca oko 12 cm, listovi su plastično naglašeni u prostoru. Vrh povijen prema van jasna je reminiscencija na listove akanta s povijenim vrhovima. Od gornjeg reda listova znatnije je očuvan samo jedan, a, od ostalih, vidljivi su manji ostatci donjih dijelova. Gornji vijenac listova manje je visine od donjega - njegova visina iznosi 8-9 cm. U gornjem registru kapitela plitko je isklesan dekorativni motiv koji seže do abaka – motiv izduženih listića. Od voluta, koje standardno dolaze u gornjem registru kapitela, sačuvali su se samo paralelni žljebovi odnosno početak stapke. Abak, visok 2,5 cm, glatke je, nepodijeljene površine. Na djelomično očuvanoj gornjoj plohi kapitela vidljiv je ostatak manjeg kružnog udubljenja, koje je služilo za fiksiranje unutar liturgijske instalacije. Riječ je o ciboriju, na što upućuju dimenzije kapitela.

Mjere: vis. 31 cm; duž. 25 cm; šir. 11,5 cm; pr. očuvanog dijela gornje plohe 18 cm; pr. donje plohe 13 cm.

Materijal: mramor.

Sign.: SJ 202, 2004.

Datacija: 9. st.

Neobjavljeno.

M.J.

95. Capital with smooth leaves

Part of a ciborium from the early medieval church.

A significantly damaged capital, partially preserved in its full height. Approximately one half of the capital is missing, and there is a lot of damage on the preserved part. Parts of the decorative elements are missing. Traces of secondary use can also be noted, such as a deeper circular perforations in the upper register, as well as traces of restoration. The preserved part is decorated with two rows of smooth leaves, the tops of which are curved outwards. In the lower row, of the eight leaves that adorned the entire capital, two leaves have been preserved, and the third is partially preserved. This leafy wreath rests on an annular profile, the base of the capital, which is 2 cm wide and has a final oblique slope slightly narrower than 1 cm. The height of the leaves of the lower wreath is about 12 cm, the leaves are spatially accentuated in relief. The tip bent outwards is a clear reminiscence of acanthus leaves with bent tips. Only one of the upper row of leaves is significantly preserved, and smaller remains of the lower parts are visible from the others. The upper wreath of leaves is smaller than the lower one, with a height of 8 - 9 cm. In the upper register of the capital there is a shallowly carved decorative motif that reaches to the abacus – a motif of elongated leaves. Of the volutes, which are normally found in the upper register of the capital, only parallel grooves or the beginning of the stem have been preserved. The abacus, 2.5 cm high, has a smooth, undivided surface. On the partially preserved upper surface of the capital, the remains of a small circular depression are visible, which was used for fixing it inside the liturgical installation. It is seemingly from a ciborium.

Dimensions: h. 31 cm; d. 25 cm; w. 11.5 cm; dia. of the preserved part of the upper surface: 18 cm; bottom surface dia. 13 cm.

Material: marble.

Context: SU 202, 2004.

Date: 9th cent.

Unpublished.

M.J.

96. Kapitel s volutama i središnjim istakom

Dio crkvenog namještaja.

Djelomično očuvan gornji dio kapitela. Očuvan je dio gornje plohe i abaka te dijelovi dviju ukrašenih stranica. Djelomično su očuvani gornji registri ukrašenih stranica kapitela s istim, pravilnim ornamentalnim motivima. Riječ je o dvjema volutama u uglovima stranica, od kojih je na fragmentarnom kapitelu cjelovito očuvana po jedna. Na većoj očuvanoj stranici vide se brazde stapke druge volute i središnji motiv izrazitog istaka s pravokutnim proširenjem ispod istaka na sredini abaka. U sredini istaka plitko je uklesan motiv trolista, a bočne stranice imaju uklesan motiv male volute. Ispod ugaonih voluta, kapitel je perforiran, a, ispod perforacije, nalazi se plitko klesan lisnati motiv koji se sastoji od većih, zaobljenih listića. Motiv je vidljiv ispod obje očuvane volute. Na mjestu spoja stranica kapitela (i spoju voluta) isklesan je motiv stupića koji je u većoj mjeri otučen. Donji registar kapitela nije očuvan, a može se pretpostaviti da je bio dekoriran motivom listova. Kapitel je odlomljen



tako da se sačuvala polovica središnjeg kružnog utora, koji je od gornje plohe kapitela usječen u dužini od 10 cm. Utor je služio za pričvršćivanje kapitela u sklopu neke liturgijske instalacije. Po dimenzijama, riječ je o kapitelu ciborija ili oltarne ograde.

Mjere: vis. 19,5 cm; duž. 20 cm; šir. 16,5 cm; duž. abaka između ugla stranice i središnjeg istaka 11 cm; pretpostavljena duž. dijagonale na gornjoj plohi 36 cm.

Materijal: vapnenac.

Sign.: SJ 202, 2004.

Datacija: 9. – 11. st.

Neobjavljeno.

M.J.

96. Capital with volutes and central protrusion

Part of church furnishings.

The partially preserved upper part of a capital. A part of the upper surface and abacus and parts of two decorated sides have been preserved. The upper registers of the decorated sides of the capital have been partially preserved, with the same, regular ornamental motifs. These are two volutes in the corners of the sides, of which only one has been completely preserved on the fragmentary capital. On the larger preserved side, the grooves of the stem of the second volute and the central motif of a pronounced protrusion with a rectangular extension below the protrusion in the middle of the abacus can be seen. In the middle of the protrusion, a shallow motif of a trefoil is carved, and the sides have a carved motif of a small volute. Below the corner volutes the capital is perforated, and below the perforation there is a shallowly carved leaf motif. It consists of large, rounded leaves. The motif is visible below both preserved volutes. At the junction of the sides of the capital (and the junction of the volute) the motif of a pillar is carved, which is chipped off to a great extent. The lower register of the capital has not been preserved, but it can be assumed that it was decorated with a leaf motif. The capital was broken off so that half of the central circular groove was preserved, which was cut from the upper surface of the capital in a length of 10 cm. The groove was used to fasten the capital as part of some liturgical installation. On the basis of the dimensions, it would be the capital of a ciborium or altar screen.

Dimensions: h. 19.5 cm; l. 20 cm; w. 16.5 cm; l. of the abacus between the corner of the side and the central protrusion 11 cm; hypothesized l. of the diagonal on the upper surface 36 cm.

Material: limestone.

Context: SU 202, 2004.

Date: 9th – 11th cent.

Unpublished.

M.J.

97. Impost

Djelomično očuvani četvrtasti impost. Gornji je dio imposta širi, a donji je nešto uži. Sve su stranice više ili manje oštećene, a dvije su potpuno otučene kod naknadne ugradnje. Na dvjema očuvanim stranicama većim je dijelom ostao očuvan ukras. Na jednoj od očuvanih stranica nalaze se rascvjetale stabljike u gornjem dijelu. Iz troprute vrpce s očima u zavijucima izlaze tri stabljike. Po sredini su one povezane granama oblika troprute vrpce s okom u zavijutku spoja. Stabljike su također kao i grane izvedene poput troprute vrpce. Druga stranica ukrašena je mrežastim ukrasom izvedenim troprutom vrpcom. Kroz jednu se vrpcom provlači druga, valovita čineći kružni motiv u središtu sastavljen od polukrugova i tzv. pereca. Na desnoj strani, dva su završetka u obliku oka u zavijutku, a, na nasuprotnoj, lijevoj strani, vrpca u gornjem dijelu završava glavom neke životinje. Rubni je dio imposta između dviju očuvanih stranica užlijebljen i izgleda poput jednostrukog užeta koji je opleten oko stupa. Mjere: duž. gornjeg dijela 38 cm; šir. gornjeg dijela 39 cm; duž. i šir. očuv. donjeg dijela: 25 cm; vis. 20 cm.

Materijal: mramor.

Sig: SJ 202, 2004.

Datacija: prva pol. 9. st.

Neobjavljeno.

K.F.

97. Impost

A partially preserved square impost. The upper part of the impost is wider, and the lower part is slightly narrower. All sides are more or less damaged, and two were completely chipped during subsequent installation. For the most part, the decoration has been preserved on the two preserved sides. On one of the preserved side there are blossoming stems in the upper part. Three stems emerge from the three-banded interlace with eyes in the curves. In the middle, they are connected by branches in the form of a three-banded ribbon with an eye in the curves of the join. The stems are also, like the branches, made like a three-banded interlace. The other side is decorated with a webbed ornament made of three-banded ribbons. Another wavy ribbon is passed through a ribbon, forming in the centre a circular motif composed of semicircles and the so-called pretzel form. On



the right side are two terminals in the form of an eye in a curve, and on the opposite left side, the ribbon in the upper part ends with the head of some animal. The edge of the impost between the two preserved sides is grooved and looks like a single rope braided around the pillar.
 Dimensions: upper part: l. 38 cm; w. 39 cm; lower part: l. and w. 25 cm; h. 20 cm.
 Material: marble.
 Context: SU 202, 2004.
 Date: first half of the 9th cent.
 Unpublished.
 K.F.

98. Ambon

Unutar šire letvice raščlanjene horizontalnim linijama, koje se pojavljuju, otprilike, svakih 6 cm, nalaze se dva grifona okrenuta prema drvu života koje je između njih i koje dodiruju svojim kljunovima. Grifoni i drvo života zauzimaju veći dio ulomka, a, na dnu, nalazi se još lijepo izrađena tropruta pletenica s očima u zavijucima koja izlazi iz desne, rubne letvice, koja je samo djelomično očuvana. Glatki je obrub očuvan u donjem dijelu. Ostali su dijelovi otučeni, kako bi se ulomak mogao ugraditi u pročelni zid kasnoromaničke crkve. Ulomak je blago savijen, nije ravan, te se čini da je riječ o oplati ambona. Reljefni je ukras nešto plići nego kod većine drugih ulomaka s troprutom pletenicom te se dobiva dojam da ga je klesao neki drugi majstor ili da je naknadno postavljen u crkvi.
 Mjere: duž. 33 cm; vis. 43 cm; deb. 12 cm.
 Materijal: mramor.
 Sign.: spolij u pročelnom zidu kasnoromaničke crkve, 2005.
 Datacija: 9. st.
 Lit.: Filipec 2008a, sl. 60; Filipec 2010, sl. 60; Filipec 2015, 268, sl. 107.
 K.F.

98. Ambon

Inside the wider slats dissected with horizontal lines appearing approximately every 6 cm, there are two griffins facing the tree of life that stands between them and touching it with their beaks. The griffins and the tree of life occupy most of the fragment, and at the bottom is another beautifully crafted three-banded interlace with eyes in curves protruding from the right edge lath, which is only partially preserved. The smooth border is preserved in the lower part. Other parts were chipped off so that the fragment could be built into the front wall of the late Romanesque church. The fragment is slightly curved, it is not flat, and it appears to be from a pulpit. The relief decoration is somewhat shallower than in most other fragments with a three-banded interlace, and one gets the impression that it was carved by some other master stonemason or it was installed in the church later.
 Dimensions: l. 33 cm; h. 43 cm; th. 12 cm.
 Material: marble.
 Context: outside in the front wall of the late Romanesque church, 2005.
 Date: 9th cent.
 Publ.: Filipec 2008a, sl. 60; Filipec 2010, sl. 60; Filipec 2015, 268, Fig. 107.
 K.F.

99. Dovratnik dio portala crkve

Djelomično očuvan dovratnik; bolje je očuvana desna strana, dok je ostalo oštećeno prilikom sekundarne uporabe. Dovratnik je ukrašen plastično izvedenom valovitom viticom vinove lozice s listovima koji se nalaze unutar letvice vidljive samo na desnoj strani. Na rubnim dijelovima, između stabljike i lista nalaze se geometrijski ukrasi u vidu dviju ili triju odrezanih traka. Jasnno se vidi dio kojim je ulomak bio uglavljen u zid.
 Mjere: vis. 38 cm; šir. 15 cm; šir. stanjenog dijela 10 cm; deb. 16 cm.
 Materijal: mramor.
 Sign.: spolij u južnom zidu kasnoromaničke crkve, 2004.
 Datacija: 9. st.
 Neobjavljeno.
 K.F.

99. Church portal doorjamb

A partially preserved doorjamb, the right side is better preserved, while the rest was damaged during secondary use. The doorjamb is relief decorated with a wavy tendril of grapevine with leaves. It is located inside the slats visible only on the right side. On the edge parts between the stem and the leaves there are geometric decorations in the form of two or three cut strips. The part with which the fragment was embedded in the wall is clearly visible.
 Dimensions: h. 38 cm; w. 15 cm; w. of narrow part: 10 cm; th. 16 cm.
 Material: marble.
 Context: spolium in the south wall of the late Romanesque church, 2004.
 Date: 9th cent.
 Unpublished.
 K.F.



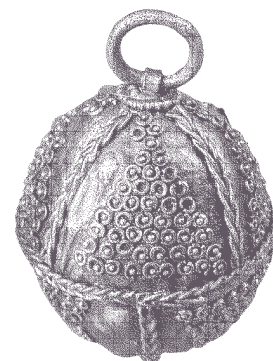
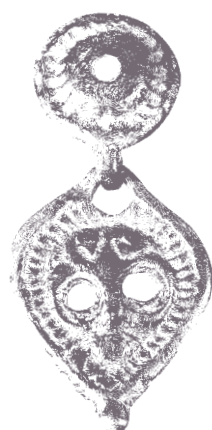
100. Kustodija

Četvrtasta kustodija s trokutastim, blago zaobljenim gornjim dijelom. Najgornji dio je oštećen. U donjem dijelu nalazi se niša, tj. mjesto za otvor kustodije. Unutar četvrtastog okvira s trokutastim gornjim dijelom, nalazi se nešto uži otvor oblika negativa trolista s naglašenijim gornjim dijelom. Iznad niše, nalazi se vijenac u obliku kruništa utvrde iznad kojeg se uzdiže križ s krakovima u obliku sova „t“ na svim stranicama. Udubljeni četvrtasti dio nalazi se u središtu križa. Na donjem dijelu križa, nalaze se sa svake strane krila koja su povezana istaknutim kružnim dijelom s donjim dijelom križa.
 Mjere: vis. 90,5 cm; šir. 48 cm; deb. 14 cm.
 Materijal: vapnenac.
 Sign.: služio kao šaht za odvodnju oborinskih voda baroknog cintora.
 Datacija: 13. st.
 Lit.: Filipec 2007a, 100; Filipec 2008a, 74, sl. 63; Filipec 2010, 74, sl. 62.
 K.F.

100. Custody / Monstrance

A square custody with a triangular, slightly rounded, upper part. The uppermost part is damaged. In the lower part, there is a niche, i.e. a place for the opening of the custody. Inside the square frame with a triangular upper part is a slightly narrower opening in the form of a negative trefoil with a more pronounced upper section. Above the niche is a wreath in the shape of battlements, above which rises a cross with arms in the shape of the letter "t" on all sides. In the center of the cross is a recessed square section. On the lower part of the cross, there are wings on each side that are connected by a prominent circular part with the lower section of the cross.
 Dimensions: h. 90.5 cm; w. 48 cm; th. 14 cm.
 Material: limestone.
 Context: served as a manhole for the drainage of rainwater from the Baroque enclosure wall.
 Date: 13th cent.
 Publ.: Filipec 2007a, 100; Filipec 2008a, 74, sl. 63; Filipec 2010, 74, sl. 62.
 K.F.





101. Jama S1 12/31 - uništeni paljevinski grob

Trinaest oštećenih i deformiranih brončanih predmeta nepoznate namjene. Svi su bili izloženi visokoj temperaturi, te su jako deformirani, ali je kod jednog ulomka vidljiv četvrtasti oblik. Djelomično je očuvana žica, možda deformirana karičica uništene naušnice. Nije sigurno da svi ulomci pripadaju istom grobu jer su nađeni raspršeni u jarku gdje su stajali okomito usađeni stupovi sjevernog dijela apside drvene crkve. Mjere: duž. ulomaka kreće se od 0,2 do 2,2 cm; šir. ulomaka se kreće od 0,2 do 2,3 cm; deb. od 0,05 do 0,5 cm; duž. karičice 5,2 cm; šir. 3,5 cm; deb. 0,05 cm. Materijal: lim, bronca. Sign.: s-jug 3, 2003; uništen prilikom usađivanja stupova kod podizanja apside drvene crkve. Datacija: druga pol. 8. / poč. 9. st. Neobjavljeno. K.F.

101. Pit 31 - damaged cremation graves

Thirteen damaged and deformed bronze objects of unknown purpose. All objects were exposed to high temperatures and are very deformed, but one of them still has a square shape. A wire is partly preserved, perhaps from a damaged hoop earring. It is not certain that all these fragments belonged to the same grave because they were found scattered inside a ditch, where the vertical beams of the northern part of the apse of the wooden church were placed. Dimensions: l. from 0.2 to 2.2 cm; w. from 0.2 to 2.3 cm; th. from 0.05 to 0.5 cm; circlet l. 5.2 cm; w. 3.5 cm; th. 0.05 cm. Material: bronze sheet metal. Context: T-south 3, 2003, damaged during the beam placement when the wooden church apse was being built. Date: second half of the 8th / beginning of the 9th cent. Unpublished. K.F.



102. Jama 32 - uništeni paljevinski grob

Dijelovi ogrlice sastavljene od perli od staklene paste, pečene gline i bronce. Sve su perle bile izložene visokoj temperaturi, te su oštećene ili posve deformirane. Ogrlica pripada istom grobu, iako su njezini dijelovi nađeni raspršeni u jarku gdje su stajali okomito usađeni stupovi začelnog dijela drvene crkve. Uz ogrlicu nađen je brončani limić. Perle od staklene paste (sveukupno 24 ili 25 perli) duž. od 0,8 do 1,1 cm; šir. 0,8 do 1,1 cm; deb. oko 1 cm kod bolje očuvanih komada. Valjkasta perla od bronce: duž. 0,4 cm; šir. 0,4 cm; deb. oko 0,3 cm. Perla od pečene zemlje sastavljena od četiriju nerazdvojenih perli; prelomljena; prepolovljeni, vatri izloženi dijelovi nađeni su na udaljenosti od 0,5 m; duž. 1,8 cm; šir. 0,5 cm; deb. 0,5 cm. Identična pojedinačna cilindrična perla od pečene zemlje: duž. 0,5 cm; šir. 0,5 cm; deb. oko 0,5 cm. Identična pojedinačna cilindrična perla od pečene zemlje: duž. 0,8 cm; šir. 0,8 cm; deb. oko 0,7 cm. Valjkasta perla od pečene zemlje sa žutim crticama ("štrafnice"): duž. 1,0 cm; šir. 0,45 cm; deb. oko 0,45 cm. Cilindrična perla, plave boje, od pečene zemlje: duž. 1,2 cm; šir. 1,2 cm; deb. oko 0,8 cm. Materijal: pečena glina, staklena pasta, bronca. Sign.: s-jug 3, 2003; uništeni prilikom usađivanja stupova kod podizanja apside drvene crkve. Datacija: druga pol. 8. / poč. 9. st. Neobjavljeno. K.F.

102. Pit 32 / damaged cremation grave

Parts of a necklace composed of glass paste, fired clay, and bronze beads. All the beads were exposed to high temperatures and are damaged or completely deformed. The necklace parts belonged to the same grave, although they were found scattered inside a ditch, where the vertical beams of the final part of the wooden church were placed. Besides the necklace parts, a small piece of bronze sheet metal was found. glass paste beads (24 or 25 beads overall) l. from 0.8 to 1.1 cm; w. from 0.8 to 1.1 cm; th. ca. 1 cm in the better preserved beads. Cylindrical bronze bead: l. 0.4 cm; w. 0.4 cm; th. ca. 0.3 cm. Ceramic bead composed of four unseparated beads; broken; bisected, exposed to fire, found at a distance of 0.5 m; l. 1.8 cm; w. 0.5 cm; th. 0.5 cm. Identical individual cylindrical ceramic bead: l. 0.5 cm; w. 0.5 cm; th. ca. 0.5 cm. Identical individual cylindrical ceramic bead: l. 0.8 cm; w. 0.8 cm; th. ca. 0.7 cm. Cylindrical ceramic bead with yellow dashes: l. 1.0 cm; w. 0.45 cm; th. ca. 0.45 cm. Blue cylindrical ceramic bead: l. 1.2 cm; w. 1.2 cm; th. ca. 0.8 cm. Material: fired clay, glass paste, bronze. Context: T-south 3, 2003, damaged during the beam placement when the apse of the wooden church was being built. Date: second half of the 8th / beginning of the 9th cent. Unpublished. K.F.



103. Paljevinski grob 1 (Jama 34 - oštećeni paljevinski grob)

Pet oštećenih i deformiranih brončanih predmeta nepoznate namjene. Svi su bili izloženi visokoj temperaturi. Grob, odnosno grobna jama bez urne nalazila se ispod zemljanog poda u apsidi drvene crkve, te je prilikom ravnjanja površine za pod kod podizanja crkve, oštećen njezin gornji dio.

Mjere: duž. od 0,6 do 3,0 cm; šir. od 0,6 do 2,3 cm; deb. oko 0,05 cm.

Materijal: lim, bronca.

Sign.: s-jug 3, 2003, oštećen prilikom poravnavanja poda drvene crkve.

Datacija: druga pol. 8. / poč. 9. st.

Neobjavljeno.

K.F.



103. Pit 34 / damaged cremation grave

Five damaged and deformed bronze objects of unknown purpose. All objects were exposed to high temperatures. The grave, i.e. the grave pit without an urn, was located under the earthen floor in the apse of the wooden church. During the building of the wooden church and the levelling of its walking surface, the upper part of the grave was damaged.

Dimensions: l. from 0.6 to 3 cm; w. from 0.6 to 2.3 cm; th. ca. 0.05 cm.

Material: bronze sheet metal.

Context: T-south 3, 2003, damaged during the levelling of the floor of the wooden church.

Date: second half of the 8th / beginning of the 9th cent.

Unpublished.

K.F.

104. Paljevinski grob 2 (Sj 335)

Kad se praznila jama od stupa drvene crkve, nađeni su ostatci keramičke posude okrenute naopako, ispunjene pepelom i garom te ljudskim i životinjskim kostima.

Nizak, trbušast lonac s izvučenim prstenasto profiliranim obodom i kratkim vratom, zaravnana dna u čijem se središtu nalazi šesterokraka zvijezda, izvedena na spororotirajućem lončarskom kolu. Na unutarnjoj stijenci posude, vidljivo je grubo zaglađivanje prstima. Napravljena je od gline s primjesama sitnih istucanih kamenčića različite granulacije i pijeska. Veći je dio vanjske površine očuvana dijela posude oker, manji je dio sive, dok je kod unutarnje površine odnos obrnut. Sadržaj je, u trenutku stavljanja u posudu, još bio vruć, tako da je ostavio crni trag na unutrašnjem dijelu posude. Veći dio vanjske površine ukrašen je sedmerostrukim nizovima nemarno izvedenih češljastih valovnica. Prvi niz ispod oboda ima zbijene valovnice, dok su kod ostalih nizova rastegnute i ponekad se dodiruju ili preklapaju.

Mjere: vis. 12,5 cm; pr. otvora usta 15,2 cm; max pr. tijela 16,6 cm; pr. dna 9 cm; deb. stijenke 0,6 cm.

Sign.: s-jug 3/n 2009, SJ 335.

Datacija: kraj 8. / poč. 9. st.

Lit.: Filipec 2010a, 347-357.

K.F.



104. Cremation grave 2

The remains of a pottery vessel turned upside down and filled with ash, soot, and human and animal bones were found in a post hole from the wooden church.

A low rounded pot with an everted annular rim, short neck, and a flat base, in the middle of which is a six-pointed star, was made on a slow potter's wheel. Rough finger smoothing is visible on the inner wall of the vessel. Made of clay with inclusions of small shattered stones of various granulations and sand. Most of the outer surface of the preserved part of the vessel is ochre and a smaller part is gray, while the ratio of those colors on the inner surface is reversed. The contents were still hot at the time of their placement into the vessel, so they left a black mark on the inside of the vessel. Most of the outer surface is decorated with seven rows of carelessly executed combed wavy lines. The first row below the rim has compact wavy lines, while in the other rows they are stretched out and sometimes touch or overlap.

Dimensions: h. 12.5 cm; rim dia. 15.2 cm; max. body dia. 16.6 cm; bottom dia. 9 cm; w. th. 0.6 cm.

Context: T-south 3/c, SU 335, 2009.

Date: end of the 8th / beginning of the 9th cent.

Publ.: Filipec 2010a, 347-357.

K.F.

105. Relikvijar

Više stotina obradenih koštanih ulomaka različitih veličina i oblika te dimenzija.

Pojavljuju se različiti, veći i manji, deblji i tanji koštani ulomci, ponajviše ukrašeni različitim pletenicom, koncentričnim krugovima, valovitom ili horizontalnom linijom, uz različite kombinacije. Dominira jednostavna pletenica s okom, i to samostalno ili unutar horizontalnih linija. Pletenica nisu iste veličine, pojavljuju se manjih i većih dimenzija, koje su bile dio neke duže ili kraće pločice. Prepoznaju se različiti geometrijski i floralni motivi te križevi, ptičice, riba, ljudski likovi(?) itd. Nađeno je više komada na kojima su se mogli prepoznati, u tehnici à jour prikazani križevi i krugovi, uz različite druge likove. Dio je pločica trokutastog oblika. Četvrtaste pločice, izrezane poput pravokutnika, često imaju završetak koji završava poput jednakokračnog ili jednostraničnog trokuta ili imaju samo jednu, koso odrezanu stranu. Na pojedinim ulomcima nalazi se i otisak metalnih dijelova kutijice, otisak željeznih i brončanih čavlića te, možda, brončanih okova. Nađeni su brončani ili željezni čavlići ili njihovi dijelovi. Pojedini komadi bili su obojeni; nađeni su ostatci plave boje. Vrlo je vjerojatno riječ o relikvijaru u obliku drvene kutijice obložene ukrašenim ili neukrašenim koštanim pločicama različitih oblika i dimenzija. Relikvijar je propao zbog vlage, a neki njegovi dijelovi bili su izloženi vatri ili visokoj temperaturi, uslijed čega su deformirani.

Materijal: kosti običnog jelena (*Cervus elaphus*, l.), željezo i bronca.

Sign.: SJ 07/SJ 12, 31-34; po cijeloj površini gdje je stajala drvena crkva, ponajviše u apsidi u ravnini s pretpostavljenom razinom poda nađeni su mnogobrojni ukrašeni koštani predmeti uz različite druge predmete, komadiće brončanog lima, komadiće ljudskih i životinjskih kostiju.

Datacija: 6. – 9. st.

Lit.: Filipec 2013, 302–309.

K.F.

105. Reliquary

Several hundred worked bone fragments of various sizes, shapes, and dimensions.

Various large and small bone fragments were found, mostly decorated with interlacing, concentric circles, wavy and straight horizontal lines, and different combinations of these motifs. Simple interlace with an inner circular ornament dominates, on its own or within horizontal lines. The interlaced ornaments are not of the same size, but have large and small dimensions, depending on the size of the bone piece. Various geometrical and floral motifs can be recognized, as well as crosses, birds, fish, human figures (?), etc. Several fragments were found on which crosses and circles, along with other motifs, can be recognized in the à jour style. Some of the bone pieces are triangular. The rectangular bone pieces end in equilateral or isosceles triangles or simply have an oblique end. Impressions of metal coffer segments, tiny iron and bronze nails and perhaps bronze box fittings can be seen on some fragments. Tiny bronze or iron nails or parts of them were also found. Some bone fragments were colored, and traces of blue paint were detected. This very likely represents a reliquary in the shape of a small wooden coffer covered with decorated and undecorated bone pieces of various shapes and dimensions. The reliquary decayed due to humidity, and some of its parts were also exposed to fire or high temperatures, which deformed them.

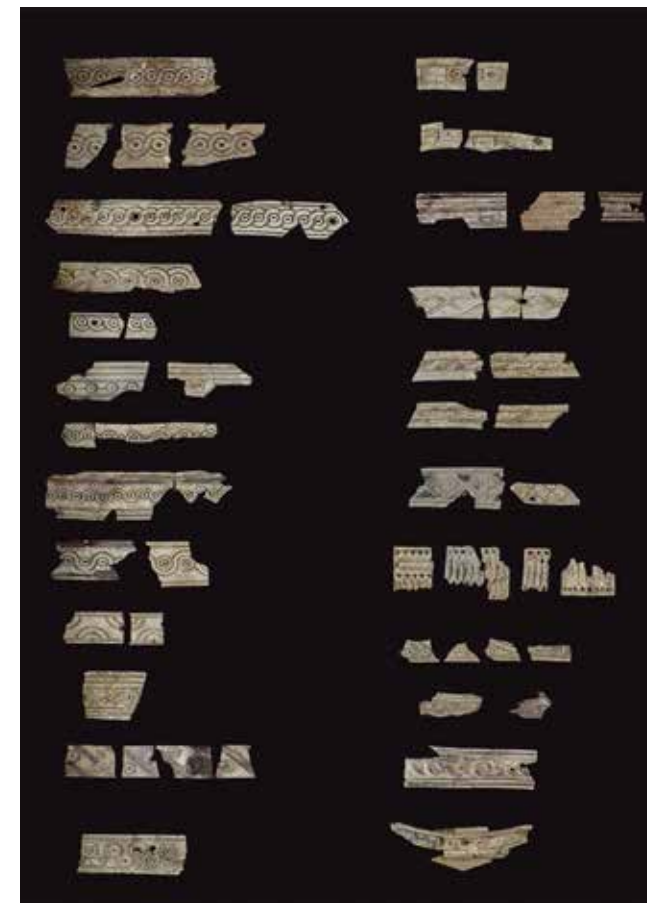
Material: red deer bone (*Cervus elaphus*, l.), iron and bronze.

Context: SU 07/SU 12, 31-34; over the entire surface where the wooden church once stood, but mostly in the apse, and aligned with the assumed floor level, many decorated bone pieces and objects, along with various other objects, bronze sheet metal fragments, human and animal bones were found.

Date: 6th – 9th cent.

Publ.: Filipec 2013, 302–309.

K.F.



106. Pojasni jezičac

Tanki uski i relativno duži jezičac s polukružnim završetkom. Oštećen je dio za pripasavanje. Cijela prednja površina ispunjena je troprutim prepletom. Tri isprepletene vrpce, dvije uže i jedna šira ukrašavaju cijelu prednju plohu. U središtu zavijutaka nalazi se bademasto oko. Stražnja strana je glatka i neukrašena.
Mjere: duž. 5,068 cm; šir. 0,88 cm; deb. 0,053 cm; tež. 2,125 g.
Materijal: srebro, pozlata.
Sign.: sonda cintor-sjever, SJ 01, 2014; PN 40.
Datacija: 9. st.
Neobjavljeno.
K.F.

**106. Strap end**

Thin, narrow and relatively long strap end with a semicircular filling. Part of the strap end is damaged. The entire front surface is filled with a three-banded interlace. Three intertwined ribbons (two thinner and one wider) decorate the entire front surface. In the center of the curves is an almond-shaped eye. The back is smooth and undecorated.
Dimensions: l. 5,068 cm; w. 0,88 cm; th. 0,053 cm; wt. 2,125 g.
Material: silver, gilding.
Context: trench at the enclosure wall-north, SU 01, 2014; PN 40.
Date: 9th cent.
Unpublished.
K.F.

107. GROB 510 / GRAVE 510

Perla
Diskoidna perla od svijetlozelene staklene paste. Upala u raku groba kod sahrane.
Mjere: pr. 1,328 cm; deb. 0,489 cm; tež. 1,08 g.
Materijal: staklena pasta.
Sign.: sonda pročelje, 2003.
Datacija: 2. – 4. st., antikvit u grobu u 9. st.
Neobjavljeno.
K.F.

**Glass paste bead**

A discoid bead made of light green glass paste. It fell into a grave pit at a funeral.
Dimensions: dia. 1,328 cm; th. 0,489 cm; wt. 1,08 g.
Material: glass paste.
Context: trench at the facade, 2003.
Date: 2nd - 4th cent., antiquity in a 9th cent. grave.
Unpublished.
K.F.

108. GROB 533 / GRAVE 533**Plosnati pršljen nepravilnog kružnog oblika**

Mjere: vel. 3,39 x 3,112 cm; deb. 1,102 cm; tež. 7,42 g.
Materijal: glina.
Sign.: sonda pročelje, 2003.
Datacija: prehistorijski pršljenak u naknadnoj upotrebi, antikvit u grobu u 9. st.
Neobjavljeno.
K.F.

**Flat ceramic spindle-whorl of irregular circular shape**

Dimensions: 3,39 x 3,112 cm; th. 1,102 cm; wt. 7,42 g.
Material: clay.
Context: trench at the facade, 2003.
Date: prehistoric spindle-whorl in later use, antiquity in a 9th cent. grave.
Unpublished.
K.F.

109. GROB 534 / GRAVE 534**Fibula**

Ulomak omega fibule u zasipu rake groba.
Mjere: duž. 4,472 cm; šir. 2,749 cm; deb. 0,178 cm; tež. 3,813 g.
Materijal: bronca.
Datacija: druga pol. 3. do sredina 4. st., antikvit u grobu u 9. st.
Sign.: sonda pročelje, 2003.
Neobjavljeno.
K.F.

Omega shaped fibulae

A fragment of an omega shaped fibulae in the fill of a grave.
Dimensions: l. 4,472 cm; w. 2,749 cm; th. 0,178 cm; w. 3,813 g.
Material: bronze.
Context: trench at the facade, 2003.
Date: second half of the 3rd to the middle of the 4th cent., antiquity in the 9th cent. grave.
Unpublished.
K.F.

**110. GROB 521 / GRAVE 521****Privjesak**

Disk nepravilnog oblika s dvije nejednake perforacije u gornjem dijelu. Moguće je da je riječ o sekundarno upotrijebljenoj (izluzanoj), ali neprepoznatljivoj antičkoj kovani.
Mjere: vel. 3,774 x 3,346 cm; deb. 0,268 cm; tež. 17,571 g.
Materijal: bronca.
Datacija: 1. – 3. st., antikvit u grobu u 9. st.
Sign.: sonda pročelje, 2003.
Neobjavljeno.
K.F.

Pendant

An irregularly shaped disc with two unequal perforations in the upper part. Possibly it is a secondarily used, but unrecognizable (worn) Roman coin.
Dimensions: 3,774 x 3,346 cm; th. 0,268 cm; wt. 17,571 g.
Material: bronze.
Context: trench at the facade, 2003.
Date: 1st - 3rd cent., antiquity in the 9th cent. grave.
Unpublished.
K.F.

**111. GROB 536, sredina do druga pol. 9. st.****GRAVE 536, middle to second half of the 9th cent.****1. Grozdolika naušnica**

Ovalna grozdolika naušnica s dvama koljencima načinjena od filigranske žice sa svake strane. Karičica je rombičnog presjeka, sužena na jednom kraju. Grozdoliki privjesak izveden je tehnikom granulacije.
Mjere: vis. 2,605 cm; šir. 1,569 cm; deb. karike 0,169 cm; vis. grozd. privjeska 1,327 cm; tež. 1,103 g.

2. Grozdolika naušnica

Ovalna grozdolika naušnica dvama koljencima načinjena od filigranske žice sa svake strane. Karičica je rombičnog presjeka, sužena na jednom kraju. Grozdoliki privjesak izveden je tehnikom granulacije.
Mjere: vis. 2,555 cm; šir. 1,598 cm; deb. karike 0,177 – 0,103 cm; vis. grozd. privjeska 1,295 cm; tež. 0,951 g.

3. Naušnica s dvama koljencima i kuglastim privjeskom

Ovalna naušnica s dvama koljencima i kuglastim privjeskom. Koljenca su načinjena od filigranske žice, a kuglasti privjesak načinjen je od lima te nataknut na pripremljeni komad žice koji izlazi iz pripremljenog zadebljanja na donjem dijelu karičice. Između koljenca i privjeska na karičici nalaze se redovi filigranskih zrnaca (naroskana žica).
Mjere: vis. 3,69 cm; šir. 1,777 cm; deb. karike 0,112 – 0,114 cm; vis. privjeska 1,689 cm; tež. 0,96 g.

4. Naušnica s dvama koljencima i kuglastim privjeskom

Ovalna naušnica s dvama koljencima i kuglastim privjeskom. Koljenca su načinjena od filigranske žice, a kuglasti privjesak načinjen je od lima te nataknut na pripremljeni komad žice koji izlazi iz pripremljenog zadebljanja i učvršćen. Privjesak nedostaje.

Mjere: vis. 3,094 cm; šir. 1,755 cm; deb. karike 0,121 – 0,113 cm; tež. 0,826 g.
Materijal: srebro.
Lit.: Filipec 2015, 258, sl. 99.

K.F.



1

2

1. **Raceme earring**

An oval raceme earring with two joints made of filigree wire on each side. The circllet has a rhomboid cross-section, narrowed at one end. The raceme pendant is made in the granulation technique. Dimensions: h. 2.605 cm; w. 1.569 cm; th. of the hoop 0.169 cm; h. raceme pendant 1.327 cm; wt. 1.103 g.

2. **Raceme earring**

An oval raceme earring with two joints made of filigree wire on each side. The circllet has a rhomboid cross-section, narrowed at one end. The raceme pendant is made in the granulation technique. Dimensions: h. 2.555 cm; w. 1.598 cm; th. hoop 0.177 - 0.103 cm; h. raceme pendant 1.295 cm; wt. 0.951 g.

3. **Earring with two joints and a globular pendant**

An oval earring with two joints and a globular pendant. The joints are made of filigree wire, and the globular pendant is made of sheet metal and attached to a prepared piece of wire that comes out of the prepared thickening on the lower part of the circllet. Between the joints and the pendant, there are rows of filigree beads on the circllet. Dimensions: h. 3.69 cm; w. 1.777 cm; th. circllet 0.112 - 0.114 cm; h. pendant 1.689 cm; wt. 0.96 g.

4. **Earring with two joints and a globular pendant**

An oval earring with two joints and a globular pendant. The joints are made of filigree wire, and the globular pendant is made of sheet metal and attached to a prepared piece of wire that comes out of the prepared thickening. The pendant is missing. Dimensions: h. 3.094 cm; w. 1.755 cm; th. circllet: 0.121 - 0.113 cm; wt. 0.826 g.

Material: silver.

Publ.: Filipec 2015, 258, Fig. 99.

K.F.



3

4

112. **GROB 895, kraj 9. - poč 10. st.**

GRAVE 895, end of the 9th / beginning of the 10th cent.

1. **Ukrasni gumb**

Veliki gumb ovalnog oblika sastavljen je od dviju spojenih limenih kalota. Na vrhu je mala ušica za koju je pričvršćena veća karičica. Površina je ukrašena filigranskim zrcima. Ukrašen je tehnikama filigrana i granulacije. Kalote su spojene pletenicom od dviju tankih žica koje omeđuju gumb na sredini. Svaka polovica okomito je podijeljena istom žicom na četiri (trokutasta) dijela na način da se žice međusobno ne spajaju / preklapaju. Površina svake od tih trokutastih ploha ukrašena je granulama posloženima također u obliku trokuta (djelomično očuvano). Na dnu i na vrhu gumba nalazi se granulirani prsten (na vrhu dva), a na dnu i nepravilna perforacija na kaloti. Mjere: vis. 2,91 cm (s karikom 3,598 cm); pr. 2,328 cm; pr. karičice 0,863 cm; tež. 7,186 g.

2. **Decorative button**

A large oval button, composed of two joined sheet metal calottes. A larger circllet was attached to the small loop at the top. The surface is decorated with filigree beads. The button is decorated using filigree and granulation techniques. The calottes are connected by a braid of two thin wires that encompasses the button in the middle. Each half is vertically divided by the same wire into four (triangular) parts. The wires do not overlap. The surface of each of these triangular surfaces is decorated with granules arranged in a triangular shape (partially preserved). At the bottom and at the top of the button there is a granular band (at the top two), and at the base there is an irregular perforation. Dimensions: h. 2.91 cm (with circllet 3.598 cm); dia. 2.328 cm; dia. circllet 0.863 cm; wt. 7.186 g.



2. **Ukrasni gumb**

Veliki gumb ovalnog oblika sastavljen je od dviju spojenih limenih kalota. Na vrhu je ušica za koju je pričvršćena veća karičica. Površina je ukrašena filigranskim zrcima. Ukrašen je tehnikama filigrana i granulacije. Kalote su spojene pletenicom od dviju tankih žica koje omeđuju gumb na sredini. Svaka polovica okomito je podijeljena istom žicom na četiri (trokutasta) dijela na način da se žice međusobno ne spajaju / preklapaju. Površina svake od tih trokutastih ploha ukrašena je granulama posloženima, također, u obliku trokuta. Na dnu i na vrhu gumba nalazi se granulirani prsten (na vrhu dva), a na dnu i perforacija na kaloti. Mjere: vis. 2,936 cm (s karikom 3,603 cm); pr. 2,423 cm; pr. karičice 0,893 cm; tež. 6,496 g.

2. **Decorative button**

A large oval button, composed of two calottes. At the top is a small loop to which a larger circllet is attached. The surface is decorated with filigree beads. The decorative techniques are filigree and granulation. The calottes are connected by a braid of two thin wires that encompasses the button in the middle. Each half is vertically divided by the same wire into four (triangular) parts, in such a way that the wires do not overlap. The surface of each of these triangular areas is decorated with granules arranged in the shape of a triangle. At the bottom and the top of the button is a granular band (at the top two). At the base is a perforation. Dimensions: h. 2.936 cm (with circllet 3.603 cm); dia. 2.423 cm; dia. circllet 0.893 cm; wt. 6.496 g.

Material: srebro.

Lit.: Filipec 2013a, 282-284.

K.F.

Material: silver.

Publ.: Filipec 2013a, 282-284.

K.F.



113. **GROB 153, kraj 10. i poč. 11. st.**

GRAVE 153, late 10th and early 11th cent.

1. **Grozdolika naušnica (Tip G14a)**

Lijevana grozdolika naušnica s dvama koljencima sa strane i sa središnjim dijelom u obliku lijevanog grozda. Mjere: vis. 4,286 cm; šir. 2,588 cm; deb. karičice 0,164 cm; tež. 2,813 g.

1. **Raceme earring (Type G14a)**

A cast raceme earring with two joints on the side and a central part in the shape of a grape bunch. Dimensions: h. 4.286 cm; w. 2.588 cm; th. circllet 0.164 cm; wt. 2.813 g.



2. **S-karičica**

S-karičica; drugi je kraj koso odrezan. Mjere: vel. 3,165 x 2,747 cm; deb. karičice 0,158 cm; šir. S-nastavka 0,474 cm; tež. 1,689 g.

2. **S-circllet**

S-shaped circllet; the other end is cut obliquely. Dimensions: 3.165 x 2.747 cm; th. circllet 0.158 cm; w. of the S end 0.474 cm; wt. 1.689 g.





3. Prsten – S-karičica

Prsten u obliku s-karičice s malo oštećenim S-nastavkom; drugi je kraj ravno odrezan.
Mjere: vel. 1,695 x 1,614 cm; deb. karičice 0,207 cm; šir. S nastavka 0,443 cm; tež. 0,895 g.

3. Ring – S-circler

An S-shaped ring with a slightly damaged S terminal; the other end is cut off straight.
Dimensions: 1.695 x 1.614 cm; th. circler 0.207 cm; w. of the S part 0.443 cm; wt. 0.895 g.



4. Prsten - karičica

Karičica otvorenih, ravno odrezanih krajeva.
Mjere: vel. 2,344 x 2,16 cm; deb. karičice 0,22 cm; tež. 1,403 g.

4. Ring – circler

A circler with straight cut ends.
Dimensions: 2.344 x 2.16 cm; th. circler 0.22 cm; wt. 1.403 g.



Materijal: bronca.

Lit.: Filipec 2020a, sl. 3.

K.F.

Material: bronze.

Publ.: Filipec 2020a, Fig. 3.

K.F.

114. GROB 159, kraj 10. do prva desetljeća 11. st.

1. Grozdolika naušnica (PN 187)

Srebrna, grozdolika naušnica, očuvana u cijelosti. Liješana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane. Karičica je brončana, a privjesak srebrni.
Mjere: vis. 4,705 cm; šir. 3,455 cm; deb. karičice 0,129 cm; tež. 6,508 g.

2. Grozdolika naušnica (PN 188)

Srebrna, grozdolika naušnica, očuvana u cijelosti. Liješana grozdolika naušnica volinjsko-kijevskog tipa s trima koljencima sa svake strane. Karičica je brončana, a privjesak srebrni.
Mjere: vis. 4,216 cm; šir. 2,725 cm; deb. karičice 0,147 cm; tež. 4,37 g.

3. Grozdolika naušnica (PN 192)

Srebrna, grozdolika naušnica, očuvana u cijelosti. Liješana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane. Karičica je brončana, a privjesak srebrni.
Mjere: vis. 4,331 cm; šir. 2,968 cm; deb. karičice 0,144 cm; tež. 6,321 g.

4. Grozdolika naušnica (PN 191)

Srebrna, grozdolika naušnica, očuvan je samo dio tanke karičice (bronca) i cjeloviti privjesak (srebro). Liješana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane.
Mjere: vis. 2,693 cm; šir. 3,013 cm; deb. karičice 0,133 cm; tež. 6,522 g.

5. Grozdolika naušnica (PN 190)

Srebrna, grozdolika naušnica, očuvana u cijelosti. Liješana grozdolika naušnica volinjsko-kijevskog tipa s trima koljencima sa svake strane. Karičica je brončana, a privjesak srebrni.
Mjere: vis. 4,683 cm; šir. 2,608 cm; deb. karičice 0,159 cm; tež. 5,8 g.

6. Grozdolika naušnica (PN 189)

Srebrna, grozdolika naušnica, očuvana u cijelosti. Liješana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane. Karičica je brončana, a privjesak srebrni.
Mjere: vis. 4,678 cm; šir. 3,128 cm; deb. karičice 0,159 cm; tež. 7,739 g.

Materijal: bronca, srebro.

114. Finds from GRAVE 159, end of the 10th to the first decades of the 11th cent.

1. Raceme earring (PN 187)

A fully preserved silver raceme earring. A cast raceme earring of the Volyn-Kiev type with two joints on each side. The hoop is made of bronze, and the pendant is made of silver.
Dimensions: h. 4.705 cm; w. 3.455 cm; th. hoop 0.129 cm; wt. 6.508 g.

2. Raceme earring (PN 188)

A fully preserved silver raceme earring. A cast raceme earring of the Volyn-Kiev type with three joints on each side. The hoop is made of bronze, and the pendant is made of silver.
Dimensions: h. 4.216 cm; w. 2.725 cm; th. hoop 0.147 cm; wt. 4.37 g.

3. Raceme earring (PN 192)

A fully preserved silver raceme earring. A cast raceme earring of the Volyn-Kiev type with two joints on each side. The hoop is made of bronze, and the pendant is made of silver.
Dimensions: h. 4.331 cm; w. 2.968 cm; th. hoop 0.144 cm; wt. 6.321 g.

4. Raceme earring (PN 191)

A silver raceme earring. A part of the thin hoop (bronze) has been preserved, as well as the entire pendant (silver). A cast raceme earring of the Volyn-Kiev type with two joints on each side.
Dimensions: h. 2.693 cm; w. 3.013 cm; th. circler 0.133 cm; wt. 6.522 g.

5. Raceme earring (PN 190)

A fully preserved silver raceme earring. A cast raceme earring of the Volyn-Kiev type with three joints on each side. The hoop is made of bronze, and the pendant is made of silver.
Dimensions: h. 4.683 cm; w. 2.608 cm; th. hoop 0.159 cm; wt. 5.8 g.

6. Raceme earring (PN 189)

A fully preserved silver raceme earring. A cast raceme earring of the Volyn-Kiev type with two joints on each side. The hoop is made of bronze, and the pendant is made of silver.
Dimensions: h. 4.678 cm; w. 3.128 cm; th. hoop 0.159 cm; wt. 7.739 g.

Material: bronze, silver.





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7. **S-karičica (PN 186)**

S-karičica s malim S-nastavkom na jednom kraju i ravno odrezanim drugim krajem spojenim s njim.
Mjere: vel. 3,039 x 2,625 cm; deb. karičice 0,187 cm; šir. S nastavka 0,368 cm; tež. 1,435 g.

8. **S-karičica (PN 186)**

S-karičica s malim S-nastavkom na jednom kraju i ravno odrezanim drugim krajem spojenim s njim.
Mjere: vel. 2,861 x 2,698 cm; deb. karičice 0,162 cm; šir. S nastavka 0,421 cm; tež. 1,613 g.

9. **S-karičica (PN 185)**

S-karičica s velikim, široko raskucanim S-nastavkom i ravno odrezanim drugim krajem.
Mjere: vel. 2,626 x 2,411 cm; deb. karičice 0,229 cm; šir. S nastavka 0,58 cm; tež. 2,848 g.

10. **S-karičica (PN 185)**

S-karičica s malim S-nastavkom na jednom kraju i ravno odrezanim drugim krajem.
Mjere: vel. 2,477 x 2,434 cm; deb. karičice 0,168 cm; šir. S nastavka 0,366 cm; tež. 1,662 g.

Materijal: bronca.

7. **S-circllet (PN 186)**

An S-circllet with a small S extension at one end and a straight cut other end.
Dimensions: 2.861 x 2.698 cm; th. circllet 0.162 cm; w. of the S part 0.421 cm; wt. 1.613 g.

8. **S-circllet (PN 186)**

An S-circllet with a small S extension at one end and a straight cut other end.
Dimensions: 3.039 x 2.625 cm; th. circllet 0.187 cm; w. of the S part 0.368 cm; wt. 1.435 g.

9. **S-circllet (PN 185)**

An S-circllet with a large, wide-hammered S extension and straight cut end.
Dimensions: 2.626 x 2.411 cm; th. circllet 0.229 cm; w. of the S part 0.58 cm; wt. 2.848 g.

10. **S-circllet (PN 185)**

An S-circllet with a small S extension at one end and straight cut other end.
Dimensions: 2.477 x 2.434 cm; th. circllet 0.168 cm; w. of the S part 0.366 cm; wt. 1.662 g.

Material: bronze.



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11. **Dvodijelni privjesak (PN 194)**

Sastoji se od gornjeg dijela u obliku okruglog gumba i donjeg listolikog privjeska. Okrugli gumb, u čijem središtu je perforirani krug oko kojeg se nalazi širi konkavni krug, potom konveksni krug ukrašen radijalno raspoređenim kratkim urezima, kanelurama, te završni, nešto uži konkavni krug ispod kojega se nalazi kuka kojom je spojen s donjim dijelom. Sa stražnje strane, nalaze se dvije savijene kukice kojima se privjesak vezao ili nizao uz podlogu. Na donjem listolikom ili scolikom dijelu, unutar poprečnih kanelura, nalazi se ukras u obliku stilizirane palmete, koji podsjeća na stilizirane ptičje, sovine glave, a privjesak na donjem dijelu završava kapljičastim izdankom. Na stražnjoj strani, nalaze se blage naznake ukrasa s prednje strane. Sva četiri dvodijelna privjeska tipološki su ista, ali ne posve, odnosno nisu lijevana u istom kalupu. Gornji su dijelovi vrlo slični, a svi donji različiti.

Mjere: gornji dio: vis. 2,023 cm; šir. 1,534 cm; donji dio: vis. 2,77 cm; šir. 2,092 cm; deb. 0,125 cm; tež. (ukupna) 4,441 g.

12. **Dvodijelni privjesak (PN 196)**

Opis kao gore.

Mjere: gornji dio: vis. 1,905 cm; šir. 1,516 cm; donji dio: vis. 2,772 cm; šir. 2,049 cm; deb. 0,146 cm; tež. (ukupna) 3,552 g.

13. **Dvodijelni privjesak (PN 193)**

Opis kao gore.

Mjere: gornji dio: vis. 1,96 cm; šir. 1,497 cm; donji dio: vis. 3,016 cm; šir. 2,122 cm; deb. 0,175 cm; tež. (ukupna) 3,558 g.

14. **Dvodijelni privjesak (PN 195)**

Opis kao gore.

Mjere: gornji dio: vis. 2,193 cm; šir. 1,535 cm; donji dio: vis. 2,887 cm; šir. 2,154 cm; deb. 0,146 cm; tež. (ukupna) 4,075 g.

Materijal: srebro.

Lit.: Filipec 2021.

K.F.

11. **Two-part pendant (PN 194)**

It consists of an upper part in the shape of a round button and a lower leaf-shaped pendant. The round button has a perforated circle in the center, around which is a wider concave circle, then a convex circle decorated with radially arranged short incisions, grooves, and a slightly narrower concave circle, below which is a hook that connects the lower part. On the back there are two bent hooks with which the pendant was tied or arranged on a base. On the lower leaf-shaped or heart-shaped part inside the transverse grooves there is a decoration in the shape of a stylized palmette reminiscent of a stylized bird, an owl head, and the pendant on the lower part ends with a teardrop-shaped extension. On the back there are slight hints of the decoration on the front. All four two-part pendants are typologically the same, but they are not exactly the same, i.e. they were not cast in the same mould, the upper parts are very similar, but the lower parts are all different.

Dimensions: upper part: h. 2.023 cm; w. 1.534 cm; lower part: h. 2.77 cm; w. 2.092 cm; th. 0.125 cm; wt. (total) 4.441 g.

12. **Two-part pendant (PN 196)**

Description as above.

Dimensions: upper part: h. 1.905 cm; w. 1.516 cm; lower part: h. 2.772 cm; w. 2.049 cm; th. 0.146 cm; wt. (total) 3.552 g.

13. **Two-part pendant (PN 193)**

Description as above.

Dimensions: upper part: h. 1.96 cm; w. 1.497 cm; lower part: h. 3.016 cm; w. 2.122 cm; th. 0.175 cm; wt. (total) 3.558 g.

14. **Two-part pendant (PN 195)**

Description as above.

Dimensions: upper part: h. 2.193 cm; w. 1.535 cm; lower part: h. 2.887 cm; w. 2.154 cm; th. 0.146 cm; wt. (total) 4.075 g.

Material: silver.

Publ.: Filipec 2021.

K.F.

115. GROB 950, kraj 10. - poč. 11 st.

- Srebrna karičica s profiliranim krajem (PN 101)**
Srebrna karičica ovalnog oblika s ravno odrezanim, profiliranim krajevima.
Mjere: vel. 3,96 x 4,243 cm; deb. 0,272 cm; tež. 6,738 g.
 - Srebrna karičica s profiliranim krajem (PN 100)**
Srebrna karičica nepravilno kružnog oblika s ravno odrezanim, profiliranim krajevima.
Mjere: vel. 4,065 x 3,761 cm; deb. 0,227 cm; tež. 3,931 g.
 - Srebrna karičica s profiliranim krajem (PN 99)**
Srebrna karičica ovalnog oblika s ravno odrezanim, profiliranim krajevima.
Mjere: vel. 3,891 x 4,297 cm; deb. 0,26 cm; tež. 6,652 g.
 - Srebrna karičica s profiliranim krajem (PN 98)**
Srebrna karičica kružnog oblika s ravno odrezanim, profiliranim krajevima koji se dodiruju.
Mjere: vel. 4,038 x 3,94 cm; deb. 0,222 cm; tež. 4,212 g.
 - Srebrna karičica s profiliranim krajem (PN 102)**
Srebrna karičica ovalnog oblika s ravno odrezanim, slabo profiliranim krajevima koji se međusobno dodiruju. Vidljiva su dva ili tri ureza na krajevima.
Mjere: vel. 3,129 x 2,87 cm; deb. 0,179 cm; tež. 1,931 g.
 - Srebrna karičica ovalnog oblika koja je u donjem dijelu raskucana (PN 103)**
Krajevi su savijeni zbog zakapčanja. Očuvan je dio privjeska od tanke srebrne žice ispremotanog u obliku latica cvijeta (četiri laticice).
Mjere: vis. 3,571 cm; šir. 2,721 cm; deb. 0,182 (gornji dio) - 0,092 (donji dio) cm; tež. 2,324 g.
 - Srebrna karičica s profiliranim krajem (PN 104)**
Srebrna karičica nepravilno kružnog oblika sa suženim profiliranim krajevima. Vidljiva su dva ureza na krajevima.
Mjere: vel. 3,128 x 2,962 cm; deb. 0,166 cm; tež. 1,613 g.
- Materijal: srebro.
Neobjavljeno.
K.F.



115. GRAVE 950, late 10th to the beginning of the 11th cent.

- A silver circllet with profiled ends (PN 101)**
A silver oval circllet with straight cut, profiled ends.
Dimensions: 3.96 x 4.243 cm; th. 0.272 cm; wt. 6.738 g.
 - A silver circllet with profiled ends (PN 100)**
A silver circllet with an irregular circular shape and straight cut, profiled ends.
Dimensions: 4.065 x 3.761 cm; th. 0.227 cm; wt. 3.931 g.
 - A silver circllet with profiled ends (PN 99)**
A silver oval circllet with straight cut, profiled ends.
Dimensions: 3.891 x 4.297 cm; th. 0.26 cm; wt. 6.652 g.
 - A silver circllet with profiled ends (PN 98)**
A silver circllet with straight cut and profiled ends that touch.
Dimensions: 4.038 x 3.94 cm; th. 0.222 cm; wt. 4.212 g.
 - A silver circllet with profiled ends (PN 102)**
An oval-shaped silver circllet with straight cut, weakly profiled ends that touch each other. Two or three notches are visible at the ends.
Dimensions: 3.129 x 2.87 cm; th. 0.179 cm; wt. 1.931 g.
 - An oval-shaped silver circllet that is hammered in the lower part (PN 103)**
The ends are bent due to clasping. Part of a pendant made of thin silver wire folded in the shape of a flower (four petals) has been preserved.
Dimensions: h. 3.571 cm; w. 2.721 cm; th. 0.182 (upper part) - 0.092 (lower part) cm; wt. 2.324 g.
 - A silver circllet with profiled ends (PN 104)**
A silver circllet of irregular circular shape with narrowed profiled ends. Two notches are visible at the ends.
Dimensions: 3.128 x 2.962 cm; th. 0.166 cm; wt. 1.613 g.
- Material: silver.
Unpublished.
K.F.

116. GROB 670 / GRAVE 670

- Dvije perle od staklene paste – okrugla (zeleno-pasta) i valjkasta (plava pasta)**
Mjere: pr. 0,755 cm; vis. 0,631 cm; duž. 1,022 cm; deb. 0,393 cm.
Materijal: staklena pasta.
Datacija: 11. st.
Neobjavljeno.
K.F.
- Two glass paste beads - round (green) and cylindrical (blue)**
Dimensions: dia. 0.755 cm; h. 0.631 cm; l. 1.022 cm; th. 0.393 cm
Material: glass paste.
Date: 11th cent.
Unpublished.
K.F.



117. **Nalazi iz uništenog groba, 11. st.**
Finds from a destroyed grave, 11th cent.

- Trojagodna naušnica (PN 5)**
Središnja jagoda postavljena je okomito, dužom osi na kariku, dok su bočne postavljene vodoravno, uz kariku. Bikonične (ažurirane) jagode izrađene su od filigranske žice. Na dnu i vrhu središnje jagode, nalazi se stožasta „kapica“ s kuglicama na vrhu. Uz jednu bočnu jagodu, nalazi se namotana žica na kariku, dok je uz drugu bočnu raskucani S-nastavak. Drugi kraj karike ravno je odrezan. Tip Stenjevec.
Mjere: vis. 3,186 cm; šir. 2,725 cm; deb. karike 0,133 cm; tež. 2,919 g.
- Three-beaded earring (PN 5)**
The central bead is placed vertically, along the longer axis on the circllet, while the side ones are placed horizontally, along the circllet. The biconical beads are made of filigree. At the bottom and top of the central bead is a conical "cap" with a ball on the top. Along one side bead is a coiled wire on the circllet, while next to the other is a hammered "S" ending. The other end of the hoop is cut off straight. Stenjevec type.
Dimensions: h. 3.186 cm; w. 2.725 cm; th. circllet 0.133 cm; wt. 2.919 g.
- Trojagodna naušnica (PN 6)**
Srebrna sljepoočničarka s trima jagodama. Središnja jagoda postavljena je okomito, dužom osi na kariku, dok su bočne postavljene vodoravno, uz kariku. Bikonične (ažurirane) jagode izrađene su od filigranske žice. Na dnu i vrhu središnje jagode, nalazi se stožasta „kapica“ s kuglicama na vrhu. Uz jednu bočnu jagodu, nalazi se namotana žica na kariku, dok je uz drugu bočnu raskucani S-nastavak. Drugi kraj karike ravno je odrezan. Tip Stenjevec.
Mjere: vis. 2,943 cm; šir. 2,743 cm; deb. karike 0,135 cm; tež. 2,835 g.
- Three-beaded earring (PN 6)**
A silver temple ring with three beads. The central beads is placed vertically, along the longer axis of the circllet, while the side ones are placed horizontally, along the circllet. The biconical (perforated) beads are made of filigree. At the bottom and top of the central bead is a conical "cap" with a ball on top. By one side bead there is a coiled wire on the circllet, while next to the other is a hammered "S" ending. The other end of the hoop is cut off straight. Stenjevec type.
Dimensions: h. 2.943 cm; w. 2.743 cm; th. circllet 0.135 cm; wt. 2.835 g.
- Trojagodna naušnica (PN 7)**
Srebrna sljepoočničarka s trima jagodama. Središnja jagoda postavljena je okomito, dužom osi na kariku, dok su bočne postavljene vodoravno, uz kariku. Bikonične (ažurirane) jagode izrađene su od filigranske žice. Na dnu i vrhu središnje jagode, nalazi se stožasta „kapica“ s kuglicama na vrhu – donja nedostaje. Uz jednu bočnu jagodu, nalazi se namotana žica na kariku, dok je uz drugu bočnu raskucani S-nastavak. Drugi kraj karike ravno je odrezan. Tip Stenjevec.
Mjere: vis. 2,924 cm; šir. 2,5 cm; deb. karike 0,141 cm; tež. 2,812 g.
- Three-beaded earring (PN 7)**
A silver temple ring with three beads. The central bead is placed vertically, along the longer axis on the circllet, while the side ones are placed horizontally, along the circllet. The biconical (perforated) beads are made of filigree. At the bottom and top of the central bead there is a conical "cap" with a ball on top – the bottom is missing. By one side bead there is a coiled wire on the circllet, while next to the other is a hammered "S" ending. The other end of the hoop is cut off straight. Stenjevec type.
Dimensions: h. 2.924 cm; w. 2.5 cm; th. circllet 0.141 cm; wt. 2.812 g.





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4. Trojagodna naušnica (PN 8)

Srebrna sljepoočnica s trima jagodama. Središnja jagoda postavljena je okomito, dužom osi na kariku, dok su bočne postavljene vodoravno, uz kariku. Bikonične (ažurirane) jagode izrađene su od filigranske žice. Na dnu i vrhu središnje jagode, nalazi se stožasta „kapica“ s kuglicama na vrhu. Uz jednu bočnu jagodu, nalazi se namotana žica na kariku, dok je uz drugu bočnu raskucani S-nastavak. Drugi kraj karike ravno je odrezan. Tip Stenjevec.

Mjere: vis. 2,742 cm; šir. 2,537 cm; deb. karike 0,131 cm; tež. 3,002 g.

4. Three-beaded earring (PN 8)

A silver temple ring with three beads. The central bead is placed vertically, along the longer axis on the circlet, while the side ones are placed horizontally, along the circlet. The biconical (perforated) beads are made of filigree. At the bottom and top of the central bead there is a conical "cap" with a ball on top – the bottom is missing. By one side bead there is a coiled wire on the circlet, while next to the other is a hammered "S" ending. The other end of the hoop is cut off straight. Stenjevec type. Dimensions: h. 2.742 cm; w. 2.537 cm; th. circlet 0.131 cm; wt. 3.002 g.

Materijal: srebro.

Sign.: SJ 02, 2014.

Neobjavljeno.

K.F.

Material: silver.

Context: SU 02, 2014.

Unpublished.

K.F.



118. GROB 934, 11. do poč 12. st.

1. S-karičica (PN 62)

Velikoformatna srebrna S-karičica sa široko raskucanim i narebrenim krajem. Drugi kraj je ravno odrezan. Mjere: vel. 4,493 x 4,773 cm; deb. karičice 0,171 cm; šir. S nastavka 0,643 cm; tež. 3,826 g.

2. S-karičica (PN 60)

Velikoformatna srebrna S-karičica sa široko raskucanim i narebrenim krajem. Drugi kraj je ravno odrezan. Mjere: vel. 4,535 x 4,654 cm; deb. karičice 0,18 cm; šir. S nastavka 0,731 cm; tež. 3,584 g.

3. S-karičica (PN 63)

Velikoformatna srebrna S-karičica sa široko raskucanim i narebrenim krajem. Drugi kraj je ravno odrezan. Mjere: vel. 4,553 x 4,461 cm; deb. karičice 0,181 cm; šir. S nastavka 0,631 cm; tež. 3,278 g.

4. S-karičica (PN 61)

Velikoformatna srebrna S-karičica sa široko raskucanim i narebrenim krajem. Drugi kraj je ravno odrezan. Mjere: vel. 4,133 x 4,456 cm; deb. karičice 0,192 cm; šir. S nastavka 0,698 cm; tež. 3,612 g.

5. S-karičica (PN 64)

Srebrna S-karičica; drugi kraj je ravno odrezan. Mjere: vel. 3,68 x 3,601 cm; deb. karičice 0,214 cm; šir. S nastavka 0,478 cm; tež. 3,444 g.

6. Prsten (PN 59)

Srebrni tordirani prsten otvorenih krajeva, Tip G29.

Mjere: vis; 2,284 cm; šir. 2,234 cm; deb. karičice 0,247 cm; tež. 2,135 g.

Materijal: srebro.

Sign.: sonda cintor-sjever nastavak, grob 934; PN 59-64.

Neobjavljeno.

K.F.

118. GRAVE 934, 11th cent. to the beginning of the 12th cent.

1. S-circllet (PN 62)

A large-format silver S-circllet with a wide hammered and ribbed end. The other end is cut off straight. Dimensions: 4.493 x 4.773 cm; th. circllet 0.171 cm; w. of the S part 0.643 cm; wt. 3.826 g.

2. S-circllet (PN 60)

A large-format silver S-circllet with a wide hammered and ribbed end. The other end is cut off straight. Dimensions: 4.535 x 4.654 cm; th. 0.18 cm; w. of the S part 0.731 cm; wt. 3.584 g.

3. S-circllet (PN 63)

A large-format silver S-circllet with a wide hammered and ribbed end. The other end is cut off straight. Dimensions: 4.553 x 4.461 cm; th. 0.181 cm; w. of the S part 0.631 cm; wt. 3.278 g.

4. S-circllet (PN 61)

A large-format silver S-circllet with a wide hammered and ribbed end. The other end is cut off straight. Dimensions: 4.133 x 4.456 cm; th. 0.192 cm; w. of the S part 0.698 cm; wt. 3.612 g.

5. S-circllet (PN 64)

A silver S-circllet. The other end is cut off straight. Dimensions: 3.68 x 3.601 cm; th. 0.214 cm; w. of the S part 0.478 cm; wt. 3.444 g.

6. Ring (PN 59)

A silver twisted ring with open ends. Type G29.

Dimensions: h. 2.284 cm; w. 2.234 cm; th. 0.247 cm; wt. 2.135 g.

Material: silver.

Context: trench by the enclosure wall-north extension, grave 934; PN 59-64.

Unpublished.

K.F.



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119. GROB 942, 11. - poč. 12. st.
GRAVE 942, 11th cent. to the beginning of the 12th cent.

1. Grozdolika naušnica (PN 34)

Lijevana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane.
Mjere: vis. 3,632 cm; šir. 2,695 cm; deb. karičice 0,102 cm; tež. 3,819 g.

2. Grozdolika naušnica (PN 79)

Lijevana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane.
Mjere: vis. 3,701 cm; šir. 2,599 cm; deb. karičice 0,118 cm; tež. 3,985 g.

3. Grozdolika naušnica (PN 81)

Lijevana grozdolika naušnica volinjsko-kijevskog tipa s dvama koljencima sa svake strane.
Mjere: vis. 3,785 cm; šir. 2,827 cm; deb. karičice 0,118 cm; tež. 4,59 g.

4. S-karičica (PN 83)

Velikoformatna srebrna S-karičica široko raskucana, savinuta kraja.
Mjere: vel. 4,11 x 4,089 cm; deb. karičice 0,149 cm; šir. S nastavka 0,487 cm; tež. 2,256 g.

5. S-karičica (PN 84)

Velikoformatna srebrna S-karičica široko raskucana, savinuta kraja.
Mjere: vel. 4,535 x 4,221 cm; deb. karičice 0,17 cm; šir. S nastavka 0,578 cm; tež. 2,298 g.

6. S-karičica (PN 93)

Velikoformatna srebrna S-karičica široko raskucana, savinuta kraja. Karičica je deformirana i ima jedno napuknuće, a S-nastavak je oštećen.
Mjere: vel. 4,364 x 3,718 cm; deb. karičice 0,168 cm; šir. S-nastavak 0,634 cm; tež. 2,367 g.

7. Prsten (PN 73)

Srebrni, široki trakasti prsten s otvorenim krajevima koji se preklapaju. Karičica se prema krajevima blago sužava i stanjuje. Iznutra je ravna, a izvana zaobljena. Tip G23?
Mjere: vis.: 2,083 cm; šir. 1,832 cm; deb. karičice 0,787 cm – 0,516 cm; deb. karičice 0,912 – 0,11 cm; tež. 5,297 g.

Materijal: srebro.

Sign.: sonda sjever nastavak, SJ 007, iznad oštećenog groba 942.
Neobjavljeno.

K.F.

1. Raceme earring (PN 34)

A cast raceme earring of the Volyn-Kiev type with two joints on each side.
Dimensions: h. 3.632 cm; w. 2.695 cm; th. 0.102 cm; wt. 3.819 g.

2. Raceme earring (PN 79)

A cast raceme earring of the Volyn-Kiev type with two joints on each side.
Dimensions: h. 3.701 cm; w. 2.599 cm; th. hoops 0.118 cm; wt. 3.985 g.

3. Raceme earring (PN 81)

A cast raceme earring of the Volyn-Kiev type with two joints on each side.
Dimensions: h. 3.785 cm; w. 2.827 cm; th. hoops 0.118 cm; wt. 4.59 g.

4. S-circlet (PN 83)

A large format silver S-circlet with wide hammered bent ends.
Dimensions: 4.11 x 4.089 cm; th. 0.149 cm; w. of the S part 0.487 cm; wt. 2.256 g.

5. S-circlet (PN 84)

A large format silver S-circlet with wide hammered bent ends.
Dimensions: 4.535 x 4.221 cm; th. 0.17 cm; w. of the S part 0.578 cm; wt. 2.298 g.

6. S-circlet (PN 93)

A large format silver S-circlet with wide hammered ends. The circlet is deformed and has one crack, and the S extension is damaged.
Dimensions: 4.364 x 3.718 cm; th. 0.168 cm; w. of the S part 0.634 cm; wt. 2.367 g.

7. Ring (PN 73)

A silver wide banded ring with open ends that overlap. The shank narrows slightly and thins towards the ends. It is flat on the inside and rounded on the outside. Type G23?
Dimensions: h. 2.083 cm; w. 1.832 cm; w. of the shank 0.787 cm - 0.516 cm; th. of the shank 0.912 - 0.11 cm; wt. 5.297 g.

Materijal: silver.

Context: north trench extension, SU 007, above damaged grave 942.
Unpublished.

K.F.



1

2

3



4

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6



7

120. GROB 980 / GRAVE 980

Prsten

Srebrni otvoreni prsten romboidnog presjeka (gornja ploha zaobljenija) sa suženim i zašiljenim krajevima koji se dodiruju (Tip G27).

Mjere: vis.: 2,267 cm; šir. 2,219 cm; deb. karike 0,283 – 0,11 cm; tež. 2,997 g.

Materijal: srebro.

Datacija: 11. – 12. st.

Neobjavljeno.

K.F.

Ring

A silver open ring of rhomboid cross-section (upper surface more rounded) with narrowed and pointed ends that touch (Type G27).

Dimensions: h. 2.267 cm; w. 2.219 cm; th. 0.283 - 0.11 cm; wt. 2.997 g.

Material: silver.

Date: 11th - 12th cent.

Unpublished.

K.F.



121. GROB 717 / GRAVE 717

Praporac

Mjere: vis. 2,213 cm; šir. 1,554 cm; deb. 1,477 cm; tež. 3,578 g.

Materijal: bronca.

Datacija: 11. st. - poč. 12. st.

Neobjavljeno.

K.F.

Bell-shape pendant

Dimensions: h. 2.213 cm; w. 1.554 cm; th. 1.477 cm; wt. 3.578 g.

Material: bronze.

Date: 11th cent. to the beginning of the 12th cent.

Unpublished.

K.F.



122. GROB 919 / GRAVE 919

Prsten

Srebrni trakasti prsten koji se sužava prema krajevima. Otvorenog je tipa, krajevi prelaze jedan preko drugoga, ali nisu spojeni. Ukrašen je nasuprotno postavljenim većim i manjim spojenim trokutima koji se nalaze u okviru između dviju linija. Izlizan je od nošenja. Linije su izvedene nazubljenim instrumentom.

Mjere: vis.: 2,098 cm; šir. 1,861 cm; šir. karičice 0,808 – 0,532 cm; deb. 0,064 cm; tež. 2,211 g.

Materijal: srebro.

Sign: grob 919, 2014; PN 65.

Datacija: 11. - poč. 12.

Neobjavljeno.

M.B.

Ring

A banded silver ring tapering towards the ends. It is of the open type, the ends overlap but are not joined. It is decorated with oppositely placed large and small connected triangles located in a frame between two lines. It is worn from wearing. The lines were made with a serrated instrument.

Dimensions: h. 2.098 cm; w. 1.861 cm; w. of the hoop 0.808 - 0.532 cm; th. 0.064 cm; wt. 2.211 g.

Material: silver.

Context: grave 919, 2014; PN 65.

Date: 11th cent. to the beginning of the 12th cent.

Unpublished.

M.B.



123. Pojasna kopča

Kopča nepravilno kružne karike ovalnog presjeka s trnom koji se prema vrhu sužava.
Mjere: vel. karike 3,858 x 3,796 cm; deb. karike 0,352 – 0,316 cm; šir. karike 0,476 – 0,408 cm; duž. trna 4,215 cm; šir. trna 0,547 – 0,312 cm; tež. 13,28 g.
Materijal: bronca.
Datacija: 12. – 13. st.
Sign.: SJ 01/02, 2003.
Neobjavljeno.
K.F.



123. Belt buckle

A buckle with an irregular circular frame of oval cross-section with a prong tapering towards the top.
Dimensions: 3.858 x 3.796 cm; th. 0.352 - 0.316 cm; w. 0.476 - 0.408 cm;
l. prong: 4.215 cm; w. prong: 0.547 - 0.312 cm; wt. 13.28 g.
Material: bronze.
Context: SU 01/02; 2003.
Date: 12th - 13th cent.
Unpublished.
K.F.

**124. GROB 671, kraj 12. do prva pol. 13. st.
GRAVE 671, end of the 12th to the first half of the 13th cent.**

Raka se nalazi unutar predromaničkog zvonika.

1. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja; S-nastavak je oštećen; drugi kraj je ravno odrezan.
Mjere: vel. 5,022 x 5,344 cm; deb. karičice 0,161 cm; šir. S nastavka 0,921 cm; tež. 3,248 g.

2. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja; drugi kraj je ravno odrezan.
Mjere: vel. 5,520 x 4,509 cm; deb. karičice 0,183 cm; šir. S nastavka 0,83 cm; tež. 3,32 g.

Materijal: bronca.
Neobjavljeno.
K.F.

The grave pit was located inside the pre-Romanesque bell tower.

1. S-circlet

A large format bronze S-circlet with wide hammered ends. The other end is cut off straight.
Dimensions: 5.520 x 4.509 cm; th. 0.183 cm; w. of the S part 0.836 cm; wt. 3.32 g.

2. S-circlet

Large bronze S-circlet with wide hammered ends. The S extension is damaged. The other end is cut off straight.
Dimensions: 5.022 x 5.344 cm; th. 0.161 cm; w. of the S part 0.921 cm; wt. 3.248 g.

Material: bronze.
Unpublished.
K.F.



125. Slučajni nalaz / u sloju iznad drvene crkve, 12. do prva pol. 13. st.

S-karičica izrađena od tanke žice, na jednom kraju lijepo oblikovana S-petlja, a drugi kraj je ravno odrezan.
Mjere: vel. 3,147 x 3,342 cm; deb. karičice 0,131 cm; šir. S nastavka 0,507 cm; tež. 1,188 g.
Materijal: bronca.
Sign.: slučajni nalaz SJ 07, 2009; PN 076.
Neobjavljeno.
K.F.



125. Chance find / in the layer above the wooden church, 12th to the first half of the 13th cent.

An S-circlet made of thin wire. At one end is a nicely shaped S-loop, and the other end is cut straight.
Dimensions: 3.147 x 3.342 cm; th. circlet 0.131 cm; w. of the S part 0.507 cm; wt. 1.188 g.
Material: bronze.
Context: chance find SU 07, 2009; PN 076.
Unpublished.
K.F.



126. Nalazi iz GROBA 849, kraj 12. do prva pol. 13. st.

Finds from GRAVE 849, end of the 12th to the first half of the 13th cent.

1. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja; S-nastavak je oštećen. Drugi kraj je ravno odrezan.
Mjere: vel. 5,781 x 5,006 cm; deb. karičice 0,186 cm; tež. 3,117 g.

2. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja; S-nastavak je oštećen. Drugi kraj je ravno odrezan.
Mjere: vel. 5,208 x 5,099 cm; deb. karičice 0,197 cm; šir. S nastavka 0,519 cm; tež. 3,948 g.

3. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja. Drugi kraj je ravno odrezan.
Mjere: vel. 5,595 x 5 cm; deb. karičice 0,2 cm; šir. S-nastavka 1,232 cm; tež. 4,188 g.

4. S-karičica

Velikoformatna brončana S-karičica široko raskucana kraja. S-nastavak je oštećen. Drugi kraj je ravno odrezan (prelazi preko S-nastavka).
Mjere: vel. 5,75 x 5 cm; deb. karičice 0,189 cm; šir. S nastavka 0,653 cm; tež. 3,712 g.

Materijal: bronca.
Sign.: grob 849, 2010; PN 192-195.
Neobjavljeno.
K.F.

1. S-circlet

A large format bronze S-circlet with a wide hammered end. The extension is damaged. The other end is cut off straight.
Dimensions: 5.781 x 5.006 cm; th. 0.186 cm; wt. 3.117 g.

2. S-circlet

A large format bronze S-circlet with a wide hammered end. The extension is damaged. The other end is cut off straight.
Dimensions: 5.208 x 5.099 cm; th. 0.197 cm; w. of the S part 0.519 cm; wt. 3.948 g.

3. S-circlet

A large-format bronze S-circlet with a wide hammered end. The other end is cut off straight.
Dimensions: 5.595 x 5 cm; th. 0.2 cm; w. of the S part 1.232 cm; wt. 4.188 g.

4. S-circlet

A large format bronze S-circlet with a wide hammered end. The extension is damaged. The other end is cut off straight (passes over the S extension).
Dimensions: 5.75 x 5 cm; th. 0.189 cm; w. of the S part 0.653 cm; wt. 3.712 g.

Material: bronze.
Context: grave 849, 2010; PN 192-195.
Unpublished.
K.F.

127. GROB 108, kraj 12. do prva desetljeća 13. st.
GRAVE 108, end of the 12th to the first decades of the 13th cent.

1. Trojagodna naušnica

Srebrna trojagodna ažurirana sljepoočničarka. Na S-karičicu pričvršćene su dvije manje bikonične jagode i jedna veća u donjem dijelu. S jedne strane, jagode su fiksirane S-završetkom, a s druge namotanom žicom. Jagode su načinjene od uvijene bakrene žice. Dvije su rubne krugolikog oblika, a središnja je bikoničnog oblika. S-karičica je načinjena od okrugle žice s ravno odrezanim krajem.

Mjere: vis. 5,621 cm; šir 4,089 cm; deb. karičice 0,174 cm; tež. 5,328 g.

1. Three-beaded earring

A silver three-beaded open-work temple ring. Two small biconical beads and one larger one are attached to the S-circllet in the lower part. The beads are fastened on one side with the S-end, and on the other side they are fastened with coiled wire. The beads are made of twisted copper wire. The two side beads are globular, while the central one is biconical, on the upper side it ends with a conical terminal made of twisted wire, and on the lower side there is a conical cap made of sheet metal. The S-circllet is made of round wire with a straight cut end.

Dimensions: h. 5.621 cm; w. 4.089 cm; th. 0.174 cm; wt. 5.328 g.



2. Trojagodna naušnica

Srebrna trojagodna ažurirana sljepoočničarka. Na S-karičicu su pričvršćene dvije manje bikonične jagode i jedna veća u donjem dijelu. S jedne strane, jagode su fiksirane S-završetkom, a s druge namotanom žicom. Jagode su načinjene od uvijene bakrene žice. Dvije su rubne krugolikog oblika, a središnja je bikoničnog oblika. S-karičica je načinjena od okrugle žice s ravno odrezanim krajem.

Mjere: vis. 6,192 cm; šir 3,621 cm; deb. karičice 0,162 cm; tež. 4,963 g.

2. Three-beaded earring

A silver three-beaded open-work temple ring. Two small biconical beads and one larger one are attached to the S-circllet in the lower part. The beads are fastened on one side with the S-end, and on the other side they are fastened with coiled wire. The beads are made of twisted copper wire. The two side beads are globular, while the central one is biconical, on the upper side it ends with a conical terminal made of twisted wire, and on the lower side there is a conical cap made of sheet metal. The S-circllet is made of round wire with a straight cut end.

Dimensions: h. 6.192 cm; w. 3.621 cm; th. 0.162 cm; wt. 4.963 g.



3. Trojagodna naušnica

Srebrna trojagodna ažurirana sljepoočničarka. Na S-karičicu su pričvršćene dvije manje bikonične jagode i jedna veća u donjem dijelu. S jedne strane, jagode su fiksirane S-završetkom, a s druge namotanom žicom. Jagode su načinjene od uvijene bakrene žice. Dvije su rubne krugolikog oblika, a središnja je bikoničnog oblika. S-karičica je načinjena od okrugle žice s ravno odrezanim krajem.

Mjere: vis. 6,04 cm; šir 3,333 cm; deb. karičice 0,157 cm; tež. 4,679 g.

3. Three-beaded earring

A silver three-beaded open-work temple ring. Two small biconical beads and one larger one are attached to the S-circllet in the lower part. The beads are fastened on one side with the S-end, and on the other side they are fastened with coiled wire. The beads are made of twisted copper wire. The two side beads are globular, while the central one is biconical, on the upper side it ends with a conical terminal made of twisted wire, and on the lower side there is a conical cap made of sheet metal. The S-circllet is made of round wire with a straight cut end.

Dimensions: h. 6.04 cm; w. 3.333 cm; th. 0.157 cm; wt. 4.679 g.



Materijal: srebro.

Lit.: Filipec 2003a, 564-566, sl. 5.

K.F.

Material: silver.

Publ.: Filipec 2003a, 564-566, Fig. 5.

K.F.



128. Prsten

Trakasti prsten s okruglom pločastom glavom. Karika je iste širine na cijelom prstenu, a krajevi su otvoreni te se u donjem dijelu međusobno preklapaju, nisu zalemljeni. Ramena su ukrašena trima urezima postavljenima okomito na kariku. Središnji motiv nevješto je izveden. Unutar tanke kružnice, koja čini okvir, urezana su četiri luka iz kojih, prema sredini, izlazi kratki zarez, što bi trebalo činiti središnji romb s upisanim križem. Prostor između lukova i vanjske kružnice ispunjen je dvama ili trima kosim urezima.

Mjere: vis. 2,055 cm; šir. 2,165 cm; vel. glave 1,083 x 1,008 cm; deb. karike 0,075 cm; šir. karike 0,401 cm; tež. 1,53 g.

Materijal: bronca.

Datacija: 13. - 14. st.

Sign.: SJ 4/3; zasip groba 367, 2003.

Neobjavljeno.

M.B.



128. Ring

A silver banded ring with a round hammered head. The shank is the same width on the whole ring, and the ends are open and in the lower part they overlap, but are not soldered. The shoulders are decorated with three perpendicular notches on the circllet. The central motif was badly made. Inside the thin circle that forms the frame, four arches are incised, from which a short notch emerges towards the middle, which should form a central rhombus with an inscribed cross. The space between the arches and the outer circle is filled with two or three oblique notches.

Dimensions: h. 2.055 cm; w. 2.165 cm; size of the head 1.083 x 1.008 cm; th. shank 0.075 cm; w. hoop 0.401 cm; wt. 1.53 g.

Material: bronze.

Context: SU 4/3; backfill of grave 367, 2003.

Date: 13th - 14th cent.

Unpublished.

M.B.



129. GROB 779 / GRAVE 779

Prsten

Srebrni trakasti prsten s okruglom pločastom glavom. Karika je najšira na ramenima i blago se sužava prema preklopljenim i zalemljenim krajevima. Na glavi, središnji motiv predstavlja stilizirani, raskošni ljljan uokviren bisernom kružnicom. Ramena su ukrašena četirima urezanim linijama (dvije unutarnje duže, a vanjske kraće) postavljenima okomito na rub glave prstena. Ukrasi su izvedeni nazubljenim instrumentom.

Mjere: vis. 2,045 cm; šir. 2,148 cm; vel. glave 1,413 x 1,421 cm; deb. karičice 0,132 cm; šir. karičice 0,302 - 0,194 cm; tež. 2,006 g.

Materijal: srebro.

Sign.: grob 779/ sonda jug - nastavak, 2009.

Datacija: 14. - 15. st.

Neobjavljeno.

M.B.



Ring

A silver ring with round flat head. The shank is widest on the shoulders and tapers slightly towards the overlapped and soldered ends. On the head of the ring the central motif is a stylized, sumptuous lily framed by a pearl circle. The shoulders are decorated with four incised lines (two inner longer and two outer shorter) placed perpendicular to the edge of the ring head. The decorations were made with a serrated instrument.

Dimensions: h. 2.045 cm; w. 2.148 cm; size of the head 1.413 x 1.421 cm; th. of the shank 0.132 cm; w. of the shank 0.302 - 0.194 cm; wt. 2.006 g.

Material: silver.

Context: Grave 779 / trench south - extension 2009.

Date: 14th - 15th cent.

Unpublished.

M.B.



130. Prsten

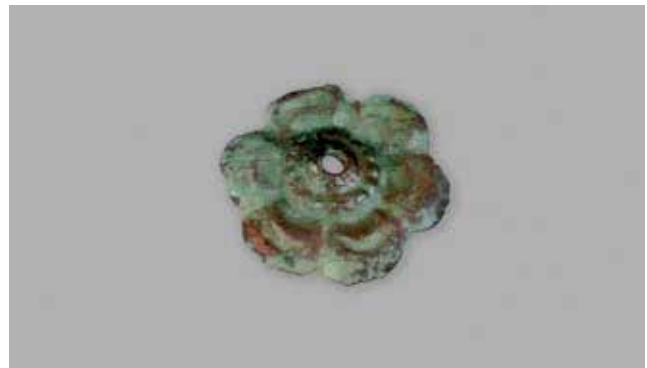
Srebrni trakasti prsten s okruglom pločastom glavom. Karika je najšira na ramenima i blago se sužava prema preklopljenim i zalemljenim krajevima. Na glavi, središnji motiv predstavlja pticu, raširenih krila i u lijevo okrenute, uzdignute glave. Noge i rep jasno su naznačeni. Oko nje je biserna kružnica. Između te i vanjske biserne kružnice, nalaze se slova i simboli. Iznad ptičje glave, malteški je križ, a desno od njega šesterokraka zvijezda. Gledano u smjeru kazaljke na satu, slijedi pet slova A, M, E, V i A. U pečatnom otisku čita se (zvijezda, križ) AVE MA(ria).
Mjere: vis. 1,974 cm; šir. 2,244 cm; pr. glave 1,513 cm; deb. karičice 0,134 cm; šir. karičice 0,476 – 0,28 cm; tež. 2,67 g.
Materijal: srebro.
Sign.: slučajni nalaz, južna strana crkve, SJ 02, 2003; br. 236.
Datacija: 14. – 15. st.
Neobjavljeno.
M.B.

**130. Ring**

A silver banded ring with a round flat head. The shank is widest on the shoulders and tapers slightly towards the overlapped and soldered ends. On the head, the central motif is a bird with outstretched wings, raised head turned to the left. The legs and tail are clearly marked. Around it is a pearl circle. Between that and the outer pearl circle are letters and symbols. Above the bird's head is a Maltese cross, and to the right of it is a six-pointed star. Seen clockwise, the five letters A, M, E, V, and A follow. The seal impression reads (star, cross) AVE MA(ria).
Dimensions: h. 1.974 cm; w. 2.244 cm; dia. head 1.513 cm; th. 0.134 cm; w. of the shank 0.476 - 0.28 cm; wt. 2.67 g.
Material: silver.
Context: chance find, south side of the church, SU 02, 2003; no. 236.
Date: 14th - 15th cent.
Unpublished.
M.B.

**131. Aplika – ukrasna pločica**

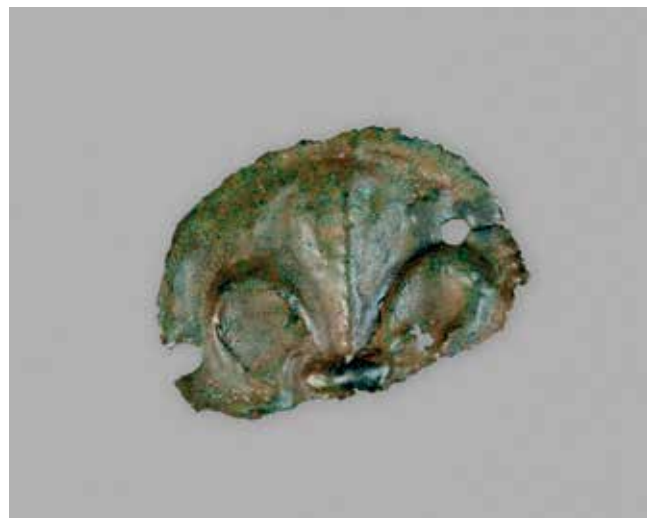
Ukrasna aplika od tiještenog brončanog lima u obliku cvijeta sa šest latica. Središnji dio malo je izdignut i perforiran. Dio oglašlja ukrasnog vijenca.
Mjere: pr. 1,589 cm; deb. 0,083 cm; tež. 0,369 g.
Materijal: bronca.
Sign.: SJ 3/4, 2003.
Datacija: 14. st.
Neobjavljeno.
K.F.

**131. Appliqué – decorative plate**

A decorative appliqué made of pressed bronze sheet metal in the shape of a flower with six petals. The central part is slightly raised and perforated. Part of the head of a decorative wreath.
Dimensions: dia. 1.589 cm; th. 0.083 cm; wt. 0.369 g.
Material: bronze.
Context: SU 3/4; 2003.
Date: 14th cent.
Unpublished.
K.F.

132. Aplika – ukrasna pločica

Aplika od tiještenog brončanog lima, vjerojatno za oglašlje (ukrasni vijenac). Nepravilnog kružnog oblika i nepotpuna – oštećena u donjem dijelu. Ukrašena je motivom ljiljana. Očuvane su dvije perforacije uz rubove, od kojih je jedna oštetila i sam rub pločice.
Mjere: vis. 2,25 cm; šir. 3,04 cm; deb. 0,16 cm; tež. 0,507 g.
Materijal: bronca.
Sign.: SJ 2, 2009; PN 21.
Datacija: 14. st.
Neobjavljeno.
M.B.

**132. Appliqué - decorative plate**

An appliqué of pressed bronze sheet metal, probably for a headband (decorative wreath). Irregular circular shape and incomplete – damaged in the lower part. It is decorated with a lily motif. Two perforations along the edges have been preserved, one of which damaged the very edge of the piece.
Dimensions: h. 2.25 cm; w. 3.04 cm; th. 0.16 cm; wt. 0.507 g.
Material: bronze.
Context: SU 2, 2009; PN 21.
Date: 14th cent.
Unpublished.
M.B.

133. GROB 681 / GRAVE 681**Dvodijelna pojasna kopča**

Dvodijelna pojasna kopča bubrežastog oblika, kroz koju se provlači remen, sastavljena je od dviju spojenih predica.
Mjere: duž. 2,853 cm; šir. 1,907 cm; deb. 0,161 cm; tež. 2,819 g.
Materijal: bronca (mjed?).
Sign.: SJ 02, 2003; br. 236.
Datacija: 15. – 16. st.
Neobjavljeno.
K.F.

**Double belt buckle**

A kidney-shaped buckle composed of two connected frames through which a belt was passed.
Dimensions: l. 2.853 cm; w. 1.907 cm; th. 0.161 cm; wt. 2.819 g.
Material: bronze (brass?).
Context: 2003 / SU 02, no. 236.
Date: 15th - 16th cent.
Unpublished.
K.F.

134. GROB 129 / GRAVE 129**Dvodijelna pojasna kopča**

Dvodijelna pojasna kopča bubrežastog oblika izražene središnje prečke.
Mjere: šir. 2,418 cm; vis. 1,816 cm; deb. 0,227 cm; tež. 1,781 g.
Materijal: bronca?
Datacija: 15. – 16. st.
Neobjavljeno.
K.F.

**Double belt buckle**

A two-part kidney-shaped belt buckle with a pronounced central bar.
Dimensions: w. 2.418 cm; h. 1.816 cm; th. 0.227 cm; wt. 1.781 g.
Material: bronze?
Date: 15th - 16th cent.
Unpublished.
K.F.

135. GROB 140 / GRAVE 140**Igla / ukosnica**

Tanka brončana igla s malom kuglastom glavom raščlanjenom tankim urezom. Tijelo igle blago je savijeno.
Mjere: duž. 4,533 cm; deb. 0,122 cm; pr. glave 0,255 cm; tež. 0,3 g.
Materijal: bronca.
Datacija: 16. – 17. st.
Neobjavljeno.
K.F.

**Pin / hairpin**

A thin bronze pin with a small spherical head dissected by a thin notch. The shank of the pin is slightly bent.
Dimensions: l. 4.533 cm; th. 0.122 cm; dia. head 0.255 cm; wt. 0.3 g.
Material: bronze.
Date: 16th - 17th cent.
Unpublished.
K.F.

136. GROB 92 / GRAVE 92

Igla / ukosnica

Tanka brončana igla s malom kuglastom glavom raščlanjenom tankim urezom. Blago je savijena.

Mjere: duž. 5,081 cm; deb. 0,094 cm; pr. glave 0,235 cm; tež. 0,343 g.

Materijal: bronca.

Datacija: 16. – 17. st.

Neobjavljeno.

K.F.

Pin / hairpin

A thin bronze pin with a small spherical head dissected by a thin notch. It is slightly bent.

Dimensions: l. 5.081 cm; th. 0.094 cm; dia. head 0.235 cm; wt. 0.343 g.

Material: bronze.

Date: 16th - 17th cent.

Unpublished.

K.F.



137. GROB 830 / GRAVE 830

Kukica za zakapčanje

Mjere: duž. 3,169 cm; šir. 0,44 – 0,254 cm; deb. 0,11 cm; tež. 0,804 g.

Materijal: bronca.

Datacija: 16. – 18. st.

Neobjavljeno.

K.F.

Hook for fastening

Dimensions: l. 3.169 cm; w. 0.44 - 0.254 cm; th. 0.11 cm; wt. 0.804 g.

Material: bronze.

Date: 16th - 18th cent.

Unpublished.

K.F.



138. Strelica; iznad groba 63

Strelica s dugim stožastim tuljcem za nasad i kratkim romboidnim listom.

Mjere: duž. 8,226 cm; šir. lista 2,069 cm, pr. tuljca 0,86 – 0,367 cm; tež. 6,836 g.

Materijal: željezo.

Datacija: srednji vijek.

Neobjavljeno.

K.F.

138. Arrowhead; above grave 63

An arrowhead with a long conical socket and a short rhomboid blade.

Dimensions: l. 8.226 cm; w. 2.069 cm, dia. 0.86 - 0.367 cm; wt. 6.836 g.

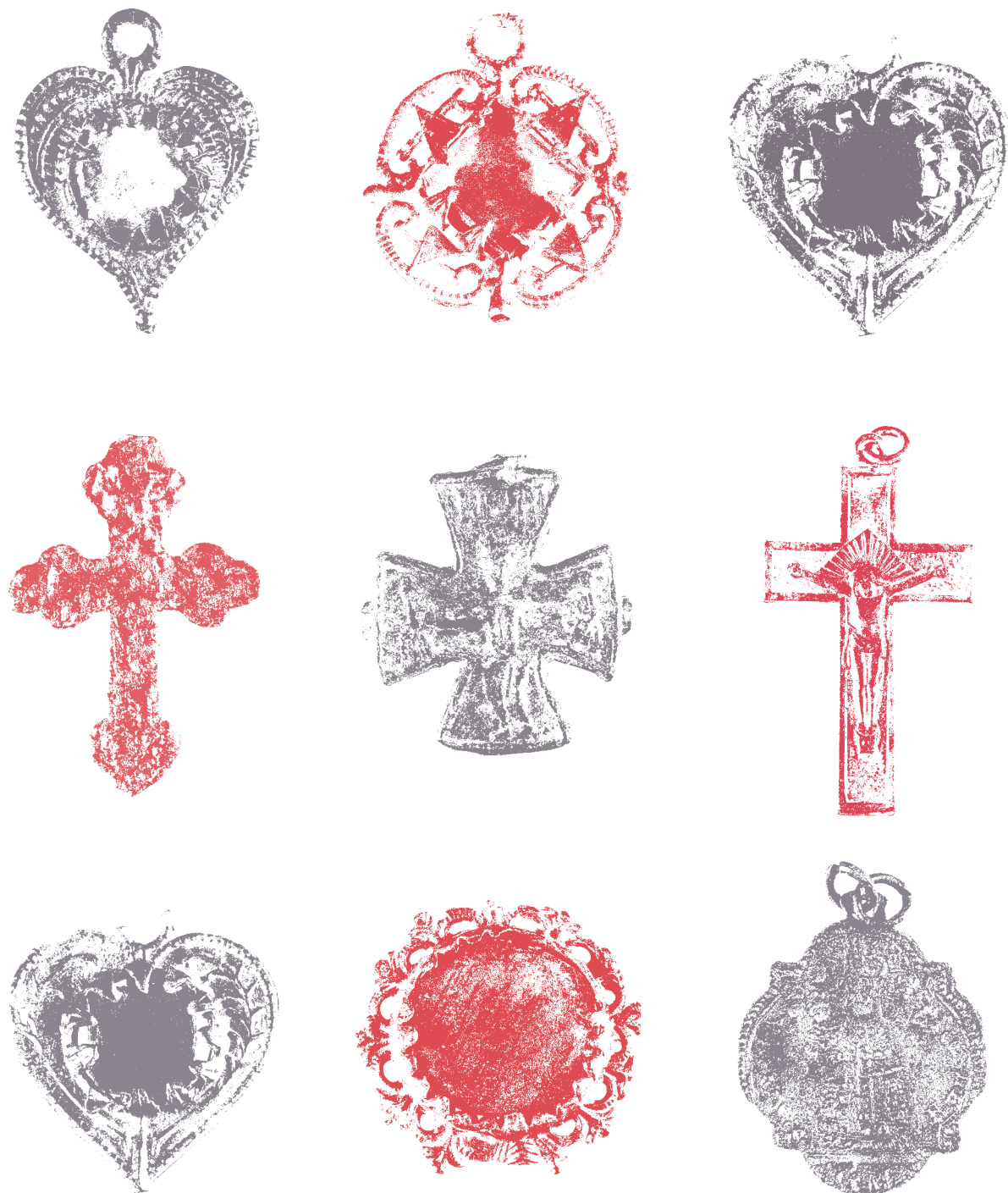
Material: iron.

Date: Middle Ages.

Unpublished.

K.F.





139. GROB 642 / GRAVE 642

1. **Srcoliki hodočasnički privjesak s bijelim staklom**
Površina privjeska ukrašena urezima, linijama i stiliziranim trokutićima. Staklo učvršćeno trokutastim držačima.
Mjere: vis. 3 cm; šir. 1,8 cm; tež. 3,108 g.
Materijal: olovo, staklo (bijelo).
Datacija: 16. st.
Lit.: Azinović Bebek 2012, T1/7.
A.A.B.



1. **A heart-shaped pilgrim pendant with white glass**
The pendant surface is decorated with incisions, lines, and stylized triangles. The glass is fastened with triangular holders.
Dimensions: h. 3 cm; w. 1.8 cm; wt. 4.098 g.
Material: lead, glass (white).
Date: 16th cent.
Publ.: Azinović Bebek 2012, Pl. 1 / 7.
A.A.B.

2. **Srcoliki hodočasnički privjesak s plavim staklom**
Površina privjeska ukrašena urezima, linijama i stiliziranim granama. Figura Marije u zvonolikom plaštu s Isusom u naručju (?). S jedne strane sekundarno iskorišteno plavo staklo, učvršćeno trokutastim držačima, a s druge strane nedostaje.
Mjere: vis. 3 cm; šir. 3 cm; tež. 4,098 g.
Materijal: olovo, staklo (plavo).
Datacija: 16. st.
Lit.: Azinović Bebek 2012, T1/6.
A.A.B.



2. **A heart-shaped pilgrim pendant with blue glass**
The pendant surface is decorated with incisions, lines, and stylized branches. Perhaps a figure of Mary in a bell-shaped cloak with Jesus in her arms? On one side there is secondarily used blue glass, fastened with triangular brackets. It is missing on the other side.
Dimensions: h. 3 cm; w. 3 cm; wt. 3.108 g.
Material: lead, glass (blue).
Date: 16th cent.
Publ.: Azinović Bebek 2012, Pl. 1 / 6.
A.A.B.

140. GROB 640 (zasip) / GRAVE 640 (fill)

Jednakokraki (grčki) križ proširenih hasti
Antena završava kapljičastim izdancima na sredini. Očuvana karičica. Lice: Raspeti je prikazan vrlo stilizirano, tijelo *en face*, noge u poluprofilu. Okrunjen trnovom (?) krunom, iz rana na dlanovima kapa krv (vrlo stilizirano). U gornjem dijelu patibuluma naptis *INRI*. Naličje: prikaz oruda Kristove muke, *arma Christi*. Raspoznaju se trnova kruna, koplje, kljesta, čekić, štap sa spužvom.
Mjere: vis. 2 cm; šir. 2 cm; karičica 0,5 cm; tež. 3,531 g.
Materijal: kositar.
Datacija: vjerojatno 16. st.
Neobjavljeno.
A.A.B.



An equal armed (Greek) cross with extended hastae
The antenna ends with droplet-like protrusions in the middle. Loop preserved.
Front: Crucified Christ, highly stylized, body *en face*, legs in half-profile. Crowned with a crown of thorns (?), blood dripping from the wounds on his palms (very stylized). In the upper part of the patibulum the legend *INRI*. Reverse: depiction of the instrument of Christ's passion, *arma Christi*. The crown of thorns, a spear, pliers, a hammer, and a pole with a sponge are recognizable.
Dimensions: h. 2 cm; w. 2 cm; loop 0,5 cm; wt. 3.531 g.
Material: tin.
Date: probably 16th cent.
Unpublished.
A.A.B.

141. GROB 540 / GRAVE 540

Ovalni privjesak
Okvir privjeska ukrašen arkadicama i floralnim motivima, dva stakla različitih boja (bijelo i crveno) koja su trokutastim držačima pridržavala ili papir s molitvama i zazivima ili figuru sveca.
Mjere: pr. 4,5 cm; tež. 11,547 g.
Materijal: olovo, staklo.



Datacija: 16. st.
Lit.: Azinović Bebek 2012, T3/20, 21
A.A.B.

Oval pendant

The frame of the pendant is decorated with arcades and floral motifs. Two glasses of different colors (white and red) that held with triangular holders either a paper with prayers and invocations or a figure of a saint. Dimensions: dia. 4.5 cm; wt. 11.547 g.
Material: lead, glass.
Date: 16th cent.
Publ.: Azinović Bebek 2012, Pl. 3 / 20, 21.
A.A.B.

142. GROB 450 / GRAVE 450

Jednostavan latinski križ s trolisnim završecima greda, paralelnom ušicom i karičicom

Lice: raspeti reljefni Krist, pod nogama Adamova lubanja, nad glavom teško čitljiv titulus *INRI*.

Naličje: -

Mjere: vis. 4,8 cm; šir. 2,5 cm; tež. 4,82 g.

Materijal: bronca.

Datacija: 17. / 18. st.

Lit.: Azinović Bebek 2012, T58.

A.A.B.

A simple Latin cross with trefoil crossbeam ends, a parallel loop and a circlet

Front: Crucified relief of Christ, Adam's skull under the feet, over the head, difficult to read, the title *INRI*.

Reverse: -

Dimensions: h. 4.8 cm; w. 2.5 cm; wt. 4.82 g.

Material: bronze.

Date: 17th / 18th cent.

Publ.: Azinović Bebek 2012, Pl. 58.

A.A.B.



143. GROB 887 / GRAVE 887

1. Latinski križ s paralelnom ušicom

Lice: prikaz Raspetoga, u vrhu patibuluma natpis *INRI* u dva reda, u dnu vjerojatno stilizirana lubanja.

Naličje: površina križa ukrašena linijama, u sjecištu stilizirani romb.

Mjere: vis. 2,8 (3,3) cm; šir. 1,8 cm; tež. 1,573 g.

Materijal: kositar.

Datacija: 18. / 19. st.

Neobjavljeno.

A.A.B.

2. A latin cross with a parallel loop

Front: depiction of the Crucified Christ, the *INRI* legend in two rows at the top of the *patibulum*, probably a stylized skull at the bottom.

Reverse: the cross surface decorated with lines, a stylized rhombus at the intersection.

Dimensions: h. 2.8 (3.3) cm; w. 1.8 cm; wt. 1.573 g.

Material: tin.

Date: 18th / 19th cent.

Unpublished.

A.A.B.



2. Sroliki hodočasnički privjesak s paralelnom ušicom

Hodočasnička Marija u zvonolikom plaštu s Djetetom Isusom u naručju prikazana je u rombu unutar srolikog okvira. Na prečkama romba s gornje strane, antitetički su pozicionirane rajске ptice (paunovi?). Romb na stražnjoj strani ima staklo koje pridržavaju trokutasti držači.

Mjere: vis. 2,8 (2,9) cm; šir. 2,7 cm; tež. 2,807 g.

Materijal: kositar, staklo.

Datacija: 19. st.

Neobjavljeno.

A.A.B.

2. A heart-shaped pilgrim pendant with a parallel loop

Inside the heart-shaped frame is a rhombus depicting the pilgrimage Mary in a bell-shaped cloak with the Child Jesus in her arms. Two birds of paradise (peacocks?) are antithetically positioned above the rhomboid bars. The rhombus at the back has glass held in place by triangular holders.

Dimensions: h. 2.8 (2.9) cm; w. 2.7 cm; wt. 2.807 g.

Material: tin, glass.

Date: 19th cent.

Unpublished.

A.A.B.



144. GROB 388 / GRAVE 388

1. Latinski križ sa završecima u obliku školjke-jakovljeve kapice, s paralelnom ušicom

Lice: Raspeti, stilizirani Krist, vrlo loše očuvano. Na donjem dijelu patibuluma očuvani ostatci tkanine.

Naličje: bez ukrasa.

Mjere: vis. 4,2 (4,7) cm; šir. 2,6 cm; tež. 3,857 g.

Materijal: bronca.

Datacija: 17. / 18. st.

Lit.: Azinović Bebek 2012, T65/829.

A.A.B.

1. A latin cross with scallop shell-shaped endings, with a parallel loop

Front: Crucified, stylized Christ, very poorly preserved. Remains of fabric preserved on the lower part of the patibulum.

Reverse: no decoration.

Dimensions: h. 4.2 (4.7) cm; w. 2.6 cm; wt. 3.857 g.

Material: bronze.

Date: 17th / 18th cent.

Publ.: Azinović Bebek 2012, Pl. 65 / 829.

A.A.B.

2. Kopčice („baba i deda“)

Mjere: duž. 1 cm.

Materijal: bronca.

Datacija: 16. – 19. st.

Neobjavljeno.

A.A.B.

2. Buckles ("hook and eye")

Dimensions: 1 cm.

Material: bronze.

Date: 16th - 19th cent.

Unpublished.

A.A.B.



145. GROB 671A / GRAVE 671A

Vitam praesta križ s okomitom ušicom

Lice: raspeti Krist lagano povijenih nogu sa zrakastim svetokrugom. Na vrhu patibuluma titulus *INRI* u traci, na dnu lubanja i prekrizene kosti.

Naličje: Bezgrešna, sklopljenih ruku na prsima, stoji na polumjesecu. Oko glave sedam zvjezdica.

Natpis: VIR IMM / VITAM PRAEST / PVRAM (*Virgo Immaculata, vitam praesta pura* – Bezgrešna Djevice, čestit život nam daj).

Mjere: vis. 3,5 (4,7) cm; šir. 2,3 cm; tež. 3,32 g.

Materijal: bronca.

Datacija: 18. st.

Lit.: Azinović Bebek 2012, T49, 50.

A.A.B.

Vitam praesta cross with a vertical loop

Face: Crucified Christ with slightly bent legs, with a radiate halo. At the top of the patibulum the title *INRI* in a band, at the bottom a skull and crossbones.

Reverse: Immaculate Virgin with clasped hands on chest, standing on a crescent. Around the head seven stars.

Inscription: VIR IMM / VITAM PRAEST / PVRAM (*Virgo Immaculata, vitam praesta pura* - Immaculate Virgin, grant us a virtuous life).

Dimensions: h. 3.5 (4.7) cm; w. 2.3 cm; wt. 3.32 g.

Material: bronze.

Date: 18th cent.

Publ.: Azinović Bebek 2012, Pl. 49, 50.

A.A.B.



146. GROB 374 / GRAVE 374

1. Ovalna medaljica sekundarno bušena

Lice: prikaz Kraljice Svete krunice u profilu, sa svetokrugom, predaje krunicu bradatou svecu (sv. Dominik?) koji kleči ispred nje i pruža ruku, natpis *REGINA SACRATIS ROSARI* (*Regina Sacratissimi Rosarii*).

Naličje: vrlo loše očuvan prikaz sv. Benedikta sa zrakastim svetokrugom i štapom u desnoj ruci; ispred sv. Benedikta, u donjoj polovici, su dva štita – desni s Benediktovim zazivom i lijevi sa Zaharijinim.

Mjere: vis. 3,5 cm; šir. 3,2 cm; tež. 2,949 g.

Materijal: bronca.

Datacija: 17./18. st.

Neobjavljeno.

A.A.B.



1. **An oval medal - secondarily drilled**

Front: depiction of the Queen of the Holy Rosary in profile, with a halo, handing a rosary to a bearded saint (St. Dominic?) kneeling in front of her and extending his hand, with the legend REGINA SACRATIS ROSARI (*Regina Sacritissimi Rosarii*).

Reverse: a very poorly preserved depiction of St. Benedict with a radiate halo, a staff in his right hand, in front of St. Benedict in the lower half are two shields, the right with the invocation of Benedict, and the left with that of Zacharias.

Dimensions: h. 3.5 cm; w. 3.2 cm; wt. 2.949 g.

Material: bronze.

Date: 17th / 18th cent.

Unpublished.

A.A.B.

2. **Vitičasta medaljica, s paralelnom ušicom i dvije karičice**

Lice: sv. Marija iz Mariazella u zvonolikom ukrašenom plaštu, Isus u desnom naručju, u dnu ispod linije signatura GM, rub naglašen ravnom i točkastom linijom, natpis S.MARIA. CELLEN. (*sancta Maria Cellensis*)
Naličje: sv. Obitelj, dijete Isus u sredini, iznad njega golubica – Duh Sveti, desno Bogorodica, lijevo sv. Josip s ljljanima u lijevoj ruci, gore u sredini oblaci i Bog Otac, rub naglašen ravnom i točkastom linijom.

Mjere: vis. 2,6 cm; šir. 2,2 cm; tež. 3,107 g.

Materijal: bronca.

Datacija: oko 1700. g., medaljer Georg Messenlechner.

Lit.: Azinović Bebek 2012, T31/433-440.

A.A.B.

2. **A convolute medal, with a parallel loop and two circlets**

Front: St. Mary of Mariazell in a bell-shaped decorative cloak, Jesus in her right arm, at the base below a line the legend GM, edge accentuated with a straight and a dotted line, the legend: S.MARIA. CELLEN. (*St. Maria Cellensis*).

Reverse: the Holy Family, the Child Jesus in the middle, above him the dove of the Holy Spirit, on the right the Mother of God, on the left St. Joseph with lilies in his left hand, above in the centre clouds and God the Father, the edge accentuated with a straight and a dotted line.

Dimensions: h. 2.6 cm; w. 2.2 cm; wt. 3.107 g.

Material: bronze.

Date: around 1700, the medallist Georg Messenlechner.

Publ.: Azinović Bebek 2012, Pl. 31 / 433-440.

A.A.B.



147. **GROB 405 / GRAVE 405**

Hodočasnički privjesak s paralelnom ušicom i staklom

U romboidnom okviru centralno pozicionirana figura okrunjena hodočasničke Bogorodice u zvonolikom plaštu s Djetetom Isusom u desnoj ruci. Na stranice romba, nastavlja se okvir sastavljen od trokuta te geometrijski oblikovane žice. Na vrhu, žica tvori ušicu. Sa stražnje strane privjeska, očuvano je staklo plavkaste boje, koje pridržavaju trokutasti držači. Vrlo lijep rad.

Mjere: vis. 2,4 (2,9) cm; šir. 2,4 cm; tež. 2,804 g.

Materijal: kositar, staklo.

Datacija: 19. st.

Neobjavljeno.

A.A.B.

A pilgrim pendant with a parallel loop and glass

In a rhomboid frame, the centrally positioned figure of the crowned pilgrimage Virgin Mary in a bell-shaped cloak with the Child Jesus in her right arm. The frame continues on the sides of the rhombus composed of triangles and geometrically shaped wire. At the top, the wire forms a loop. On the back of the pendant, bluish-colored glass is preserved, which is held in place by triangular holders. Very nice workmanship.

Dimensions: h. 2.4 (2.9) cm; w. 2.4 cm; wt. 2.804 g.

Material: tin, glass.

Date: 19th cent.

Unpublished.

A.A.B.



148. **GROB 888 / GRAVE 888**

Latinski križ okruglih završetaka greda, dio krunice, očuvan do pola

Križ visi na paralelnoj ušici o brončanoj karičici na kojoj su nanizana dva žuta i dva bijela staklena zrna krunice. Ta zrna tvore *credo* križ.

Vjerojatno se radi o tzv. misijskom križu. Na licu je uvijek prikaz Raspetoga, a na naličju može biti prikaz neke hodočasničke Bogorodice ili natpis na latinskom, njemačkom ili hrvatskom – spomen na sv. misije. Njihova je produkcija na vrhuncu u 18. i 19. stoljeću, a postoje brojni

tipovi i prikazi.

Lice: nečitak prikaz. Na lijevom kraju okruglog završetka antene - cvjetić.

Mjere: vis. 2,8 cm; šir. 2,3 cm; tež. 1,617 g.

Materijal: bronca, staklo.

Datacija: 18./19.st.

Lit.: Azinović Bebek 2012, T65/831, 832.

A.A.B.

A latin cross with round beam ends, part of a rosary, half preserved

The cross hangs from a parallel loop on a bronze circlet on which are strung two yellow and two white glass beads of a rosary. These beads form a *credo* cross.

Probably a so-called missionary cross. On the front there is always a depiction of the Crucified Christ, and on the reverse there could be a depiction of a pilgrimage Virgin Mary or a legend in Latin, German, or Croatian - a memory of the holy mission. Their production was at its peak in the 18th and 19th centuries, and there are numerous types and depictions.

Front: unreadable depiction. At the left, rounded end of an antenna is a depiction of a flower.

Dimensions: h. 2.3 cm; w. 2.8 cm; wt. 1.617 g.

Material: bronze, glass.

Date: 18th / 19th cent.

Publ.: Azinović Bebek 2012, Pl. 65 / 831, 832.

A.A.B.



149. **GROB 890 / GRAVE 890**

Latinski misijski križ, sekundarno bušen, s brončanom karičicom

Lice: prikaz slabo očuvan; nazire se raspeti Krist ravnih ruku i nogu, natpis *INRI* u dva reda, u dnu patibuluma lubanja s prekriženim kostima, rub križa naglašen jednom ravnom i jednom točkanom linijom.

Naličje: Bezgrešna na polumjesecu ruku sklopljenih na prsima, iznad glave joj je slovo M, na anteni lijevo i desno po tri zvjezdice, u dnu patibuluma tri zvjezdice, rub križa naglašen jednom ravnom i jednom točkanom linijom.

Mjere: vis. 3,1 cm; šir. 2,3 cm; tež. 1,148 g.

Materijal: bronca.

Datacija: 18. /19. st.

Lit.: Azinović Bebek 2012, T51/703-715, T52/716,717.

A.A.B.

Latin missionary cross, secondarily perforated, with a bronze circlet

Front: the poorly preserved depiction shows the crucified Christ, with straight arms and legs, and the legend *INRI* in two rows. At the bottom of the *patibulum* there is a skull with crossed bones. The edge of the cross is accentuated by one straight and one dotted line.

Reverse: Immaculate Virgin on a crescent, clasped hands on the chest, above the head M, on the antennae left and right three stars each. At the bottom of the *patibulum* there are three stars. The edge of the cross is accentuated by one straight and one dotted line.

Dimensions: h. 3.1 cm; w. 2.3; wt. 1.148 g.

Material: bronze.

Date: 18th /19th cent.

Publ.: Azinović Bebek 2012, Pl 51 / 703-715, Pl. 52 / 716,717.

A.A.B.



150. **Vitam praesta križ s okomitom ušicom**

Lice: raspeti Krist lagano povijenih nogu sa zrakastim svetokrugom. Na vrhu patibuluma titulus *INRI* u traci, na dnu lubanja.

Naličje: Bezgrešna, sklopljenih ruku na prsima, stoji na polumjesecu. Oko glave sedam zvjezdica.

Natpis: VIR IM / VITAM PRAES / PV (*Virgo Immaculata, vitam praesta pura* – Bezgrešna Djevice, čestit život nam daj).

Mjere: vis. 2,8 (3,8) cm; šir. 1,8 cm; tež. 3,067 g.

Materijal: bronca.

Sign.: SJ 4; PN 25.

Datacija: 18. st.

Lit.: Azinović Bebek 2012, T49, 50.

A.A.B.

150. **Vitam praesta cross with a perpendicular loop**

Front: Crucified Christ with slightly bent legs and a radiate halo. At the top of the patibulum the title *INRI* in a band. There is a skull at the bottom.

Reverse: Immaculate Virgin with clasped hands on chest, standing on a crescent. Around the head are seven stars.

Inscription: VIR IM / VITAM PRAES / PV (*Virgo Immaculata, vitam praesta pura* - Immaculate Virgin, grant us a virtuous life).

Dimensions: h. 2.8 (3.8) cm; w. 1.8 cm; wt. 3.067 g.

Material: bronze.



Context: SU 4; PN 25.
Date: 18th cent.
Publ.: Azinović Bebek 2012, Pl. 49, 50.
A.A.B.

151. Ovalna medaljica s djelomično očuvanom paralelnom ušicom

Lice: prikaz svete slike iz riznice u Mariazellu, Bogorodica s Djetetom u desnoj ruci, lijevom pokazuje na njega. Bogorodica u polu-figuri, plašt, veo, svetokrug geometrijski profiliran.
Naličje: prikaz Bogorodice iz Mariazella, Bogorodica stoji na oblaku, u piramidalnom plaštu, krune ju dva anđela, Dijete Isus u desnoj ruci, naziru se slova ZE.
Mjere: vis. 4,1 cm; šir. 2,9 cm; tež. 3,391 g.
Materijal: bronca.
Sign.: SJ 2; PN 17.
Datacija: 17. / 18. st.
Lit.: Azinović Bebek 2012, T32/445-447.
A.A.B.



151. Oval medallion with a partially preserved parallel loop

Front: view of the holy painting from the treasury in Mariazell. The Virgin with the Child in her right arm, her left hand pointing to him. The Virgin in half-figure, with cloak, veil, and geometrically profiled halo.
Reverse: image of the Virgin Mary from Mariazell. The Virgin Mary standing on a cloud, in a pyramidal cloak, being crowned by two angels, Child Jesus in her right arm, and the letters ZE can be seen.
Dimensions: h. 4.1 cm; w. 2.9 cm; wt. 3.391 g.
Material: bronze.
Context: SU 2; PN 17.
Date: 17th/18th cent.
Publ.: Azinović Bebek 2012, Pl. 32 / 445-447.
A.A.B.

152.-157. GORNJI SLOJEVI (SJ 01 - 02) / UPPER LAYERS (SU 01 - 02)

152. Latinski križ s okomitom ušicom, tip Vitam praesta

Lice: raspeti Krist u plitkom reljefu, blago povijenih nogu, iznad njega natpis *INRI*, ispod njega lubanja (?), oko glave zrakasti svetokrug.
Naličje: u sjecištu križa – srce Marijino (slovo M na srcu(?)) iz kojeg izlazi plamen, okruženo zvijezdama. Na sredini donjeg dijela patibuluma cvjetič, u gornjem dijelu patibuluma natpis u dva reda *GA (?) OP Ora pro nobis*, na anteni naptis *VIT PRE Vitam praesta*.
Mjere: vis. 3,5 (4,5) cm; šir. 2,2 cm; tež. 4,409 g.
Materijal: bronca.
Datacija: 18. st.
Lit.: Azinović Bebek 2012, T49, 50.
A.A.B.



152. Latin cross with perpendicular loop, Vitam praesta type

Front: Crucified Christ in shallow relief, slightly bent legs, the legend *INRI* above him, skull below him?, radiate halo around his head.
Reverse: at the intersection of the cross, the heart of Mary (the letter M on the heart?) from which issues a flame, surrounded by stars. In the middle of the lower part of the *patibulum* a flower, in the upper part of the *patibulum* a legend in two lines *GA (?) OP Ora pro nobis*, on the antenna the legend *VIT PRE Vitam praesta*.
Dimensions: h. 3.5 (4.5) cm; w. 2.2 cm; wt. 4.409 g.
Material: bronze.
Date: 18th cent.
Publ.: Azinović Bebek 2012, Pl. 49, 50.
A.A.B.

153. Latinski križ trolisnih završetaka greda

Rupica za vješanje na vrhu patibuluma, nedostaje mu donji dio patibuluma.
Lice: raspeti u plitkom reljefu, natpis *INRI* u dva reda u vrhu patibuluma.
Naličje: bez ukrasa.
Mjere: vis. 4,5 cm; šir. 3,2 cm; tež. 4,429 g.
Materijal: bronca.
Datacija: 18. st.
Lit.: Azinović Bebek 2012, T59.
A.A.B.



153. Latin cross with trefoil beam ends

A hole for suspension at the top of the *patibulum*. The lower part of the patibulum is missing.
Front: Crucified Christ in shallow relief, *INRI* legend in two lines at the top of the *patibulum*.
Reverse: no decoration.

Dimensions: h. 4.5 cm; w. 3.2 cm; wt. 4.429 g.
Material: bronze.
Date: 18th cent.
Publ.: Azinović Bebek 2012, Pl. 59.
A.A.B.

154. Latinski križ trolisnih završetaka greda

Vrlo loše očuvan, prikaz nečitak.
Mjere: vis. 4 cm; šir. 2,8 cm; tež. 0,996 g.
Materijal: bronca.
Datacija: 18. st.
Lit.: Azinović Bebek 2012, T59.
A.A.B.



154. Latin cross with trefoil beam ends

Very poorly preserved, image unclear.
Dimensions: h. 4 cm; w. 2.8 cm; wt. 0.996 g.
Material: bronze.
Date: 18th cent.
Publ.: Azinović Bebek 2012, Pl. 59.
A.A.B.

155. Latinski misijski križ, sekundarno bušen

Lice: raspeti Krist u plitkom reljefu, ravnih ruku i lagano povijenih nogu, zrakasti svetokrug, natpis *INRI* u dva reda, rub križa istaknut ravnom linijom.
Naličje: figura (Bezgrešna (?)) u plitkom reljefu, ruke sklopljene na prsima, svetokrug, rub križa istaknut ravnom linijom.
Mjere: vis. 3,7 cm; šir. 2,5 cm; tež. 1,886 g.
Materijal i tehnike: bronca.
Datacija: 19. st.
Lit.: Azinović Bebek 2012, T51.
A.A.B.



155. Latin missionary cross, secondarily perforated

Front: Crucified Christ in shallow relief, straight arms and slightly bent legs, radiate halo, *INRI* legend in two lines, edge of the cross accentuated by a straight line.
Reverse: figure (Immaculate Virgin?) in shallow relief, hands clasped on the chest, *lao*, the edge of the cross accentuated by a straight line.
Dimensions: h. 3.7 cm; w. 2.5 cm; wt. 1.886 g.
Material: bronze.
Date: 19th cent.
Publ.: Azinović Bebek 2012, Pl. 51.
A.A.B.

156. Latinski križ

Nedostaje mu vrh patibuluma i dio antene.
Lice: raspeti u reljefu, nedostaje mu dio trupa, ruke odvojene od antene, zrakasti svetokrug, u dnu patibuluma lubanja s prekrizanim kostima.
Naličje: niz geometrijskih simbola, u sjecištu križa urezan šrafirani romb, ispod njega elipsa, kružići, manji romb, kružići, površina antene mrežasto šrafirana.
Mjere: vis. 3,5 cm; šir. 1,8 cm; tež. 1,451 g.
Materijal: kositar.
Datacija: 19. st.
Lit.: Azinović Bebek 2012, T53.
A.A.B.



156. Latin cross

A tip of the patibulum and a part of the antenna are missing.
Front: Crucified Christ in relief, part of the torso is missing, the arms are separated from the antennae, a radiate halo. There is a skull with crossed bones at the base of the *patibulum*.
Reverse: a series of geometric symbols, a hatched rhombus incised at the intersection of the cross, an ellipse below it, circles, a smaller rhombus, circles. The antenna surface is reticulated.
Dimensions: h. 3.5 cm; w. 1.8 cm; wt. 1.451 g.
Material: tin.
Date: 19th cent.
Publ.: Azinović Bebek 2012, Pl. 53.
A.A.B.

157. Latinski križ s paralelnom ušicom i karičicom

Lice: prikaz Raspetoga u plitkom reljefu, stoji na supedaneju, svetokrug u obliku trokuta ispunjenog zrakama, rub križa naglašeno profiliran.

Naličje: bez ukrasa, natpis CZECHOSLOVAKIA.

Mjere: vis. 4,2 (4,7) cm; šir. 2,6 cm; tež. 2,608 g.

Materijal: bronca.

Datacija: nakon 1918. g.

Neobjavljeno.

A.A.B.



157. Latin cross with parallel loop and cirlet

Front: depiction of the Crucified Christ in shallow relief, standing on the supedaneum. Halo in the shape of a triangle filled with rays, the edge of the cross markedly profiled.

Reverse: unadorned, mark CZECHOSLOVAKIA.

Dimensions: h. 4.2 (4.7) cm; w. 2.6 cm; wt. 2.608 g.

Material: bronze.

Date: after 1918.

Unpublished.

A.A.B.

158. Prsten

Dvodijelni prsten s trakastom karikom koja u donjoj polovici ima urezane linije uz vanjske rubove, zatim se na sredini pojavljuje reljefni zrakasti ukras te se karika dijeli na dvije (nejednake) trake. Mala ovalna glava zalemljena je okomito na kariku. Glava prstena obrubljena je urezanim linijom, a unutar okvira nalazi se Isusov monogram – IHS s križem iznad slova H. Ispod njega, prikazane su tri (ukrštene) strijele (središnja usmjerena okomito prema slovu H, bočne usmjerene koso prema rubovima glave prstena).

Mjere: vis. 2,138 cm; šir. 2,156 cm; vel. glave 1,042 x 0,93 cm; deb. karike 0,09 cm; šir. karike 0,39 cm; tež. 2,159 g.

Materijal: slitina bakra.

Sign.: grobnica, 2005; PN 13.

Datacija: iza 1780. do oko 1860. g.

Neobjavljeno.

M.B.



158. Ring

A two-part ring with a banded cirlet that has incised lines along the outer edges in the lower half of the shank. In the middle there is a radial decoration in relief and the cirlet is divided into two (unequal) bands. The small oval head is soldered perpendicularly onto the cirlet. The head of the ring is bordered by an incised line, and inside the frame is Jesus's monogram - IHS with a cross above the letter H. Below it are three (crossed) arrows (the central one pointed perpendicularly to the letter H, the side ones obliquely pointed towards the edges of the ring head).

Dimensions: h. 2.138 cm; w. 2.156 cm; head: 1.042 x 0.93 cm; th. shank: 0.09 cm; w. shank: 0.39 cm; wt. 2.159 g.

Material: copper alloy.

Context: tomb, 2005; PN 13.

Date: from 1780 to about 1860.

Unpublished.

M.B.





TAURISCI / TAURISCI

159. Tauriščanski obol
Av.: lečasto izbočenje (Buckel).
Rv.: konj ulijevo.
Mjere: tež. 0,59 g; pr. 9,5 mm.
Materijal: srebro, moguće uz određeno prisustvo bakra ili bakrenih slitina (nije provedena metalurška analiza).⁷⁴
Datacija: Lt D, 150.–15. pr. Kr. (nakon kasnog Lt C2 ili prijelaza Lt C2/D1).
Sign.: 2013, cintor sjeveroistok-vanjska starna; PN 434.
Neobjavljeno.
T.B.

159. Tauriscian obol
Ob.: lenticular protrusion (Buckel).
Rv.: horse to the left.
Dimensions: wt. 0.59 g; dia. 9.5 mm.
Material: silver, possibly with some presence of copper or copper alloys (no metallurgical analysis performed).⁷⁴
Context: enclosure wall northeast – outer side, 2013; PN 434.
Date: LT D, 150 – 15 BC (after late LT C2 or LT C2 / D1 transition).
Unpublished.
T.B.

RIMSKO CARSTVO / ROMAN EMPIRE

160. Trajan, sestercij
Av.: IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V PP.
Rv.: S P Q R OPTIMO PRINCIPI / S C.
Mjere: tež. 32,5 g; pr. 22,32 mm; os 7 h.
Materijal: bronca.
Tip: RIC II, 500; MIR 329D, kovnica Rim.
Datacija: 108.–109./110. (MIR).
Sign.: pročelje, SJ 009, 2005; PN 117.
Neobjavljeno.
M.N.

160. Trajan, sestertius
Ob.: IMP CAES NERVAE TRAIANO AVG GER DAC P M TR P COS V PP.
Rv.: S P Q R OPTIMO PRINCIPI / S C.
Dimensions: wt. 32.5 g; dia. 22.32 mm; 7 h axis.
Material: bronze.
Type: RIC II, 500; MIR 329D, mint Rome.
Date: 108 - 109/110 (MIR).
Context: facade, SU 009, 2005; PN 117.
Unpublished.
M.N.

161. Maximinus I Thrax, sestercij
Av.: IMP MAXIMINVS PIVS AVG; Ovjenčan Maksimin Tračanin u oklopu na desno.
Rv.: FIDES MILITVM/S-C (u polju), Fides stoji na lijevo drži vojne znakove.
Mjere: tež. 16,18 g; pr. 31 mm; os 12 h.
Materijal: bronca.
Tip: RIC IV.2, 43; MIR 9–5/B, kovnica Rim.
Datacija: 235.–236. (RIC); April-end 235 (MIR).
Sign.: sonda cintor sjeveroistok - vanjska strana, 2013; PN 402.
Neobjavljeno.
M.N.

161. Maximinus I Thrax, sestertius
Ob.: IMP MAXIMINVS PIVS AVG; Crowned Maximinus Thrax in armor on the right.
Rv.: FIDES MILITVM / S-C (in the field), Fides stands on the left side of the military insignia.
Dimensions: wt. 16.18 g; dia. 31 mm; axis 12 h.
Material: bronze.
Type: RIC IV.2, 43; MIR 9–5 / B, mint of Rome.
Date: 235 - 236 (RIC); End of April 235 (MIR).
Context: enclosure wall test trench northeast - outside, 2013; SF 402.
Unpublished.
M.N.



⁷⁴ Metalurška (PIXE) analiza tipološki, metrološki i stilski bliskih obola tipa *Augentyp-Stamm* sa slovenskih visinskih utvrđenih lokaliteta Stari grad-Hošperk nad Uncem, Sveta Ana nad Vrhpečjo, Korinjski hrib i Zbelovska gora dala je rezultate u rasponu od 88,7–94,0 % Ag i 3,43–5,69 % Cu (uz 3,41 % Sn kod primjerka iz Hošperka te 1,83 i 3,33 % Pb kod primjeraka s Korinjskog hriba i Svete Ane) (Laharnar, Smit, Šemrov 2017, 133 br. 1, 5, 6, 8).

⁷⁴ The surface metallurgical (PIXE) analysis of the *Augentyp-Stamm* obols from Stari grad-Hošperk nad Uncem, Sveta Ana nad Vrhpečjo, Korinjski hrib and Zbelovska gora has yielded the following results: Ag 88,7–94,0 %, Cu 3,43–5,69 % (with 3,41 % Sn in the Hošperk coin and 1,83 and 3,33 % Pb in the Korinjski hrib and Sveta Ana obols) (Laharnar, Smit, Šemrov 2017, 133 nos. 1, 5, 6, 8).

162. Klaudije II Gotski, antoninijan

Av.: IMP C CLAVDIVS AVG, Klaudije dugi s radijalnom krunom na desno.
Rv.: SPES PVBLICA, spes korača na lijevo, u desnoj ruci drži cvijet, lijevom zadržuje haljinu.
Mjere: tež. 2,74 g; pr. 20 mm; os 12 h.
Materijal: bronca (Billon).
Tip: RIC Temp. No. 213, kovnica Rim.
Datacija: c. September 268 – kraj 269. g.
Sign.: sonda cintor sjeveroistok vanjska strana (humus), 2013; PN 395.
Neobjavljeno.
M.N.

**162. Claudius II Gothicus, antoninianus**

Ob.: IMP C CLAVDIVS AVG, Claudius II with radiate crown to the right.
Rv.: SPES PVBLICA, Spes advancing left, holding flower in the right hand, lifting robe with the left hand.
Dimensions: wt. 2.74 g; dia. 20 mm; axis 12 h.
Material: bronze (base silver).
Type: RIC temp. no. 213, mint of Rome.
Date: ca. September 268 - end of 269.
Context: enclosure wall northeast – outside (humus), 2013; PN 395.
Unpublished.
M.N.

163. Severina, denar

Av.: SEVERINA AVG; poprsje Severine s dijademom i haljom na desno.
Rv.: IVNO REGINA; Junona u halji stoji na lijevo, u desnoj ruci drži pateru, a u lijevoj skeptar. Egzerg nije vidljiv, ali mogućnost oznake kovnice su Γ, ζ i Z.
Mjere: tež. 1,9 g; pr. 18,5 mm; os 11 h.
Materijal: bronca (Billon).
Tip: RIC Temp No: 1875, 1879, 1884, 1885, kovnica Rim.
Datacija: September 275.
Sign.: sonda cintor sjever - nastavak, 2002; PN 70.
Neobjavljeno.
M.N.

**163. Severina, Denarius**

Ob.: SEVERINA AVG; Bust of Severina diademed and draped right.
Rv.: IVNO REGINA; Juno in a robe standing left, holding a pater in her right hand and a scepter in her left. The exergue is not visible, but the possible mint markings are Γ, ζ and Z.
Dimensions: wt. 1.9 g; dia. 18.5 mm; axis 11 h.
Material: bronze (base silver).
Type: RIC Temp No: 1875, 1879, 1884, 1885, mint of Rome.
Date: September 275.
Context: enclosure wall north - extended test trench, 2002; PN 70.
Unpublished.
M.N.

164. Dioklecijan, radijat

Av.: IMP C C VAL DIOCLETIANVS P F AVG; Dioklecijan okrenut na desno, u oklopu i draperiji, na glavi ima radijalnu krunu.
Rv.: CONCORDIA MILITVM, Dioklecijan stoji na desno drži parazonij, prima Viktoriju na globusu od Jupitera koji stoji na lijevo s Kalamisom preko lijevog ramena i drži dugi skeptar, između njih HA.
Mjere: tež. 2,79 g; pr. 21 mm; os 11 h.
Materijal: bronca.
Tip: RIC VI, 13, kovnica Herakleja
Datacija: 295.-299. g.
Sign.: jug 2, kvadrant C-22, 2004; PN 51.
Neobjavljeno.
M.N.

**164. Diocletian, radiate**

Ob.: IMP C C VAL DIOCLETIANVS P F AVG; Bust of Diocletian facing right draped, cuirassed, wearing a radiate (spiked) crown.
Rv.: CONCORDIA MILITVM, Diocletian standing right holding parazonium, receiving Victory on globe from Jupiter, standing left with a chlamys over his left shoulder and holding a long scepter, between them HA.
Dimensions: wt. 2.79 g; dia. 21 mm; axis 11 h.
Material: bronze.
Type: RIC VI, 13, mint of Heraclea.
Date: 295 – 299.
Context: south 2, quadrant C-22, SU 4, 2004; PN 51.
Unpublished.
M.N.

165. Konstantin I, num

Av.: IMP CONSTANTINVS PF AVG, ovjenčana glava Konstantina I. na desno.
Rv.: IOVI CONSERVATORI; Jupiter stoji na lijevo, kalamis preko lijevog ramena, na desnoj ruci mala Viktorija na globusu, a u lijevoj ruci dugi skeptar; ispred nogu orao koji u kljunu drži vijenac.
B u desnom polju (Oficina); u egzergu: ·SIS·.
Mjere: tež. 2,98 g; pr. 21 mm; os 6 h.
Materijal: bronca (posrebrena).
Tip: RIC VII, 15, kovnica Siscia.
Datacija: 315–316. g.
Sign.: kanal 2, SJ 03, 2004; PN 84.
Neobjavljeno.
M.N.

**165. Constantine I, nummus**

Ob.: IMP CONSTANTINVS PF AVG, crowned head of Constantine I to the right.
Rv.: IOVI CONSERVATORI; Jupiter standing left, a chlamys over his left shoulder, small Victoria on a globe in his right hand, and a long scepter in his left hand; in front of his feet an eagle holding a wreath in its beak.
B in the right field (officina); in exergue: ·SIS·.
Dimensions: wt. 2.98 g; dia. 21 mm; axis 6 h.
Material: bronze (silver-plated).
Type: RIC VII, 15, mint of Siscia.
Date: 315 – 316.
Context: channel 2, SU 03, 2004; PN 84.
Unpublished.
M.N.

166. Gracijan, AE4

Av.: DN GRATIANVS PF AVG; poprsje Gracijana s dijademom, oklopom i ogrnut.
Rv.: VOT / XV / MVLT / XX unutar vijenca u četiri reda.
Mjere: tež. 1,18 g; pr. 14 mm; os 1 h.
Materijal: bronca.
Tip: RIC IX, 31a, kovnica Siscija (BSISC).
Datacija: 378–383. g.
Sign.: MBG 2013, cintor sjeveroistok vanjska strana, PN 425.
Neobjavljeno.
M.N.

**166. Gratian, AE4**

Ob.: DN GRATIANVS PF AVG; bust of Gratian with diadem, draped, and cuirassed, right.
Rv.: VOT / XV / MVLT / XX inside a wreath in four rows.
Dimensions: wt. 1.18 g; ex. 14 mm; axis 1 h.
Material: bronze.
Type: RIC IX, 31a, mint of Siscia (BSISC).
Dated: 378 – 383.
Context: enclosure wall northeast – exterior, 2013; PN 425.
Unpublished.
M.N.

167. Arcadius, AE4

Av.: DN ARCADIVS PF AVG, poprsje Arkadija s dijademom, oklopom i ogrnut.
Rv.: SALVS REI – PVBLICAE, Viktorija hoda na lijevo drži trofej na ramenu lijevom rukom vuče zarobljenika.
Mjere: tež. 0,68 g; pr. 13 mm; os 6 h.
Materijal: bronca.
Tip: RIC inc. (SALVS REIPVBLICAE).
Datacija: 383–403. g.
Sign.: pročelje, SJ 03, 2003.
Neobjavljeno.
M.N.

**167. Arcadius, AE4**

Ob.: DN ARCADIVS PF AVG, bust of Arcadia with diadem, draped and cuirassed, right.
Rv.: SALVS REI – PVBLICAE, Victoria advancing left, holding a trophy on her shoulder with right hand, dragging a captive with her left hand.
Dimensions: wt. 0.68 g; dia. 13 mm; axis 6 h.
Material: bronze.
Type: RIC inc. (SALVS REIPVBLICAE).
Date: 383 – 403.
Context: facade, SU 03, 2003.
Unpublished.
M.N.

UGARSKA / HUNGARY

168. Stjepan I., denar

Av.: +STEPHANVS·REX· unutar točkaste kružnice. U sredini unutar točkaste kružnice razdijeljene križem, koji prelazi kružnicu, četiri trokutasta klina.
Rv.: +REGIACIVITVS; natpis teče zdesna nalijevo unutar linearne kružnice. U sredini unutar linearne kružnice razdijeljene križem, koji prelazi kružnicu, nalaze se četiri trokutasta klina.
Mjere: tež. 0,68 g; pr. 17,5 mm; os 12 h.
Materijal: srebro.
Tip: Huszar 1; Unger 1.
Datacija: 998.–1038. g.
Sign.: sonda jug 3, SJ 004, 2009; PN 30.
Lit.: Filipec 2012.
M.N.



169. Stephen I, denarius

Ob.: +STEPHANVS · REX · inside a dotted circle. In the middle, inside a dotted circle divided by a cross, which crosses the circle, there are four triangular wedges.
Rv.: +REGIACIVITVS; the inscription runs from right to left within a linear circle. In the middle inside a linear circle divided by a cross, which crosses the circle, there are four triangular wedges.
Dimensions: wt. 0.68 g; dia. 17.5 mm; axis 12 h.
Material: silver.
Type: Huszar 1; Unger 1.
Date: 998 – 1038.
Context: trench south 3, SU 004, 2009; PN 30.
Lit.: Filipec 2012.
M.N.

169. Stjepan I., denar

Av.: +STEPHANVS·REX· unutar točkaste kružnice. U sredini unutar točkaste kružnice razdijeljene križem, koji prelazi kružnicu, četiri trokutasta klina.
Rv.: +REGIACIVITVS; natpis teče zdesna nalijevo unutar linearne kružnice. U sredini unutar linearne kružnice razdijeljene križem, koji prelazi kružnicu, nalaze se četiri trokutasta klina.
Mjere: tež. 0,89 g; pr. 17,5 mm; os 12 h.
Materijal: srebro.
Tip: Huszar 1; Unger 1.
Datacija: 998.–1038. g.
Sign.: sonda jug 3, SJ 004, 2009; PN 56.
Lit.: Filipec 2012.
M.N.



169. Stephen I, denarius

Ob.: +STEPHANVS · REX · inside a dotted circle. In the middle, inside a dotted circle divided by a cross, which crosses the circle, there are four triangular wedges.
Rv.: +REGIACIVITVS; the inscription runs from right to left within a linear circle. In the middle inside a linear circle divided by a cross, which crosses the circle, there are four triangular wedges.
Dimensions: wt. 0.89 g; dia. 17.5 mm; axis 12 h.
Material: silver.
Type: Huszar 1; Unger 1.
Date: 998 – 1038.
Context: trench south 3, SU 004, 2009; PN 56.
Lit.: Filipec 2012.
M.N.

170. Ladislav I., denar

Av.: LAD U ISL U AUS U REX U, u sredini tri duga križa s dvama sferičnim čvorovima na svakom.
Rv.: otisak aversa u negativu (brockage).
Mjere: tež. 0,65 g; pr. 19 mm; os 12 h.
Materijal: srebro.
Tip: Huszár 27.
Datacija: 1077.–1095. g.
Sign.: južna sonda, kapelica - trijem, SJ 04, 2003, br. 1.
Neobjavljeno.
M.N.



170. Ladislaus I, denarius

Ob.: LAD U ISL U AUS U REX U, in the middle three long crosses with two spherical nodes on each.
Rv.: Imprint of the obverse in negative (brockage).
Dimensions: wt. 0.65 g; dia. 19 mm; axis 12 h.
Material: silver.
Type: Huszár 27.
Date: 1077 – 1095.
Context: southern trench, chapel-porch, SU 04, 2003, find no. 1.
Unpublished.
M.N.

171. Ludovik I., denar

Av.: + MONETA LODOVICI; saracenska glava na lijevo.
Rv.: + REGIS hVnGARIE; dvostruki križ; u dnu križa L–S.
Mjere: tež. 0,65 g; pr. 14 mm; os 10 h.
Materijal: srebro.
Tip: Huszar 547; Pohl 89–10.
Datacija: 1373.–1382.
Sign.: cintor sjeveroistok vanjska strana, SJ 002, 2013; PN 406.
Neobjavljeno.
M.N.



171. Louis I, denarius

Ob.: + MONETA LODOVICI; Saracen head to the left.
Rv.: + REGIS hVnGARIE; double cross; at the bottom of the cross L – S.
Dimensions: wt. 0.65 g; dia. 14 mm; axis 10 h.
Material: silver.
Type: Huszar 547; Pohl 89–10.
Date: 1373 – 1382.
Context: enclosure wall northeast - outside, SU 002, 2013; PN 406.
Unpublished.
M.N.

172. Matija Korvin (Hunyadi), denar

Av.: +M MATHIE · R · VnGARIE; raščetvoreni grb; grb Arpadske dinastije, ugarski križ, dalmatinski leopardi i češki lav, u sredini grb Korvina.
Rv.: PATRON VnGAR, Djevica Marija s velom drži malog Isusa u desnoj ruci, sa svake strane oznaka kovnice n-X (ukršteni čekići).
Mjere: tež. 0,51 g; pr. 15,6 mm; os 3 h.
Materijal: srebro.
Tip: Huszar 717; Pohl 216–13, kovnica Nagybanya.
Datacija: 1470. g.
Sign.: jug 2, H-22, Sj 2, 2004; PN 8.
Neobjavljeno.
M.N.



172. Matthias Corvinus (Hunyadi), denarius

Ob.: + M MATHIE · R · VnGARIE; square shield; the coat of arms of the Arpad dynasty, the Hungarian (patriarchal) cross, Dalmatian leopard heads, and the Bohemian lion, in the middle the coat of arms of Corvinus (raven).
Rv.: PATRON VnGAR, the Virgin Mary with a veil and the Child Jesus in her right arm, on each side the mintmark n-X (crossed hammers).
Dimensions: wt. 0.51 g; dia. 15.6 mm; axis 3 h.
Material: silver.
Type: Huszar 717; Pohl 216–13, Nagybanya mint.
Date: 1470.
Context: south 2, H-22, SU 2, 2004; PN 8.
Unpublished.
M.N.

173. Ferdinand I., denar

Av.: * FERDINAND · D · G · R · VNG * 1538; raščetvoreni grb; grb Arpadske dinastije, ugarski križ, dalmatinski leopardi, češki lav, u centru grb s austrijskim prugama.
Rv.: PATRONA ** VNGARIE; okrunjena Madona s djetetom u njenoj desnoj ruci, oznaka kovnice sa svake strane K–B.
Mjere: tež. 0,48 g; pr. 16,3 mm; os 7 h.
Materijal: srebro.
Tip: Huszar 935, kovnica Kremnica.
Datacija: 1538. g.
Sign.: sonda 4, miješani sloj, 1998.
Lit.: Filipec et al. 2002, 43, kat. br. 88.
M.N.



173. Ferdinand I, denarius

Ob.: * FERDINAND · D · G · R · VNG * 1538; Fourfold curved shield: Hungarian Árpád stripes, Hungarian double cross, Dalmatian leopard heads, Bohemian lion; in center shield with Austrian coat-of-arms.
Rv.: PATRONA ** VNGARIE; Crowned Madonna with the Child Jesus in her right arm between the mintmarks K – B.
Dimensions: wt. 0.48 g; dia. 16.3 mm; axis 7 h.
Material: silver.
Type: Huszar 935, Kremnica mint.
Date: 1538.
Context: trench 4, mixed layer, 1998.
Publ.: Filipec et al. 2002, 43, cat. no. 88.
M.N.

174. Ferdinand I., denar

Av.: FERDINAND · D · G · R · VNG · 1552*; raščetvoreni grb; grb Arpadske dinastije, ugarski križ, dalmatinski leopardi, češki lav, u centru grb s austrijskim prugama.
Rv.: PATRONA ** VNGARIE; okrunjena Madona s djetetom u njenoj desnoj ruci, oznaka kovnice sa svake strane H-P.
Mjere: tež. 0,30 g; pr. 16 mm; os 11 h.
Materijal: srebro.
Tip: Huszar 948; kovnica Nagyszeben (Hermannstadt).
Datacija: 1552. g.
Sign.: sonda cintor sjever - nastavak, SJ 001/002, 2015; PN 10.
Neobjavljeno.
M.N.



174. Ferdinand I, denarius

Ob.: FERDINAND · D · G · R · VNG · 1552*; fourfold curved shield: Hungarian Árpád stripes, Hungarian double cross, Dalmatian leopard heads, Bohemian lion; in center shield with Austrian coat-of-arms.
Rv.: PATRONA ** VNGARIE; Crowned Madonna with the Child Jesus in her right arm between the mintmarks H – P.
Dimensions: wt. 0.30 g; dia. 16 mm; axis 11 h.
Material: silver.
Type: Huszar 948; Nagyszeben (Hermannstadt) mint.
Date: 1552.
Context: test trench enclosure wall north - extension, SU 001/002, 2015; PN 10.
Unpublished.
M.N.

175. Matija II., denar

Av.: MAT · II · D · G · HV · BO · REX · 1611; okrunjeni raspolovljeni grb; Arpadske pruge i ugarski križ, na vanjskim stranama grba oznaka kovnice K-B.
Rv.: PATRONA HVNGARI ; okrunjena Madona s radijalnom krunom sjedi, drži Isusa u lijevoj ruci, križ u desnoj, ispod austrijski grb.
Mjere: 0,48 g; 15 mm; os 7 h.
Materijal: srebro.
Tip: Huszar 1140, kovnica Kremnica.
Datacija: 1611. g.
Sign.: grob 220, 2003; PN 167.
Neobjavljeno.
M.N.



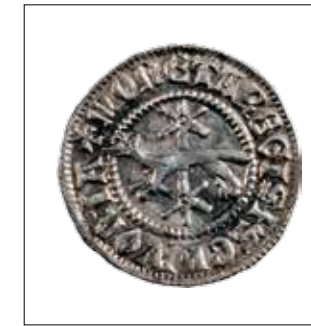
175. Matthias II, denarius

Ob.: MAT · II · D · G · HV · BO · REX · 1611; crowned twofold Hungarian shield: Árpád stripes and double cross between mintmarks K – B.
Rv.: PATRONA HVNGARI ; radially crowned Madonna seated on a crescent, holds the Child Jesus in her left arm, cross in the right. Below the Austrian coat-of-arms.
Dimensions: wt. 0.48 g; dia. 15 mm; axis 7 h.
Material: silver.
Type: Huszar 1140, Kremnica Mint.
Date: 1611.
Context: grave 220, 2003; PN 167.
Unpublished.
M.N.

HRVATSKA (SLAVONIJA) / CROATIA (SLAVONIA)

176. Andrija III., razni banovi, denar

Av.: +MONETA REGIS P SCLAVONIA; kuna u trku ulijevo između dviju šestokrakih zvijezda rozeta, između dviju bisernih kružnica.
Rv.: U bisernoj kružnici patrijarhalni križ s dvjema prečkama na postolju. Kraj gornje, manje prečke, lijevo – šestokraka zvijezda – a desno polumjesec. Sa strane donje veće prečke sigle R-A (s cirkumfleksima). Iz središta križa, izlaze dvije bobice na peteljčkama, a, uz podnožje križa, nalaze se dvije okrunjene glave jedna drugoj sučelice.
Mjere: tež. 0,49 g; pr. 14,7 mm; os 11 h.
Materijal: srebro.
Tip: Dolenc 40; Rengjeo 189.
Datacija: 1290.-1301. g.
Sign.: sonda sjever, SJ 01, 2002.
Neobjavljeno.
M.N.



176. Andrew III, various bans, denarius

Ob.: + MONETA REGIS P SCLAVONIA; marten running left between two six-pointed stars-rossette, between two beaded circles.
Rv.: In a beaded circle, a patriarchal cross with two bars on a pedestal. At the ends of the upper smaller bar - left, a six-pointed star, right, a crescent. At the ends of the larger lower bar, the marks R-A (with circumflexes). From the center of the cross come two balls on stalks, and at the base of the cross are two crowned heads facing each other.
Dimensions: wt. 0.49 g; dia. 14.7 mm; axis 11 h.
Material: silver.
Type: Dolenc 40; Rengjeo 189.
Date: 1290 - 1301.
Context: trench north, SU 01, 2002.
Unpublished.
M.N.

177. Karlo I.; Ban Mikac Mihaljević, denar

Av.: +MONETA REGIS P SCLAVONIA; kuna u trku udesno; između krune, iznad nje, i zvijezde, nad polumjesecom ispod nje, između dviju bisernih kružnica.
Rv.: U bisernoj kružnici patrijarhalni križ s dvjema prečkama na postolju. Kraj gornje, manje prečke, lijevo – šestokraka zvijezda, desno polumjesec. Sa strane donje veće prečke, sigle M-B. Iz središta križa, izlaze dvije bobice na peteljčkama, a uz podnožje križa nalaze se dvije okrunjene glave jedna drugoj sučelice.
Mjere: tež. 0,58 g; pr. 15 mm; os 11 h.
Materijal: srebro.
Tip: Dolenc 55; Rengjeo 323.
Datacija: 1325.-1343. g.
Sign.: sonda cintor sjever - vanjska strana, SJ 002, 2014; PN 45.
Neobjavljeno.
M.N.



177. Charles I; Ban Mikac Mihaljevic, denarius

Ob.: + MONETA REGIS P SCLAVONIA; a marten running right between the crown above it and the star above the crescent below it, withing two beaded circles.
Rv.: In a beaded circle, a patriarchal cross with two bars on a pedestal. At the ends of the upper smaller bar - left, a six-pointed star, right, a crescent. At the ends of the larger lower bar, the marks M-B. From the center of the cross come two balls on stalks, and at the base of the cross are two crowned heads facing each other.
Dimensions: wt. 0.58 g; dia. 15 mm; axis 11 h.
Material: silver.
Type: Dolenc 55; Rengjeo 323.
Date: 1325 - 1343.
Context: enclosure wall trench north - outside, SU 002, 2015; PN 45.
Unpublished.
M.N.

SVETO RIMSKO CARSTVO / HOLY ROMAN EMPIRE

DONJA AUSTRIJA / LOWER AUSTRIA

178. **Friedrich V (III), Zweier (jednostran)**
Av.: Unutar trolista tri štita s grbovima (dvoglavi orao, greda – grb Donje Austrije, lav – grb Štajerske); u kutovima trolista gotički listovi.
Mjere: tež. 0,58 g; pr. 17,2 mm; os -.
Materijal: srebro.
Tip: CNA Fa28a, Beč.
Datacija: 1424.–1493. g.
Sign.: sonda cintor sjever - nastavak, SJ 001/002, 2015; PN 6.
Neobjavljeno.
M.N.



178. **Friedrich V (III), Zweier (one sided)**
Ob.: Inside a trefoil three shields with coats of arms (double-headed eagle, bar - coat of arms of Lower Austria, lion - coat of arms of Styria); in the corners of the trefoils gothic leaves.
Dimensions: wt. 0.58 g; dia. 17.2 mm, axis -.
Material: silver.
Type: CNA Fa28a, Vienna.
Date: 1424 – 1493.
Context: enclosure wall trench north - extension, SU 001/002, 2015; PN 006.
Unpublished.
M.N.

KORUŠKA / CARINTHIA

179. **Ferdinand I. (1521.–1564.), Klagenfurt, Pfennig (jednostran)**
Av.: Unutar romba štita s grbom Koruške; iznad, godina 1535.
Mjere: tež. 0,26 g; pr. 14,2 mm; os -.
Materijal: srebro
Tip: Windisch-Grätz 2277 (= Fiala *et al.* 1917)
Datacija: 1535. g.
Sign.: sonda cintor sjever - nastavak, SJ 007, 2015; PN 80.
Neobjavljeno.
M.N.



179. **Ferdinand I (1521–1564), Klagenfurt, Pfennig (one-sided)**
Ob.: Inside a rhombus is a shield with the coat of arms of Carinthia; above, the year 1535.
Dimensions: wt. 0.26 g; dia. 14.2 mm; axis -.
Material: silver.
Type: Windisch-Grätz 2277 (= Fiala *et al.* 1917).
Date: 1535.
Context: enclosure trench north - extension, SU 007, 2015; PN 80.
Unpublished.
M.N.

PASSAU / PASSAU

180. **Ernst von Bayern, Pfennig (jednostran)**
Av.: Unutar romba štita s vukom na lijevo (grb Passaua), iznad, slovo E.
Mjere: tež. 0,20 g; pr. 13,2 mm; os -.
Materijal: srebro.
Tip: Kellner 81; Bilić 2010, kat. br. 656–702.
Datacija: 1518.–1540. g.
Sign.: pročelje, SJ 04, 2003; PN 205.
Neobjavljeno.
M.N.



180. **Ernst von Bayern, Pfennig (one-sided)**
Ob.: Inside a rhombus a shield with a wolf facing left (coat-of-arms of Passau), above, the letter E.
Dimensions: wt. 0.20 g; dia. 13.2 mm; axis -.
Material: silver.
Type: Kellner 81; Bilić 2010, cat. no. 656–702.
Date: 1518 – 1540.
Context: facade, SU 04, 2003; PN 205.
Unpublished.
M.N.

SALZBURG / SALZBURG

181. **Matthias Lang von Wellenburg, Heller**
Av.: Grb Salzburga u rombu s viticama.
Rv.: Biskupski grb s ljiljanom.
Mjere: tež. 0,12 g; pr. 10,6 mm; os 10 h.
Materijal: srebro.
Tip: Zeller 57.
Datacija: 1519.–1540. g.
Sign.: sonda cintor sjever - nastavak, SJ 007, 2015; PN 28.
Neobjavljeno.
M.N.



181. **Matthias Lang von Wellenburg, Heller**
Ob.: The coat of arms of Salzburg in a rhombus with tendrils.
Rv.: Bishop's coat of arms with a lily.
Dimensions: wt. 0.12 g; dia. 10.6 mm; axis 10 h.
Material: silver.
Type: Zeller 57.
Date: 1519 – 1540.
Context: enclosure wall trench north - extension, SU 007, 2015; PN 28.
Unpublished.
M.N.

182. **Johann II. von Reisberg, Pfennig (jednostran)**
Av.: grb Salzburga u štitu i krugu.
Mjere: tež. 0,12 g; 10,6 mm; os 10 h.
Materijal: srebro.
Tip: CNA A55 (= Koch).
Datacija: 1429.–1441. g.
Sign.: sonda cintor sjever - nastavak, SJ 002, 2015; PN 55.
Neobjavljeno.
M.N.



182. **Johann II von Reisberg, Pfennig (one-sided)**
Ob.: Coat-of-arms of Salzburg in a shield and circle.
Dimensions: wt. 0.12 g; dia. 10.6 mm; axis 10 h.
Material: silver.
Type: CNA A55 (= Koch).
Date: 1429 – 1441.
Context: enclosure wall trench north - extension, SU 002, 2015; PN 55.
Unpublished.
M.N.

183. **Johan Jakob Khuen von Belasi, Zweier (jednostran)**
Av.: Trostruki grb, grb Salzburga na vrhu, nadbiskupski grb na lijevo, kula na desno, godina kovanja na dnu (1570).
Mjere: tež. 0,35 g; pr. 16 mm; os -.
Materijal: srebro.
Tip: Probszt 636.
Datacija: 1570. g.
Sign.: predvorje, SJ 03, 2003.
Neobjavljeno.
M.N.



183. **Johann Jakob Khuen von Belasi, Zweier (one sided)**
Ob.: Trilobed coat-of-arms, Salzburg above, archbishop below, tower at right.
4 digit date under the trefoil (1570).
Dimensions: wt. 0.35 g; dia. 16 mm; axis -.
Material: silver.
Type: Probszt 636.
Date: 1570.
Context: narthex, SU 03, 2003.
Unpublished.
M.N.

TIROL / TYROL

184. Sigismund, Kreuzer

Av.: Dvostruki križ unutar dvaju krugova, veći križ djeli natpis +SI GIS MUN DUS.
Rv.: Tirolski okrunjeni orao glavom okrenutom na lijevo unutar biserne kružnice. Uokolo natpis COMES TIROL.
Mjere: tež. 1,05 g; pr. 18,5 mm; os 2 h.
Materijal: srebro.
Tip: CNA J45 (38).
Datacija: 1460.–1490. g.
Sign.: sonda cintor sjever - nastavk, SJ 001/002, 2015; PN 8.
Neobjavljeno.
M.N.



Dimensions: wt. 0.54 g; dia. 18 mm; axis 6 h.

Material: silver.

Type: Doleneč 111.

Date: 1690.

Context: ditch in the enclosure wall (next to the wall between the two pillars of the Baroque cemetery), 2002.

Unpublished.

M.N.

184. Sigismund, Kreuzer

Ob.: Double cross in 2 circles, the longest divides the legend + SI GIS MUN DUS.
Rv.: Tyrol crowned eagle, head to the left within a beaded circle. Legend around COMES TIROL.
Dimensions: wt. 1.05 g; dia. 18.5 mm; axis 2 h.
Material: silver.
Type: CNA J45 (38).
Date: 1460 – 1490.
Context: enclosure wall trench north - extension, SU001 / 002, 2015; PN 8.
Unpublished.
M.N.

185. Ferdinand Karl (1632.–1662.); 3 Kreuzer (Groschen)

Av.: FERDIN CAROL.D.G.ARCHID:AV.
Rv.: DVX.BVRGVND.COM.TYROLIS.
Mjere: tež. 1,45 g; pr. 20 mm; os 12 h.
Materijal: srebro.
Tip: MT 518–519, kovnica Hall.
Datacija: 1659. g.
Sign.: sonda istok - nastavak, profil između južnog proširenja i jug 2, SJ 02, 2011; PN 285.
Neobjavljeno.
M.N.



185. Ferdinand Karl (1632–1662); 3 Kreuzer (Groschen)

Ob.: FERDIN CAROL.D: G. ARCHID: AV.
Rv.: DVX.BVRGVND: COM.TYROLIS.
Dimensions: wt. 1.45 g; dia. 20 mm; axis 12 h.
Material: silver.
Type: MT 518–519, Hall mint.
Date: 1659.
Context: east-extension trench, profile between southern extension and south II, SU02, 2011; PN 285.
Unpublished.
M.N.

DUBROVNIK / DUBROVNIK

186. Dinarić / Grossetto

Av.: S. BLASIVS RAGVSII; zaštitnik grada Dubrovnika sv. Vlaho s aureolom oko glave stoji u biskupskom odijelu i desnicom djeli blagoslov, a u lijevici drži maketu grada i biskupski štap. U visini svečevih koljena, nalazi se godina kovanja; prva dva broja sa svečeve lijeve strane (16), a druga dva s desne (90).
Rv.: TVTA SALVS; uspravni lik Isusa (*en face*), desnicom blagoslivlja, a u lijevici drži zemaljsku kuglu. Uz Isusov lik nalazi se veći broj zvijezda.
Mjere: tež. 0,54 g; pr.18 mm; os 6 h.
Materijal: srebro
Tip: Doleneč 111.
Datacija: 1690. g.
Sign.: 2002, prokop u cintoru (uz zidić između dva stupa baroknog cintora).
Neobjavljeno.
M.N.



186. Dinarić / Grossetto

Ob.: S. BLASIVS RAGVSII; patron saint of the city of Dubrovnik Saint Blaise, with a halo around his head, stands in a bishop's robe and shares his blessing with his right hand, while in his left he holds a model of the city and a bishop's staff. At the height of the saint's knees is the year of minting; the first two numbers on the saint's left (16) and the other two on the right (90).
Rv.: TVTA SALVS; the upright figure of Jesus (*en face*), with his right hand he blesses, and in his right hand he holds a globe. Next to the figure of Jesus are a number of stars.



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POTPORA
FUNDING MADE POSSIBLE BY

Ministarstvo kulture i medija Republike Hrvatske
The Ministry of Culture and Media of the Republic
of Croatia

Grad Zagreb
The City of Zagreb

HRZZ /Projekt: LearlyCoP IP-2016-06-6622

Triglav osiguranje d.d.

Arheološki muzej u Zagrebu
The Archaeological Museum in Zagreb

Arheološki zavod Filozofskog fakulteta Sveučilišta
u Zagrebu
Archaeological Institute of the Faculty of Humanities
and Social Studies, University of Zagreb

Centar za ranosrednjovjekovna istraživanja Zagreb – Lobar
Center for Early Medieval Studies Zagreb – Lobar



 **triglav**

ISBN 978-953-8143-53-3

CIP ZAPIS je dostupan
u računalnome katalogu
Nacionalne i sveučilišne
knjižnice u Zagrebu
pod brojem 001121864

Zagreb, 2021.

IMPRESSUM

232

**KATALOG
CATALOGUE**

NAKLADNIK
PUBLISHER

Arheološki muzej u Zagrebu
Arheološki zavod Filozofskog fakulteta Sveučilišta u Zagrebu
Centar za ranosrednjovjekovna istraživanja Zagreb – Lobar

ZA NAKLADNIKA
FOR THE PUBLISHER

Sanjin Mihelić
Krešimir Filipec

UREDNICI
EDITORS

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Fototeka Uprave za zaštitu kulturne baštine MK
Terenske fotografije L.M.B.G.

TISAK
PRINT

Tiskara Zelina

NAKLADA
EDITION

300 primjeraka / copies



